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***EFL Learners' Responses towards Reading Edgar  
Allan Poe's Detective Fiction: A Case Study of First  
Year English Students at the University of Abbess  
Laghrou-Khenchela***

*Dissertation Submitted to the Department of English in Partial Fulfillment of the  
Requirements for the Degree of Master in Language and Culture*

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## **Dedication**

We dedicate this work to our families.

To our best companions in life, our fathers and mothers.

To our beloved brothers and sisters.

To the sweetest person we ever known, **Yaakoub**.

To our best friends **karima, Amel, Bouchra, Hadda, and Zineb**.

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## **Abstract**

The present study investigated the ways English foreign language learners respond and receive Poe's detective stories namely, *The Murders in the Rue Morgue* and *The Purloined Letter*. In order to examine EFL learners' responses towards Poe's detective fiction, the study employed a mixed research design; using non-experimental research with convergent-parallel approach. The study involved 30 participants; all 30 subjects were first year students of English from the University of Abbes Laghrour-department of English- Khenchela. All were volunteer participants and are selected on the basis of non-probability purposive sampling. The data were collected using both questionnaire and interview. The findings of the study suggest that, reading Poe's detective stories had great influence on EFL learners' thoughts and emotions. Additionally, results obtained from interviews showed learners' aesthetic experiences with the literary text being read. The research found that EFL learners responded to Poe's detective stories according to their experiences calling back all what they know to their reading; they embraced aesthetic moments stepping away from efferent ones.

Key words: EFL, detective fiction, aesthetic, efferent, Poe's detective stories.

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### **List of abbreviations**

EFL	English as a Foreign Language
EFL	English Foreign Language
RRT	Reader Response Theory
ET	Experiential Theory
DEFT	Defense, Expectation, Fantasy, Transformation.
S	Student

Literature is considered as a gate that captures readers' imagination. It drives them to be engaged in a world that differs from the one they are living in. Literature can be defined as an artistic work, written pieces, with a unique value. Over the years, the place and the role of literature in English foreign language classrooms has enamored by researchers, and teachers interests. Since 1980s onwards, there were different views of whether literature should or should not be integrated in EFL classrooms. On one side, there are those views, which hold that literature can not be integrated in EFL classrooms because of its unique use of language that is beyond the learner's capacities and proficiency. On the other side of the coin, there are some views, which maintain that literature should be included in EFL classrooms because it has many advantages that can help the learners to develop their thinking skills. Literature has a great importance in EFL classrooms; it exposes learners to complex themes, and unexpected uses of language. A good novel or short story can take students to amazing worlds. A poem or a play can enlarge learner's power of sympathy. All what they find in those literary works can be transposed to their real lives.

Detective fiction, like any other branch of popular fiction, has been the truism of much academic debates in recent past. Despite the growing interest in it, no researcher has yet seriously examined learners' responses towards detective fiction. A mixed methods research is conducted to explore how do English foreign language learners respond and receive different detective stories, with a view to offer foreign language teachers new insights of how to deal with the different types of the literary texts in the classroom.

Actually, in this work, many questions arise, and they are stated as the following:

- How do English foreign language learners respond to reading detective short stories?
- Do learners have an aesthetic or efferent reading of literary texts?

- How do Edgar Allan Poe's detective short stories affect the emotional reactions of learners?

The objectives of the study are:

- To investigate EFL learners responses towards reading detective fiction.
- To identify the different types of reading EFL learners have.
- To find out the influence of Edgar Allan Poe's detective short stories on the emotional reactions of learners.

The significance of this study is to shed the light on EFL learners' responses towards reading Edgar Allan Poe's detective short stories, namely "The Murders in the Rue Morgue" and "The Purloined Letter". As well to put an analytical sight on the different types of reading FL learners have, and to see if these detective short stories affect students' emotions and thoughts.

To investigate students' reactions towards reading detective fiction, we follow the mixed methods research. This method is chosen in order to offer a deep analysis of learners' thoughts and emotions during the process of reading literary texts that belong to detective genre. Data are collected using both questionnaire and interview. A questionnaire is a written collection of survey questions- about how the different detective stories affect the learners - to be answered by first year group of university students at university of Abbes Laghrour Khenchela. An interview is an oral question-answer session between a researcher and an individual respondent-about how students respond to detective stories. After data collection, we are going to use some concepts provided by reader response theory to analyze learners' responses towards themes of mystery and crime in Edgar Allan Poe's detective short stories.

Reader response theory shifts the critical focus from a text to a reader. It switches the

attention from the text as the only source of meaning to the reader as an essential participant in creating the meaning of the text. Thus, the reader as an active agent along with the text play role in shaping the meaning of the text. RRT displays various open-ended possibilities, which give the readers the ability to express their views on the meaning given to the text. During the reading process, readers activate previous knowledge connecting the fictional world with the familiar world. Therefore, becoming aware of the meanings given to literary representations and feelings these representations evoke.

The current research is divided into two main parts. A theoretical part, which contains two chapters, and a practical part, which includes two chapters too. The first chapter presents the reasons of using literary texts in foreign language classrooms, the different methods of teaching literary texts, as well as the history of detective fiction and its different conventions. It also provides an overview of detective short stories written by the famous American writer Edgar Allan Poe. The second chapter provides a description of reader response theory and its different types. Chapter three sketches out the different tools of collecting data, a description of participants and materials, an overview of the research design being selected. It also presents a description of methods of data analysis. Chapter four includes the results and discussion of the data collected from questionnaires and interviews.

This chapter aims to provide useful information in the field of teaching literature. It is divided into four sections. The first section deals with literature, Reasons behind using it in foreign language classes. In addition, it outlines the different methods and approaches used in teaching literature. The second section explains students' responses towards reading literature as well as it presents the major types of literary texts. The third section contains a description of detective fiction, its history, and its different types. The fourth section gives a glimpse about Edgar Allan Poe's life as one of the most popular authors of detective fiction. The chapter also includes a summary of Poe's two famous short stories '*The Murder in the Rue Morgue*', and '*The Purloined Letter*'.

### **1.1 Definition of Literature**

The word literature refers to any written text like books, novels, short stories or plays. The origin of the word literature comes from "litera" which means "letter". The word "text" is linked to "textile" which refers to the collection of written or spoken works, passed from one generation to another, known by its expressive sentences and words (Klarer 10). Because of many studies, the meaning of this concept has been changed over time. Sidhou and Fook explain that, "Literature is an expression of life through the medium of language" (p 54). Another definition is given by Gillian Lazar stating that "literature is those novels, short stories, plays and poems which are fictional and convey their message by paying considerable attention to language which is rich and multi-layered" (p.5).

According to Kelly, "some of the major values of literature are enjoyment, aesthetic, understanding, imagination, information, knowledge, cognition and language" (p.8). This means that literature is not only one concept; it reflects unlimited cultural

values and historical events of different societies. The word literature also is not exclusive to one author or place; it expanded around the globe. Even it is distinctive in terms of language, ideas as well as themes it stills a meaningful production that aims to express emotions and ideas. Furthermore, it is considered as a broad source of knowledge that improves the reader's language.

## **1.2 Reasons behind Using Literary Texts in Foreign Language Teaching**

Many teachers in foreign language classes indicate the benefits and the advantages of using literary texts as a useful and a very profitable instrument of teaching English. Until nowadays, literature is considered as a guide that drives the learner's brains and emotions through enriching them with the important and appropriate information, knowledge and thoughts. According to Hismongly, there are four main reasons for using literary texts in foreign language classes.

### **1.2.1 Valuable Authentic Material**

Using literary texts in teaching foreign language is considered as a broad source of knowledge because it provides them with good texts and good themes that contain a great amount of information, which differs in terms of topics, titles and contexts from one book to another, or from a novel to a poem. These texts belong to different cultural countries, so moving between different types of literary texts enable the reader to understand, evaluate and compare ideas and events they read from different literary periods. The most important thing is that those texts enable the learners to develop cultural understanding and intercultural competence (Hismongly 54).

### **1.2.2 Cultural Enrichment**

Being able to understand a literary text is a big chance for learners to go deeper in understanding different meanings in the text starting from the culture. Since it is seen as the most important part of the text, learners also learn about the different verbal or nonverbal aspects of communication. Whether from the authors' life or the events that are included in the text or the country in which they take place. Learners can also investigate the different social, regional and cultural background of the characters (how they feel, how they think, and what they believe in, or what they are afraid of). Sometimes, the author mentions the customs and the traditions of his society in his work, so the reader will have a general idea about all cultural dimensions of the society (Hismongly 54). Teachers also, use the literary texts to teach their students how to be aware about their own culture, when they read about how people live differently around the world sometimes even in the same society. Moreover, they will recognize that they have a valuable culture rich of historical events and traditions and they must preserve it as other societies do (Floris 3).

### **1.2.3 Language Improvement**

The literary text should be analyzed and studied in terms of its form and meaning that is written grammatically correct, and written in a very structured sentences which lead to a very arranged and coherent content. Thus, reading a piece of literary work automatically becomes a process of teaching the reader the grammatical rules, synonyms, and antonyms. Literature also, plays a great role in teaching the four basic skills of language: reading, writing, listening and speaking (Hismongly 55).

Collie, Salter, Ouster, and Lazar all agree that literature plays a great role in developing English language proficiency because it improves student's skills. When they read literature, they learn new vocabulary, many grammatical rules, etc. They start to think about developing their writing skill, how to link between new sentences, and ideas. In addition, teachers can use recorded texts in order to improve students' listening skill and support their lessons with good and effective materials for better understanding (Cutline and Shireena 89).

#### **1.2.4 Personal Involvement**

One of the main reasons behind reading a piece of literary work is not only to get the superficial meaning but also to discover the intended meaning of the author. That is to say, reading from time to time, readers will be involved directly with the text and understand what is happening with each element of the text. This process of reading and understanding trains readers' personality to engage with the characters, to live the story, and to teach them how to get morals and lessons in order to have a strong personality and to be more courageous and stable in making decisions (Hismongly 55).

#### **1.3 Methods Used in Teaching Literature in Foreign Language Classes**

Scholars and teachers need to decide what are the appropriate approaches and methods that can be used in order to deal with literary texts. Those methods should be suitable, useful, and effective. Until nowadays, the literary work is studied using different approaches and systems of investigations that are helpful to analyze the different elements of the text. Those methods are arranged according to their uses. They all aim to analyze the text correctly.

The first deal was with 'literary criticism', which is based on collecting the different opinions and attitudes about the literary work, which means what readers think about the text. After that, another discipline emerged called 'the literary theory'. This theory was influenced by the philosophy and the methodology used by the literary criticism. What makes the difference between the two is that while the former involved in analyzing the text in terms of interpretations and evaluations towards the text, the latter tries to show the methods used in reading any piece of work. Despite the diversity of methodologies and approaches used, the focus was on four main methods that are common and useful in studying literary texts (Klarer 73).

### **1.3.1 Text Oriented Approach**

A method used in order to study literature. It plays a great role in shaping readers' understanding, and giving them general idea about it. Focusing on the text itself, means that the reader needs to investigate the form and the structure of the text. In order to understand it and the process of reading and analyzing a literary text starts from the text itself. Therefore, it works as a guide that light up all what the reader is looking for in the text (Klarer 76).

### **1.3.2 Author Oriented Approach**

In this method of studying a literary work, the most important thing the reader should know is the biography of the author. The reader should know who wrote the text, when it is written and what are the facts and events, or exactly the circumstances surrounding the text. The reader also should know about the main reasons that motivate the author to write. Once the reader has an idea about the author, he will be able to

understand what the text is talking about so the reader needs to examine the author's life such as his social traditions or customs and other different conditions that manipulate his thinking the time he was writing (Klarer 88).

### **1.3.3 Reader Oriented Approach**

A modern approach, which is called Reception theory, reader response theory, or aesthetic of reception, gives much more importance to the reader's opinion, or point of view. In order to make sure that the text affects the reader to the extent that he/she will be able to expect, and imagine the result. Waiting for the end of the story, to answer the questions that are raised in his/her mind when he/she starts reading even from the first words of the text or from the title. This method is also concerned with the reasons that motivate the reader to choose the text, also when, where the text takes place (Klarer 89).

### **1.3.4 Context Oriented Approach**

This approach focuses on the context surrounding the text. In order to study a literary work, we need first to deal with the different aspects that can affect it including history, politics, economy and social conditions. The focus is more on the customs, and traditions that affect the production of the work because the most affective aspect is history. Researchers ,in this method, give much attention to the historical events that come with the production of the work which are represented through the story or the characters and we can find that the literary works are divided according to many historical periods of the countries like Modernism and Post colonialism,...etc (Klarer 91).

#### **1.4 Students' Responses to Literature in Foreign Language Classes**

In the process of reading a literary work, Teachers offer students many opportunities to think freely about the text they read in order to make it understandable and interesting. This aims to motivate students to read more, and to express themselves while they are trying to create different meanings of the text, by giving their own responses and interpretations (Irvin 23).

In guiding young students ' responses to literature , Kelly (1990) states that teachers should give their students several activities that affects their imagination, and show how they react to different texts provided by the teacher during the reading process in the classroom. Those activities may include reading loudly, performing a play, producing a piece of writing. The books selected should be liked by both of the teacher and his students in order to make the reading process more satisfied and interesting. This will motivate students to express their feelings. Kelly in her research claimed that in the investigation of students' responses to literature reading, we can distinguish between two types of responses: written responses and oral responses.

**Oral responses:** this type of responses refers to the oral discussions between the teacher and students in the classroom. The teacher asks them about the text given to them. What do you think about the story? , what makes the story good for you? , do you find any words or expressions that create a picture in your mind. As much as they get from those discussions, they will be able to deal with their responses in more details. These also encourage the students to think about performing a given role from a story, play or a folk tale, and sometimes by listening to themselves through recording their scripts (Kelly 467).

**Written responses:** as the name indicates, teachers here give students the opportunity to write down what they think or feel about the literary work. This enables the students to develop their written responses. Many activities can be given to the students in order to investigate their reactions towards the text; the teacher can ask his students to write down their remarks about the story, to write a review about the book, or to think about a summary of the text. It is another chance for them to show their own abilities through producing a piece of writing using their own style (Kelly 467).

### **1.5. Types of Literary Texts**

Literary texts can be distinctive by observing the style in which it is written. Different classifications are attributed to literary texts. According to the most recent classification, literary texts are of three main genres: prose, drama, and poetry.

- **Poetry** refers to an artistic way of telling the stories, using much of rhymes and syllables.
- **Drama** is every performed text, based on dialogues and actions, and usually found in theaters.
- **Prose** is a form of language based on the natural flow of speech, and every day conversations using common grammatical structure.

Literary genre 'prose' can be divided into two main categories: **fiction** and **nonfiction** the term **fiction** usually refers to the major narrative forms of literature that they are based on the author's imagination. Works of fiction include mystery, suspense, humor, detective fiction ...etc (Drucker). Because our research is related to detective fiction, we are going to deal with this literary genre in the following section.

## **1.6. Detective Fiction in English Literature**

Literary work is well known as a creative writing with a unique artistic flavor, which comes from varieties of literature. A short story is considered as one of these literary varieties. Story is a fictional narrative that presents a real picture of a human life, and portraying their experiences, their history and their crises.

In fact, a story as well has its own diversities; which varies from drama, romance to horror and deduction. A detective story is a breathtaking mystery with special taste of excitement due to the way the writer presents the events of the story and the way the detective solves the crime.

### **1.6.1 Definition of Detective Fiction**

Detective story is a type of popular literature that deals with investigating and solving a crime, in which the detective is either an amateur or professional. Detective story is a game that must be played, a puzzle that must be solved like a scientific experiment.

According to the events of detective story, we usually find the detective, which can be a professional police officer or an aristocratic amateur solves a crime that no one could solve it. With his brilliant mind and some sort of magical power of observation the detective makes the reader amused by the way he investigates the murder. The detective story also involves suspects sometimes clues were given to the reader that the accused person is the guilty culprit. Yet, it does not solve anything just because of the little evidence given. The detective works to gather clues, and then begins to piece together the crime. Eventually, he solves the crime and finds the guilty felon.

## 1.6.2 The History of Detective Fiction

The genre of detective fiction is quite new. Although its history is in dispute. The British poses that the creation of detective fiction should belong to them. Perhaps the first work of detective fiction in English is a play that its plot was based on solving a crime, called *Arden of Faversham* (1592) which is sometimes attributed to Shakespeare (James).

The first cue to this genre can be traced back to the nineteenth century and to the brilliant American writer Edgar Allan Poe in particular. Poe created the very first detective story in the literary world titled *The Murders in the RueMorgue*( 1841) along with four other short stories'' tales'', *The Mystery ofMarie Roget*( 1842),*The Purloined Letter*(1843 ),*The Gold Bug*( 1844)*Thou Art the Man* (1844). Poe established many conventions that became known as classical detective fiction (James).

In the mid nineteenth century, writers such as Wilkie Collins and Emile Gaboriau started writing detective stories. Their detectives are professional police officers, standing out in their brilliance from the majority of police officers whereas Poe's detectives are aristocrat amateurs. Perhaps the most famous great detective of all time is Sherlock Holmes, the creation of sir Arthur Canon Doyle. Holmes is a master of camouflage, changing his appearance, working undercover, and engaging with criminals. Doyle's stories are not only stories of detection but of adventure as well. The first Holmes' story *A Study in Scarlet* published in 1887 and this kind of novels called the ' jigsaw novel'. The Poe-Gaboriau-Doyle school of detective fiction remained the Alfa form of the genre until the late 1920s (James).

The 1920s and 1930s were marked the golden age of detective fiction. These years

witness the arrival of the most famous women writers of the genre Agatha Christie, Margery Allingham, Dorothy L.Sayers (Ghosh 4). The genre sees these women introduce ‘whodunit’ starring the amateur detectives Hercule Poirot, Albert Campion, and Lord Peter Wimsey respectively. ‘Whodunit’ is a story that is usually based in an English country house setting. Most notably, however, ‘whodunits’ are tales that engage the reader in some sort of a game that demands ingenuity of construction. This tradition continues throughout the following decades in the works of R. Austin Freeman, Michael Innes, Philip MacDonald, Josephine Tey, Anthony Berkeley, Freeman Wills Crofts, Nicholas Blake, as well as New Zealander Ngaio Marsh, Belgian Georges Simenon, John Dickson, Ellery Queen and S.S. Van Dine (Antoniou 2).

In these years 1920-30s a more realistic subgenre appeared that has become known as ‘hardboiled’; private eye detective fiction. Perhaps the most important figures of this subgenre are Dashiell Hammett and Raymond Chandler (Ghosh 5). The two pillars equip their protagonists with rough psychical and mental flexibility as well as they equipped them with a flair for repartee that render them to survive from all adversities, and make them invincible. For instance, Hammetts’ Sam Spade in *The Maltese Falcon* (1929), Chandler’s Phillip Marlowe in *The Big Sleep* (1939). ‘Hardboiled’ novels ‘evoke a more emotional form of reader participation than does the ‘whodunit’ (qtd in Sharkey).’ ‘Hardboiled’ novels also continue to be popular throughout the 1960s and 1970s, with writer such as Mickey Spillane, John D. MacDonald, and Ross MacDonald et al (Antoniou 2).

In 1980s, Paul Auster examined through his New York Trilogy 1988, a set of contemporary theories relating to language and identity, writing detective stories without

any solution, crime, or detective. Anti-detective provides both a fascinating outlook on detection as well as an observation of the fruitlessness of human endeavors to comprehend the universe. Nevertheless, it is marked by narrow range and public affinity (James). Detective fiction in 1990s remains highly popular in all its forms. The genre is now more diverse than it has ever being before. Still have 'jigsaw' and 'hardboiled' detective stories, and there is courtroom drama and police procedural as well (Hansen 00:10:01-2).

### 1.6.3 Types of Detective Fiction

- **Cozy crime:** these are very popular, it is as the name suggests enjoyable, and there is no messy annoyance of blood. They are often revolve around a murder that is solved by a private detective. There is no description or details about the murder. Everyone goes back to his or her cozy life after the crime was solved. A famous example of this type is Agatha Christie's Miss Marples.
- **Locked room:** the crime takes place under a hard and even impossible set of circumstances, such as a looked room, which no intruder could have entered or left. The Hallow Man by John Dickson Carr (1935), and The king is Dead by Ellery are some example of this genre.
- **Hard-boiled** these stories are unlike the cozy ones. They are very violent; they contain details of the crimes. They often make psychological and serial killers, for instance, Mickey Spillane's Mike Hammer.
- **Private detective:** the focus is on the private detective in finding the

culprit, for example, Justin Hopson, Daniel Ribacoff.

- **Courtroom:** everything related to the crime is revolved at the courtroom. All the crimes details are revolved using flashback techniques.

- **Spy:** usually features a spy working for an intelligence agency. The Alex Rider adventure novels by Anthony Horowitz, Ben Allsop “Sharp and the Perfect Kills” are good examples of this genre.

- **Police procedural:** It focuses on the work of the police in using different techniques (interview, forensic techniques) throughout the investigation of crime to identify the perpetrators. For example Ian Ranklins Rebus Michael Connelly’s Harry Bosch and James Patterson’s Alex Cross.

- **Thriller / suspense:** It starts out with very high states for the protagonist. He is a quest to discover the whys and wherefores by the detective. A good example is Alan Folsons’ The Day After Tomorrow (Peterson).

## **1.7 Edgar Allan Poe and literature**

### **1.7.1 Poe’s Biography**

Edgar Allan Poe was born in Boston on January 19, 1809. His mother died two years after his birth. He has two siblings Henry and Rosalie. Poe was adopted by Allan couple; John Allan was a successful merchant. Poe was raised in good conditions, went to good schools. He learned Latin, French, as well as math and history in England. He continued his studies in America. Poe started to drink heavily and quickly he was drawn in debt. He had to quit school. In 1827, Poe joined the US army, and then he was

dismissed because he broke the rules and ignored his duties.

In 1831, Poe submitted stories to number of magazines, but they were rejected. Poe had no money, no jobs, and no friends. He won with great success the short story competition. Poe moved to Philadelphia where he wrote his best tales *The Fall of The House of Usher*. Success and money come as well tragedy. His wife caught tuberculosis; he started to drink once more. In 1845 published *The Raven*, gained great success in 1847. Virginia died. He wrote *Eureka*, his habit of drinking got much worse. Poe was taken to hospital within two years he died at the age of 40.

Poe's life could be considered tragic because he suffered many loses in his short life. His life experience deeply influenced his writing. He is well known by his horror stories as well as detective stories, best known *The Murder of the Rue Morgue* with other types of fiction. Adventure and science fiction. Poe's writing style is odd and decadent full of concrete writing skills and musical language (Robert).

### **1.7.2 Poe and Detective Fiction**

Poe writes in such a wired manner that gives his writings a special flavor. He always emphasizes that pure art must give people aesthetic enjoyment. Poe's short fiction is usually divided into two categories detective fiction and horror fiction. A group of detective fiction produced by this writer are *The Murder in The Rue Morgue (1841)*, *The Mystery of Marie Roget (1842)*, *The Gold Bug (1843)*, *The Purloined Letter (1844)*, and *Thou Art the Man (1844)*. These five detective fiction stories achieved great success due to many aspects. Firstly, Poe is the first to produce detective fiction. He uses the technique of reasoning, excluding all possibilities and finds the facts. Poe considers fact

never ‘‘ties at the bottom of a well’ (‘qtd in Wernu). The most important fact must be superficial; the truth is at the top of the iceberg. Wenru states that Poe ‘‘makes a mystery of simple things, but the conclusion is unexpectedly simple’’ (p.60). No one expects that the murder is an Orangutan in *The Murders of The Rue Morgue* and the stolen letter is just under everyone’s eyes in *The Purloined Letter*.

Poe’s famous characters are C. August Dupin (*The Murder in The Rue Morgue, TheMystery of Marie Roget, and The Purloined Letter*) and William Legrand (*The Gold Bug*).Dupin is a descendent of a famous French family. He likes reading books, thinking, and working on solving puzzles at night. He is skillful in decoding the suspense. Dupin is curious about the skeptical case in everyday life. Poe covers Duplin’s skillfulness in creating a character that is a stupid-looking and self-opinioned journalist (Wenru 60).

Poe creates five different kinds of criminal patterns through five detective fiction. *The Murders in the Rue Morgue* is full of suspense. The crime happens in a well-organized setting. It is hard for the reader to guess how the murderer enters the room. The result, which is an orangutan, is completely unexpected. Poe uses deduction and other reasoning methods by excluding all possibilities and finds facts. *The Gold Bug*, the crime is revealed by applying a lot of mathematical operation and combination. *The Mystery of MarieRoget*, the murdering is also solved by reasoning. In *The Purloined letter*, the stolen letter is obvious where everyone can see but can not find. In *Thou Art the Man*, Poe uses psychological tactics to find out the truth, by asking a dead person to speak. Finally, as Wenru explains:

Poe makes up the detective story in the way of reasoning and psychological description. In Poe's stories, the murderous atmosphere is constructed to strongly that the reader feels as if he is participating. He relates criminal acts with human's greed nature (p.61).

Edgar Allan Poe is the undisputed "Father" of the detective fiction. He created so much that is of importance in the field –literally creating the template for all of detective fiction to follow. His influence still profound lasting in the history of detective fictions.

### **1.7.3 Summary of Poe's Short Stories "The Murder in the Rue Morgue" and "The Purloined Letter"**

*The Murder in the Rue Morgue* is the first American detective fiction. The story starts with an unnamed narrator describing how he meets his fellow Dupin, an analytical character then the two fellows read newspapers articles of recent terrible murder of a woman and her daughter. The mother was beaten to death, and the girl was strangled, her body was found in chimney as more reports come out, Dupin started to think that there is something not right, and did not agree with the detective reports, considering the case a different problem, a mystery, but there must be an answer. He start working on the case, trying to link things together. Eventually, Dupin solved the problem which turns out have been done by an orangutan (kellman).

In this story, a letter belonging to an unnamed female has been stolen the letter's contents are being used by minister D to blackmail the woman. August Dupin believes that the contents of the letter are used to exploit the woman not to destroy her reputation that is why it is still secret, and Minister D has it on his person. The police searched his

house many times. Looking in in every corner but in vain, still no sign of it. The story skips a head a month; the police officer is still searching for the letter. He offers Duping money to help him find it. Dupin accepts the award. He goes to the Ministers' house found the letter easily. Instead of hiding the letter, he left it out in the open. The police considered him as fool because he is a poet ‘All fools are poets, but not every poet is a fool’ Dupin said. Dupin stole the letter, putting another one in its place. He took the money award, problem solved (Pryor).

There are so many reasons for using literature in foreign language classes, it develops cultural understanding and intercultural competence, it plays great role in developing English language proficiency, and help students to build strong personalities. Teachers use different methods and approaches to teach literature, some of the approaches used in foreign language classes are text, author, context, and oriented approaches. There different types of literary texts prose, drama, and poetry. Prose as a literary text divided into types: fiction and non-fiction. Deduction is a form of fiction's works. Detective story is a type of popular literature that investigates and finds solutions to the mystery most of the time crimes. Although the history of literary genre is in dispute, Edgar Allan Poe is with no question the originator of detective fiction, creating the first detective story in the world of literature ‘*The Murders in the Rue Morgue*’. Poe was a model of all times.

In the discussion of the availability and the usefulness of including literary texts in teaching foreign language classes. It is essential to think about the place of reader response theory in identifying the reader and the text, as the main element of the reading process. In this chapter, we try to link between the necessities of applying this theory with its benefits on readers' way of thinking. It is divided into two sections. The first section provides an overview of the theory and its major types. The second section deals with reader response theory in foreign language contexts, describing learners' interactions with the literary work and explains the relationship between RRT and literature teaching.

### **2.1. An Overview of Reader Response Theory**

In essence, RRT is a reaction against the proponents of new criticism who assumes that meaning existed only in the text, and can be accessed solely through well-trained literary critic who possesses concise analytic skills. The advocators of this theory focus on the meaning generated by the reader and the text from the former responds to a specific text in a specific manner. The proponents of RRT are divided into groups experiential (Louise Rosenblatt, Wolfgang Iser, and Hans Robert Jauss) who accentuate the fact that meaning is created through transactional process between the text and the reader, and psychological (Norman Holland, David Bleich, and Stanley Fish) who theorizes that meaning created is the individual work of the reader (Anderson 6-8).

RRT is originated in the pioneering work of the literary theorist, Louis Rosenblatt. It espouses the idea that one text can mean different things to each reader. Transactional theory proposed by Rosenblatt puts a great emphasis on the relation between text and the reader in constructing meaning. Clarifying that the literary work is as important as the

reader is, and the text cannot exist without the reader (Wichart). The term transaction is adopted from Dewey's epistemological writings. Dewey explained that during the process of reading, the self of the reader and the text are more flexible. Hence, the reader's personal experience is an essential element in giving the text its meaning. Connell explained that "Dewey's epistemological position stresses the transactional character that ties mind and body, subject and object, knower and known" (p.396). In this way, Dewey's epistemological position focuses on the process of knowing, the role of the knower, and need for communication among users, from this perspective RRT is considered as a response to Dewey's position, as well it illuminates that meaning is constructed based on the reader's knowledge and experience (Garzon et al 188).

In the transactional process, the readers select and reflect on their own responses to construct meaning. Karolides asserts that the reader plays important roles in actively making the meaning by arguing that words are no more than inkblot, the words come alive when the reader reads the literary work (Iskhak 45). According to Rosenblatt,

The reader brings to the work personality traits, memories of the past, present needs and preoccupation, a particular mood of the moment, and a particular physical condition. These and many other elements in a never to be duplicated combination determined his response to the peculiar contribution of the text (p.31).

The process of making meaning of the text involves bringing all what readers know to their readings. Applebee explained that all what the reader brings from experience, reading ability, expectations for reading, and concepts about story influence response. Galda expanded this list to include other factors including cognitive development level,

the theme of the text, the genre, and context. Galda explained that ‘‘students are a part of a community of readers who necessary respond to literature based on their social, cultural values’’ (Straw et all 3). The literary work with its own theme, genre, and structure, together with the reader’s moral and religious code and social philosophy; create the aesthetic side of the text that gives the text its meaning.

Reader response theory emphasizes the creative role of the reader, learning to go beyond the text and to think out of the box. Hong argues that RRT has to do with the transaction process with the literary texts that promotes readers aesthetic experiences. Different from efferent reading that corresponds to text based orientation, aesthetic reading refers to the readers recalling their previous knowledge to the present moment in which they select new ideas and synthesize them into new experience, to make them understand more the text and to find solutions (Iskhak 44 ). Efferent reading is about the informational component of reading, the reader is concerned with knowledge he/she has after reading. While aesthetic reading is the emotional response of reading, it allows the reader to have an actual experience with the text while reading (Wichart).

Iser on his part theorizes that the convergence of text and reader bring the literary work into existence. Yet not accurately identified. Iser explains that this convergence will ‘‘always remain vital, as it is not to be identified either with the reality of the text or with the individual disposition of the reader’’ (p.275). Pointing out that the literary work has two poles: aesthetic and artistic the former, which is the interpretation of the text and the latter, which is the creation of the other ‘text’. Thus, meaning is not resides only in the text nor it is construed by the reader but rather generated during the active process of reading. Jauss argues that the history of the reader is as important as the history of the

text. He uses the term 'horizon of expectation' to describe the historical norms and assumptions that show the way to the reader so he/she interpret any literary text at any historical moment. For Jauss, any text is linked to the past therefore; readers' understanding and judgment are tied to the cultural environment of the time (Anderson 10-11).

Other theorists of reader response (Norman Holland, David Bleich, and Stanley Fish) place meaning and interpretation in the hands of the reader without the control of the text. Both Holland and Bleich paid a little attention to the analysis of social and institutional influences on the readers' responses. For them the reader is the origin of meaning (McCormick 836). Holland believes that readers deal with texts the same way they do with their lives. He uses the term 'identity theme' to claim that each reader has an identifiable personality, which opens the literary work for personal interpretations in accordance with the personality of the reader (Schmitz). For Holland while reading, readers project their identity theme onto the text. Thus, readers' interpretations are the product of anxiety, desire, need, and defense that they have created in the text (Mambrol).

Like Holland and Bleich, Fish theorizes that the reader is the source of meaning. Unlike them he argues that the reader of the text should be 'informed' has both linguistic and literary competence (Mokaya 2). Fish uses the term 'interpretive communities' to state that readers as individuals bring meaning to the text because each one of them is a part of interpretive community that provide them with a specific way of reading a text. Pointing out that readings of a text are culturally constructed (Schmitz).

Despite all the different points of view above of whether the creation of meaning is generated by the reader or by the transaction process between the text and the reader. All

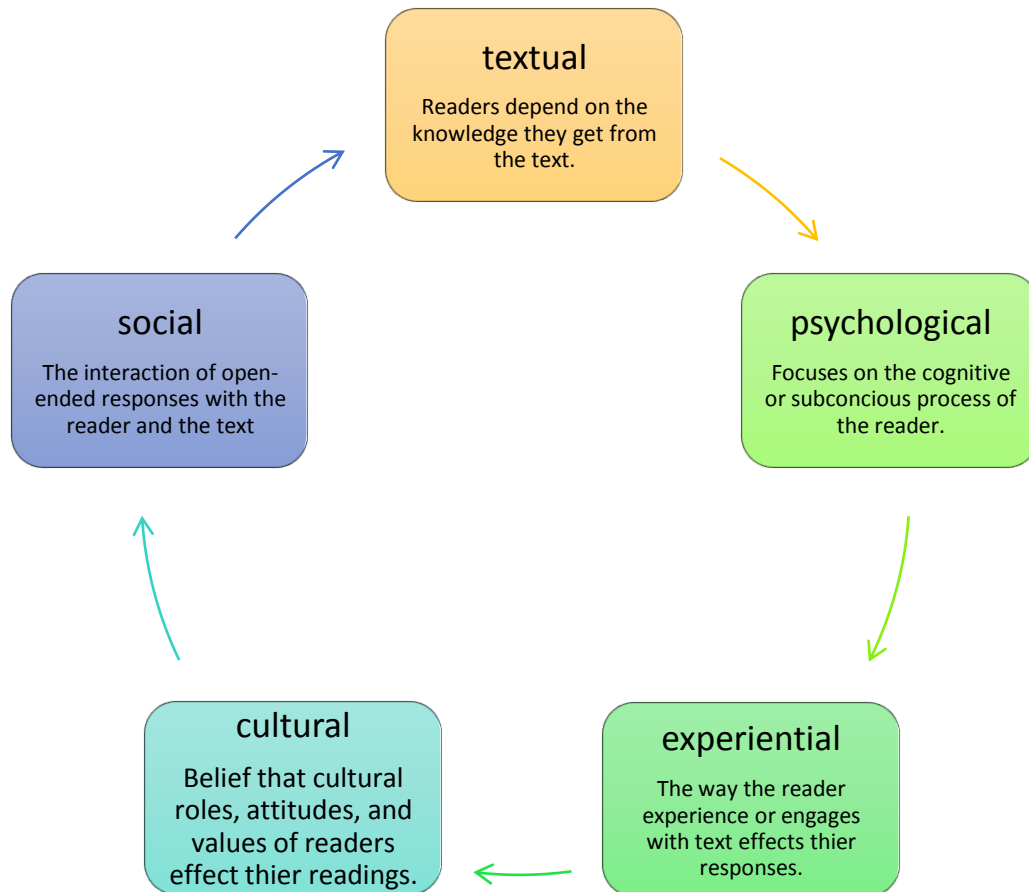
theorists agree that the literary work is not complete or dead until it is read, it is the reader that gives the literary work its value (another life); with all what he/she brings to their reading (prior knowledge, experience, social norms ...).

## **2.2. Types of Reader Response Theory**

Reader response theorists tend to focus on different aspects of readers roles, purposes, texts, and contexts, suggesting that there is no single reader response theory. According to Beach, “there are five primary theoretical perspectives: ‘textual’, ‘experiential’, ‘psychological’, ‘social’, and ‘cultural’. These theoretical perspectives allow the reader, text, and author to form connections” (p.17).

As illustrated in the following figure, these five perspectives represent different lenses that highlight particular aspects of the reader/text/context transaction. For example, while the textual perspective illuminates the reader’s knowledge of the text, the cultural perspective illuminates the cultural context. Textual theorists focus on how readers bring their knowledge of the text to respond specific text features. For example, in responding to a crime story, a reader applies his\her knowledge of crime genre conventions to predict the outcome. Experiential theorists focus on the way the reader experience or engages with the text. For example, readers way of relating personal experience to the text. Psychological theorists focus on the readers cognitive or subconscious processes. Social theorists focus on the influence of social context on the reader. For example, Beach’s response to the poem Mushroom. It shows his perspective in meaning the poem through his social role, and social truth. Finally, cultural theorists focus on how cultural roles, attitudes, and values shape the reader’s responses. An example would be Beach’s responses to the poem Mushroom. He perceives that mushroom describes a bad condition

in a class of people which in line with historical perspective. The under level people demand their liberty of suppressing system. All these perspectives focus on the same process how readers create meaning. Beach states that while all these theoretical perspectives rest on different assumptions about meaning they ultimately intersect and overlap (Beach 18)



**Figure 2.1: Beach’s five theoretical perspectives.**

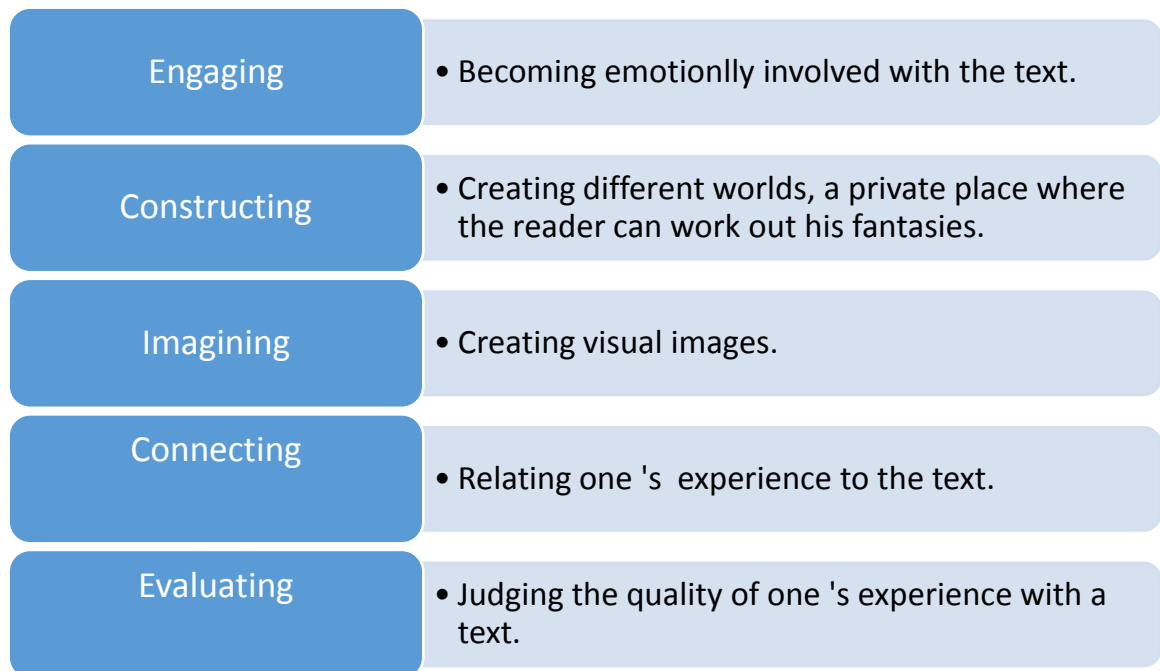
### **2.2.1 Experiential**

Experiential theory focuses on the nature of the reader’s engagement or experiences with the text. Theorists here call attention to reader’s response over the literary work. A focus best summed up by Emily Dickinson’s description of reading poetry: ” If I read a

book and it makes my whole body so cold no fire can ever warm me, I know that it is poetry. If I feel physically as if the top of my head were taken off, I know that it is poetry'' (qtd in Beach ).The main point of ET is that both reader's mind and heart are touched by the literary work the reader reads. Readers can be in the situation of anger, fear, shame, happy, lost, and so on. As what Beach said ''at the same time while I am shifting my attention to my own subjective experience, I know that words and sounds of the poem are evoking that experience'' (p.49). Louise Rosenblatt is considered a major theorist in this experiential category .For Rosenblatt, as the reader engages with the text; she\he creates a unique reading based on her\his associations and experiences. reading is therefore an event, or what Rosenblatt called in her book *The Reader, The Text, The Poem*( 1978) ' transaction' in which the reader creates meaning .The reader and the text affect one another to create an experience (Sanders).

Rosenblatt differentiates two different modes of experiencing a text: efferent reading and aesthetic reading. In efferent reading, Beach explains that ''readers are driven by specific pragmatic needs to acquire information they simply want to comprehend what the text is saying'' (p.59). Readers here do not give much attention to the language and the structure of the text. All what matters to them is the information carried after the reading is over. An example would be a textbook to learn about the causes of world war two, or a cicerone to decide where to go. Aesthetic reading, on the other hand, is about reading to explore the work and oneself. Here readers respond to the text according to their own experiences with the text. An example would be reading

Brown's *Da Vinci Code* to live through a cliff-hanger adventure. There are some processes of ET. Those are engaging, constructing, imagining, connecting, and evaluating (Beach 61).



**Figure 2.2: Processes of experiential theory of response.**

Fish's affective stylistic says that the literary text exists only the moment it is read. For Fish, it is not all about the reader, it is not all about the context in which the text is written, or even about the author's intended meaning, it is about how the reader experiences or engages the text. The meaning of the text is not in the final conclusion readers draw from the text, but the meaning is concerned with the experience that the text did to readers when they read it (Mambrol).

### **2.2.2 Psychological**

Psychological theory focuses on the psychological effects reader feels when

engaging with the literary work. Theorists here pay attention to the reader's cognitive abilities and processes. Moreover, how those processes differ according to the reader's personality. Beach states that psychological dimension plays a significant role in creating readers' character (Beach 17). According to Holland, as the reader engages with the literary work, he brings all his expectations, desires, and needs to the work through DEFT (defense, expectation, fantasy, transformation) to create his identity. In this process, the text frees the reader to re-experience his-self by transforming the text into a private place, where he creates alternative worlds of his own. Bleich just like Holland theories that meaning resides in the reader's mind. Through the reading process," a reader 'symbolizes' with the text which is then followed by 'resymbolization' when the first act of perception and identification produce in a us a need, desire, or demand for explanation" ( qtd in Mokaya 2).

## **2.3 Reader Response Theory in Foreign Language Classrooms**

### **2.3.1 Readers' Engagement and Interaction with Literary Texts**

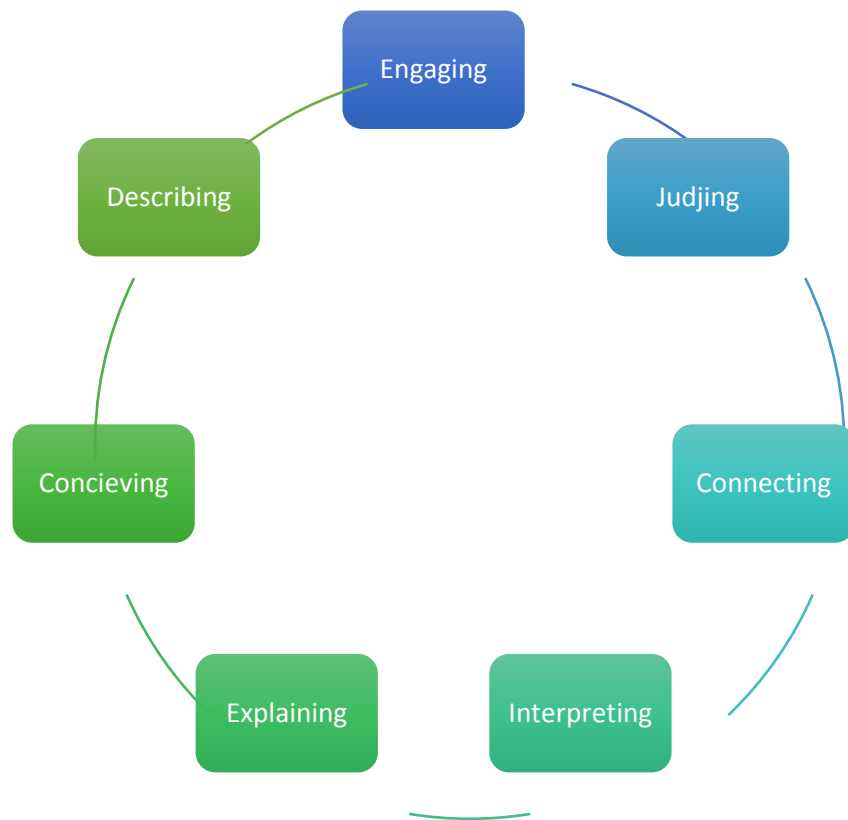
In applying reader response theory, we cannot deny the great role of the reader in creating the meaning of the text. Teachers should motivate their students to engage with the text to express themselves freely and formulate their own responses meaningfully; those responses can be summarized in four major responses; anticipating, picturing, interacting, and evaluating.

- **Anticipating:** refers to the act of thinking about what will happen. The reader tries to imagine the events of the story.
- **Picturing:** refers to the picture that appears in the reader's mind while

reading a specific text.

- **Interacting:** is related to the way the reader adds his own interpretations and opinion about the text.
- **Evaluating:** refers to the reader's remarks and comments about the text in order to arrive at his own understanding (Deni 223).

Other strategies covered by Beach and Marshall are as the following (Iskhak 45):



**Figure 2.3: Beach and Marshall's seven responses strategies.**

In the process of reading a literary text, learners need to understand the different meanings and ideas in the text. For this, they have to go deeper in the text to discover what lies behind the lines. Cottrell claims that “At most English speaking universities,

students are expected to take a critical approach to what they hear, see and read even when considering the theories of respected academics” (qtd in Qamar 40).

In order to arrive to a full understanding of the text, learners should bear in mind that the text is a quest to discover the untold. Learners must think about each word and expression, and try to link things together. Starting from the title of the book until the process of reading is over. This process of thinking enablesthem to analyze and interpret the text. What is more important, is the role of the teachers in guiding their students to engage more with the text, to help them improve their critical thinking, and to become good critical readers (Qumar 10).

### **2.3.2 Reader Response Theory and Teaching Literature**

The relation between reader response theory and the literary text starts with the reader. When readers begin reading, the text starts dominating their minds letting them with doubts and questions to be answered, then readers try to find justifications to reach a certain meaning and make responses towards the text, those responses appear in the shape of interpretations and comments that differ from one reader to another. Eliana and Harold reports that ‘‘Literary reading must not be reduced to a grammar exercise to learn linguistic aspects of English, but must be understood as an aesthetic Work that allows reader to feel, see and think into the context of reader response’’ (p.191) .

This helps the readers to think freely about the text, build their own critical thinking, and improve their own knowledge through analyzing the text. Each time they continue reading they try to find explanations and make evaluations (Eliana and Harold 191). When readers get the invitation for diving in the author’s world, their responses is

the essence of given the text its meaning. The process of getting in and out of the text develops readers' critical thinking to be more creative and effective in their lives.

Reader response theory shifts the focus from text as the only source of meaning to the reader as an essential part in creating the meaning of the literary work. Some advocates of this theory argue that the creation of meaning is generated by the reader, others argue that meaning is constructed by the transaction between the text and the reader. There are different types of RRT, Beach, however, listed five theoretical perspectives 'textual', 'experimental', 'psychological', 'social, and' cultural'. RRT is one of the most successful theories that are used in foreign language classrooms, it favors the reader. Students respond to different types of literary text using RRT. Based on RRT there are different strategies, Beach and Marshall suggested seven strategies (engaging, describing, explaining, connecting, conceiving, interpreting, and judging). Reading is a call for all previous knowledge, religious codes, social codes, and all the experiences of life. The readers have to bring all what they know to their readings so they can interpret, evaluate, and produce.

This chapter is divided into four sections. The first section provides an overview of the research design applied in the study. The second section describes the setting, and the participants involved in the study. The third section provides a description of instruments of data collection, and the description of both the interview and the questionnaire. The fourth section explains data collection process as well types of data collected.

### **3.1 Research Design**

In order to examine EFL learners' responses towards detective fiction, this study employed a mixed research design; using non-experimental research with convergent-parallel approach. Conducting either qualitative or quantitative alone is not enough to understand students' responses towards detective fiction. Conducting mixed methods research will give us a deeper understanding of students' responses. Mixed methods research involves the integration of qualitative and quantitative research and data in a single or multiphase study (Hesse-Biber 3). The researcher uses qualitative and quantitative data together to get a complete understanding of research problem and research questions. Mixed methods involves the collection of both qualitative and quantitative data in response to research questions. Both forms of data are combined in the design analysis through explaining data or embedding the data within a larger design, theoretical, or methodology.

The late of 1980s marked the beginning of the field of mixed methods, as we know it today. Its origin, however, goes back further. In 1880s in Europe researchers such as Frédéric Le Play (1885) and Charles Booth (1892-97) conducted studies about poverty within families, their research practices include the combination of qualitative and quantitative techniques. For instance, they use demographic analysis, participant surveys

and observations (Hesse- Biber 2). In 1959, Campbell and Fisk use multimethods to study psychological traits. Their work paved the way for others to start collecting multiple forms of data. The first thoughts about the value of merging data are called mixed methods. Then other researchers seek the convergence across qualitative and quantitative and this called triangulation. As mixed methods continues to evolve, different types of it emerged. Convergent mixed methods and explanatory sequential mixed methods are some of the designs exist in the mixed methods field. The former involves the convergence of qualitative and quantitative data for deeper understanding of research questions. The researcher here collects and analyzes data separately then combine the two for the sake of comparing the results. The later, however, involves conducting at first quantitative research then the qualitative research is done to explain more the details of quantitative results (Creswell 434-450).

Mixed methods research is drawn from the strengths of qualitative and quantitative research; it minimizes the limitations of both. It is useful for better understanding of research problem and research questions.

### **3.2 Participants and Setting**

This study takes place at university of Abbess Laghrour Khenchela. The university includes six faculties; our study focuses on the faculty of letters and languages (department of English). The selected sample includes 30 participants. The 30 subjects were all from university of abbess Laghrour. Non-probability purposive sampling is used to select the sampling elements. That is to say, we select students who have the tendency of reading different types of literary texts.

### **3.3 Instruments of Data Collection**

#### **3.3.1 Description of the Questionnaire**

The questionnaire consists of 20 questions classified into four sections, varied between questions where students are expected to choose one from many choices, closed questions with auxiliary questions that require ‘yes’ or ‘no’ answers, in addition to open questions that consist of ‘Wh’ questions in which students answer the questions given brief justification. The purpose of the questionnaire is to probe students’ attitudes and responses towards reading Poe’s detective story (*The Purloined Letter*). The first section aims at knowing students’ attitudes towards reading and their preferences of what they like to read the most and in which language. The second section aims to reveal learners’ attitudes towards literature generally and Poe’s detective story specifically. The third section aims at uncovering students’ responses towards the literary work assigned. The fourth section’ main purpose is to unveil learners’ perspectives towards themes of crime, murder, and mystery, and to see if these themes have any effect on them. The questionnaire was administered on 30 April, 6 and 8 May 2019 due to the circumstances the university was going through.

#### **3.3.2 Description of the Interview**

We conducted face-to-face interviews with open-ended questions with 11 first year English students at Abbess Laghrour University. Eight students were selected due to their experiences with detective fiction. The remaining three were volunteers they wanted to participate and have fun. Some of the students were interviewed on 30 April and others on May 6, 2019 due to the strike. The main purpose of these interviews is to examine students’ responses towards reading detective fiction. The interview consists of 10

questions. These questions ranged from general questions about learners' attitudes towards detective fiction, to more specific ones about their perspectives towards Poe's detective story (*The Murders in the Rue Morgue*). In this type of the interview-semi-structured- questions are designed in advance and organized in the same way for all interviewees, but at that moment of interviewing some of the students, we had to make some changes by adding and omitting some of the questions. For instance, one of the students could not finish reading the story so we had to conceal all the questions in the favor of answering one question why you did not finish reading it. Not because she did not want to but she could not, the death of two women in the story kept reminding her of the death of her aunt and her 3 years old daughter by her husband. Some of the students keeping answering using these words (I do not know, wow....etc).

### **3.4 Procedures of Data Collection**

Following convergent-parallel mixed methods research, the present study aims at uncovering FL learners' responses towards Poe's detective stories. The procedure was as following: first, students were assigned to read the two selected short stories (*The Murders in the Rue Morgue* and *The Purloined Letter*). Second, a questionnaire was administered to investigate students' experiences and perspectives about reading Poe's detective fiction. This questionnaire included open and closed questions related to students' experiences with the two literary texts. Finally, a semi-structured interview was conducted to capture students' psychological reflections and for a deeper understanding of how learners receive and respond to detective stories. The interview was audio-recorded.

### **3.5 Data analysis and findings**

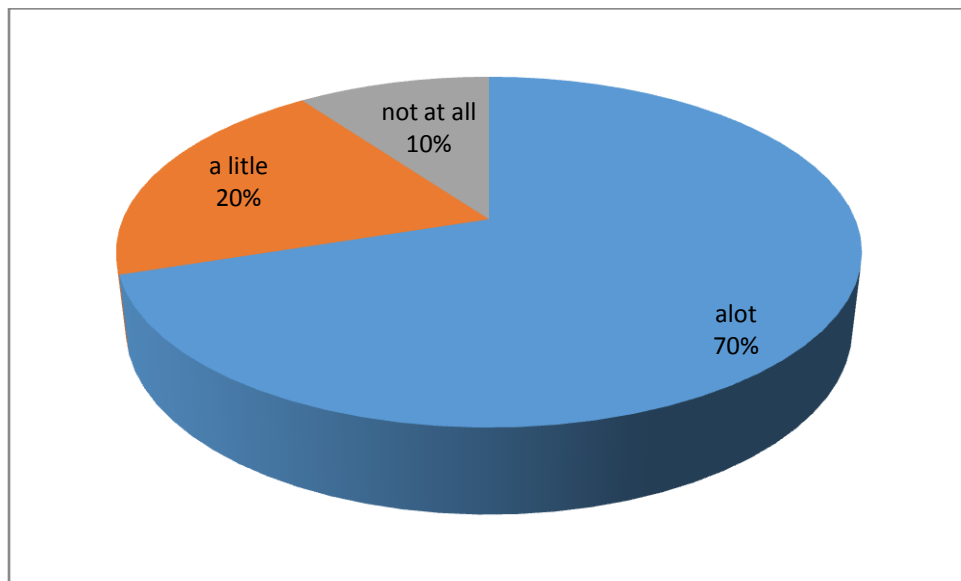
The type of data gathered through the research process were qualitative and quantitative, and the unit of analysis was students' responses to the two detective short stories. We used learners' oral responses to start organizing, and naming the categories of this study. Oral responses were captured while students were interviewed individually. Written responses focused on learners' attitudes and responses towards reading detective fiction. The data were coded when reading and re-reading the audio transcriptions looking for patterns and establishing relationships among them. The results were divided into two sections. The first section addresses the a priori categories we identified earlier: Beach and Marshall's responses strategies (engaging, conceiving, describing, explaining, connecting, interpreting and judging), Beach's five categories (textual, experiential, psychological, cultural, and social), and aesthetic vs. efferent. The second section addresses the themes that arose from the data employing multiple reading of the transcripts by the eleven students.

### 3.5.1 Analysis of Questionnaires

#### 4 Question 1: Do You like Reading?

**Table 3.1: Students' Attitudes towards Reading.**

Option	Number	Percentage
A lot	21	70%
Little	6	20%
Not at all	3	10%
Total	30	100%



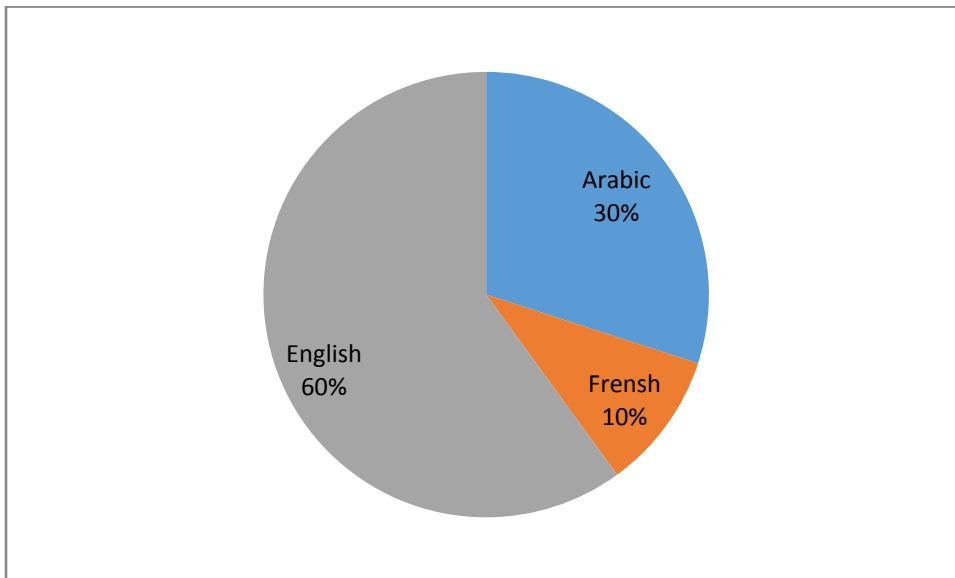
**Figure 3.1. Students' Attitudes towards Reading.**

Table 3.1 shows that 70% of students like to read a lot, while 20% do not like reading that much. Whereas the remaining 10% of Students have a negative attitude towards reading.

**Question 2: In Which Language Do You Prefer to Read?**

**Table 3.2: Students' Language Reading Preferences**

Option	Number	Percentage
Arabic	9	30%
French	3	10%
English	18	60%
Total	30	100%



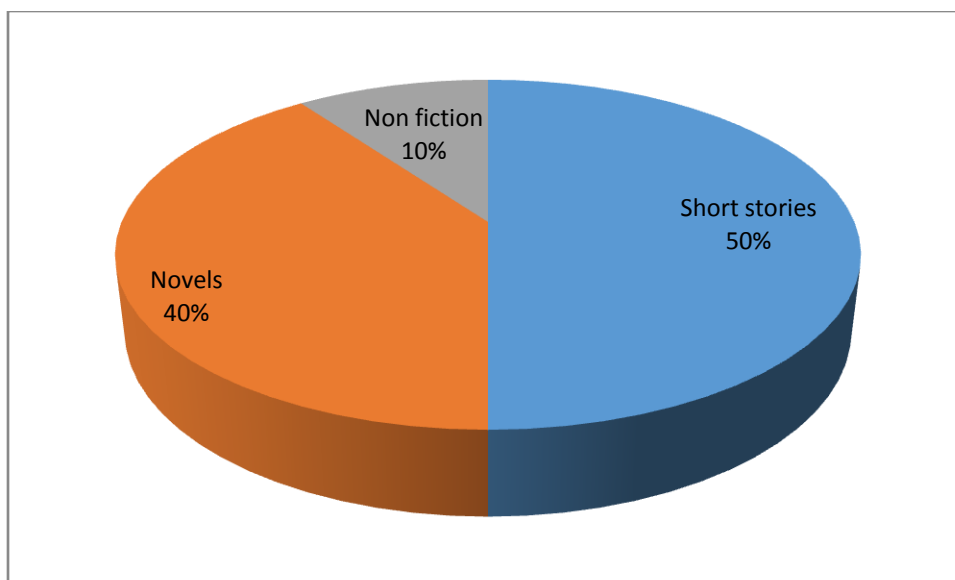
**Figure 3.2: Students ‘Language Reading Preferences.**

Table 3.2 indicates that most of the students 60% prefer reading in English. Whereas, 30% of students prefer to read in Arabic, and only three (3) students who represent (10%) like reading in French.

**Question 3: What do you prefer to read?**

**Table 3.3: Students’ Choices of Reading.**

Option	Number	Percentage
Short stories	15	50%
Novels	12	40%
Non-fiction	3	10%
Total	30	100%



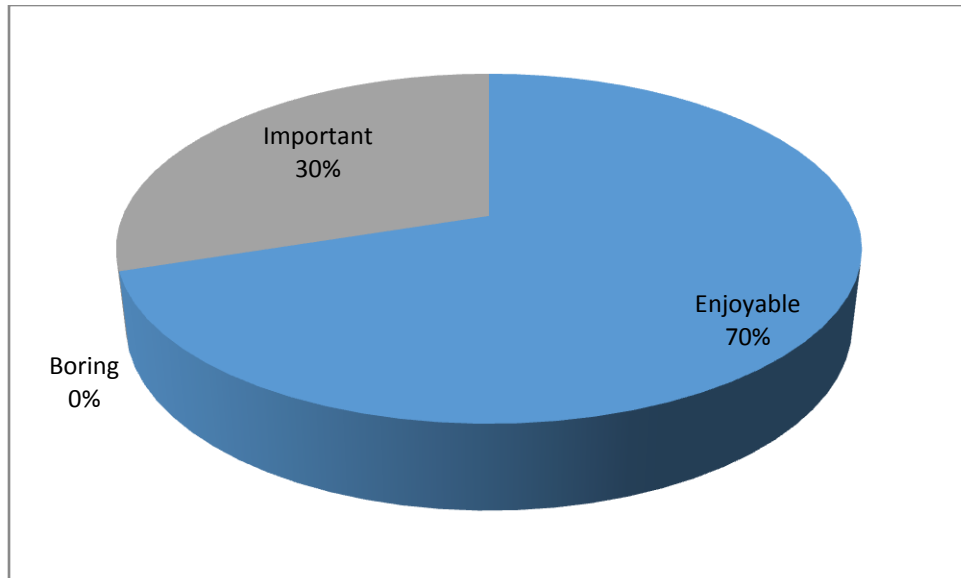
**Figure 3.3 : Students ‘ Choices of Reading.**

By examining the table above, we can see that only three (3) respondents who represent 10% like to read non-fictional works. 50% of students, however, prefer to read short stories, and the rest 12 Students who represent 40% prefer reading novels.

**Question 4: How do you find reading?**

**Table 3.4: Students’ attitude towards reading in English.**

Option	Number	Percentage
Enjoyable	21	70%
Boring	0	0%
Important	9	30%
Total	30	100%



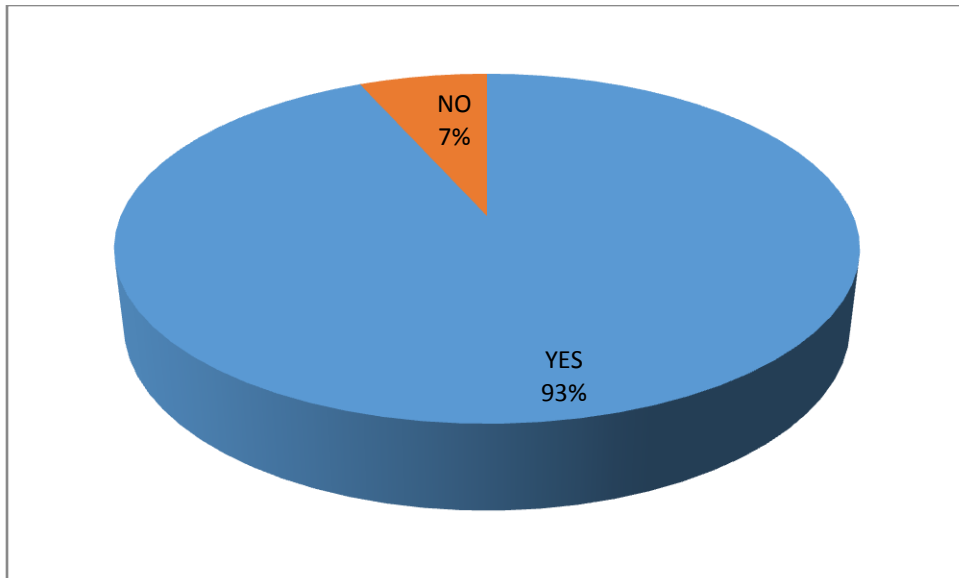
**Figure 3.4: Students' Attitude towards Reading in English.**

Table 3.4, however, shows that no one feels bored while reading literature. The large majority of students 70% responded that reading is enjoyable, but only nine (9) students who represent 30% believe that reading is important.

**Question 5: I like Reading Literature.**

**Table 3.5: Students' Emotional Reactions towards Reading.**

Option	Number	Percentage
yes	28	93,33%
No	2	6,66%
Total	30	100%



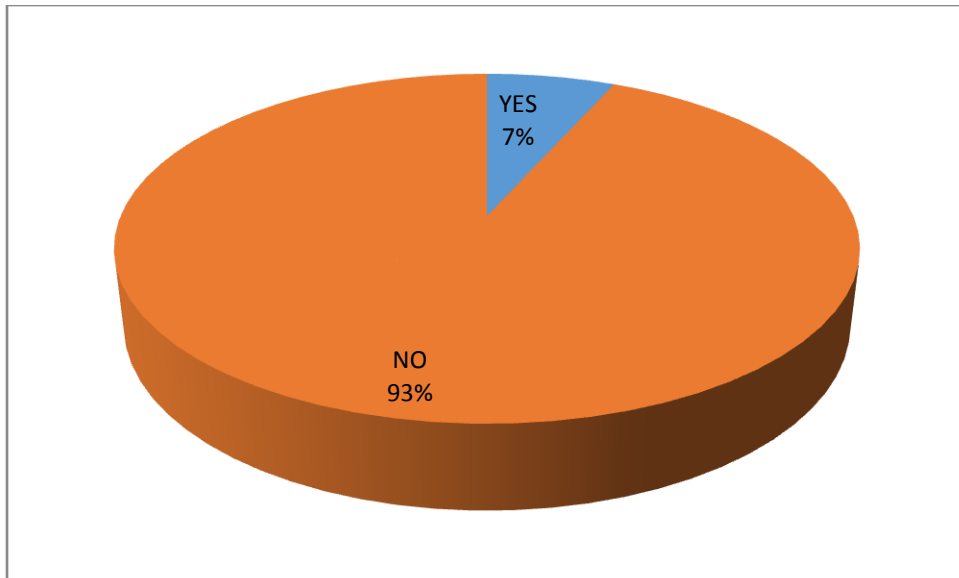
**Figure 3.5: Students' Emotional Reactions towards Reading.**

From the table above, we can notice that the great majority of respondents 28 who represent 93% claim that reading literature is enjoyable. By contrast, only two(2) students who represent 6% claim that they do not enjoy reading.

**Question6: I do not Like Reading Short Stories.**

**Table 3.6: Students' Reactions towards Reading Short Stories**

Option	Number	Percentage
Yes	2	6%
No	28	93%
Total	30	100%



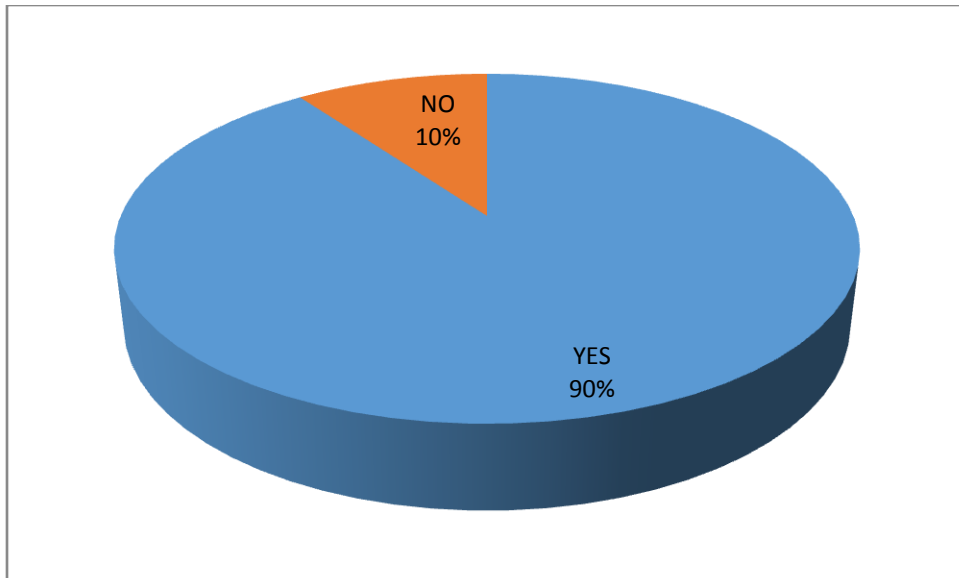
**Figure 3.6: Students' Reactions towards Reading Short Stories.**

Table 3.6 illustrates that, 28 respondents who represent 93% like reading short stories. While the remaining 6% answered negatively because they do not like reading short stories.

**Question 7: I am Very Interested In Reading This Type of Literary Texts**

**Table 3.7 : Student's Attitudes towards Reading Detective Fiction.**

Option	Number	Percentage
Yes	27	90%
No	3	10%
Total	30	100%



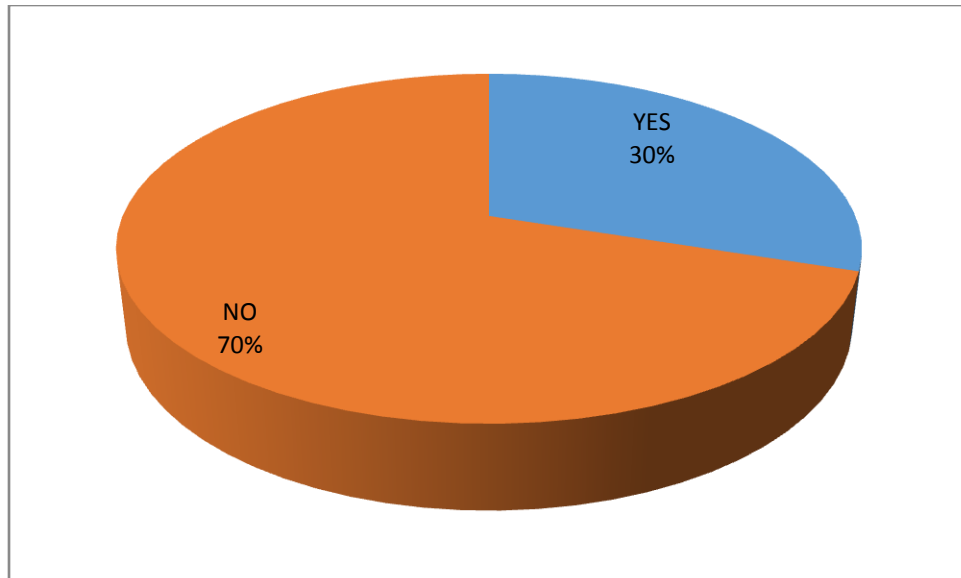
**Figure 3.8: Students' Attitudes towards Reading Detective Fiction.**

As shown in table 3.8, the great majority of students who represent 90% are interested in reading detective fiction, and only three (3) respondents who represent 30% are not interested in reading this type of literary genre.

**Question 8: I Find Edgar Alan Poe's Short Story Difficult to Comprehend.**

**Table3.8: Students 'Difficulties in Comprehending Poe's Detective Story**

Option	Number	Percentage
Yes	9	30%
No	21	70%
Total	30	100%



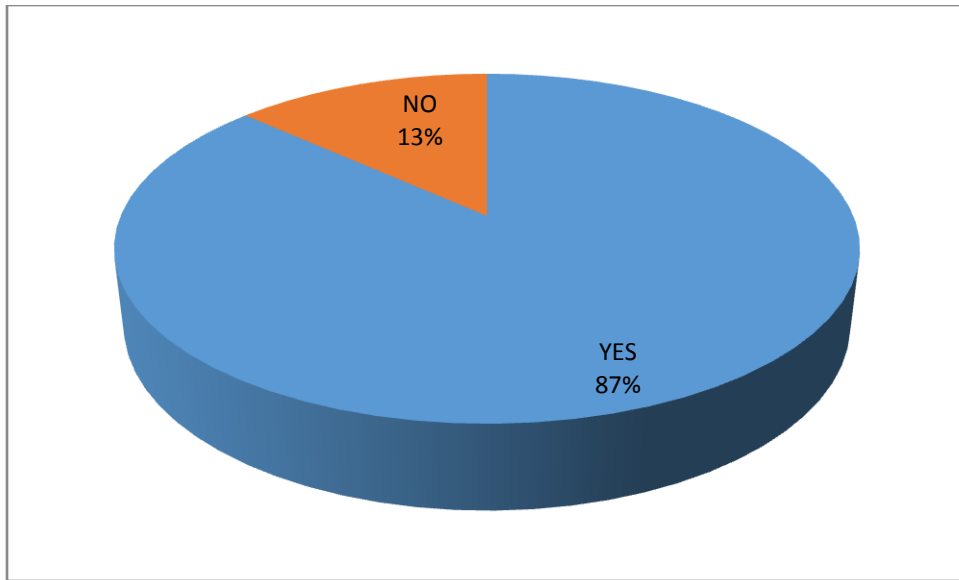
**Figure 3.8: Students ‘Difficulties in Comprehending Poe’s Detective Story.**

Table 3.7 shows that 21 students from our whole respondents said that the short story of Edgar Alan Poe is not difficult to understand. Whereas the rest 9 students who represent 30% said that, the short story is difficult to understand.

**Question 9: I Find Edgar Alan Poe ‘Short Story Enjoyable.**

**Table 3.9: Students’ Personal Opinions towards Reading Edgar Allan Poe’s Detective Short Story.**

Option	Number	Percentage
yes	26	86,6%
No	4	13,3%
Total	30	100%



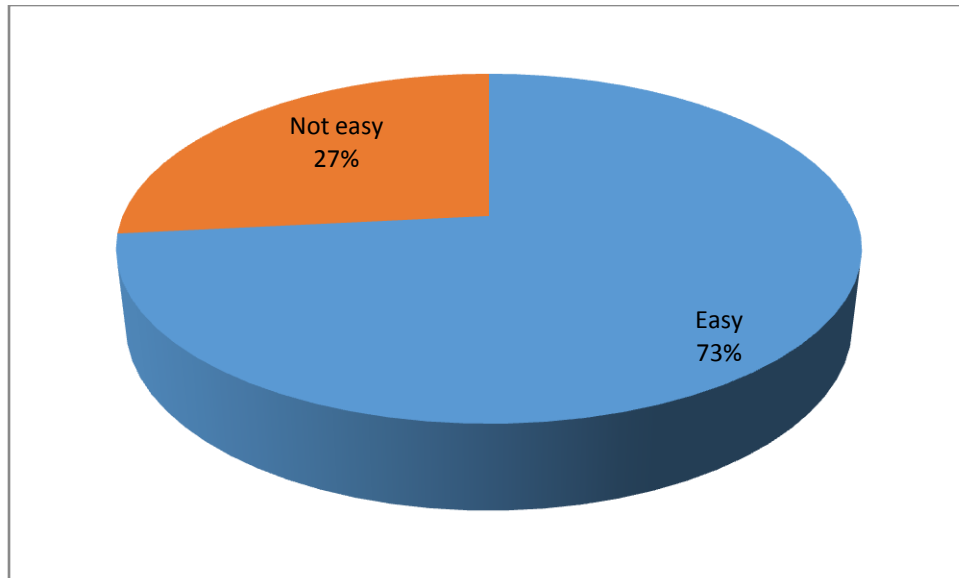
**Figure 3.9: Students' Personal Opinions towards Reading Edgar Allan Poe's Detective Short Story.**

It is apparent from the table that, the majority of respondents 86, 6% find Poe's short story very enjoyable. In contrast, the rest four (4) students who represent 13, 3% claim that they did not enjoy reading the story.

**Question.10: I find the language of Edgar Alan Poe's short story easy to understand.**

**Table 3.10: Students'' Level of Understanding Poe's Literary Work.**

Option	Number	Percentage
Yes	21	73,3%
No	9	26,6%
Total	30	100%



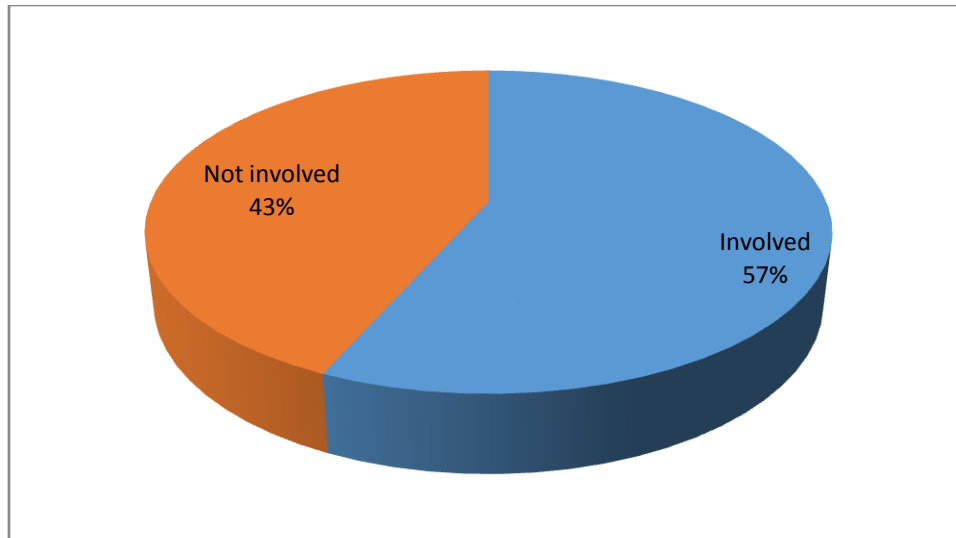
**Figure 3.10: Students 'Level of Understanding Poe's Literary Work.**

We can notice from table 3.10 that, 21 students who represent 70% find the language of Poe's literary work easy to understand. While the rest 9 of students who represent 30% answered negatively.

**Question 11: Did You Feel Emotionally Involved in the Story?**

**Table 3.11: Students' Emotional Involvement in the story.**

Option	Number	Percentage
Yes	17	56,6%
No	13	43,3%
Total	30	100%



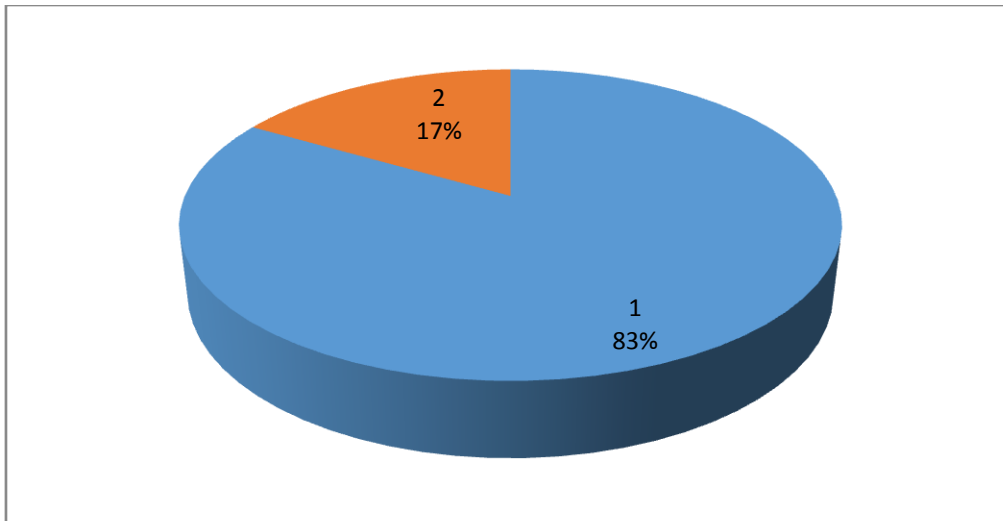
**Figure 3.11: Students’ Emotional Involvement in the story.**

The table shows that 17 of students from the sample feel emotionally involved within the story because it touches their feelings. Depending on what some students explained, “It made me happy, sad, and angry”. “I cried, I laughed, I got angry and I hoped things will get better”. “I was sad for the victim, angry with the killer and happy with the end of the story”. The story made them slightly exhausted they lived several lives.

**Question 12: I Read the Literary Text**

**Table3.12:Students’ Stance of Reading Literary Texts.**

Option	Number	Percentage
Find out the main ideas in the text	6	20%
Experience the text personally and emotionally	24	80%
Total	30	100%



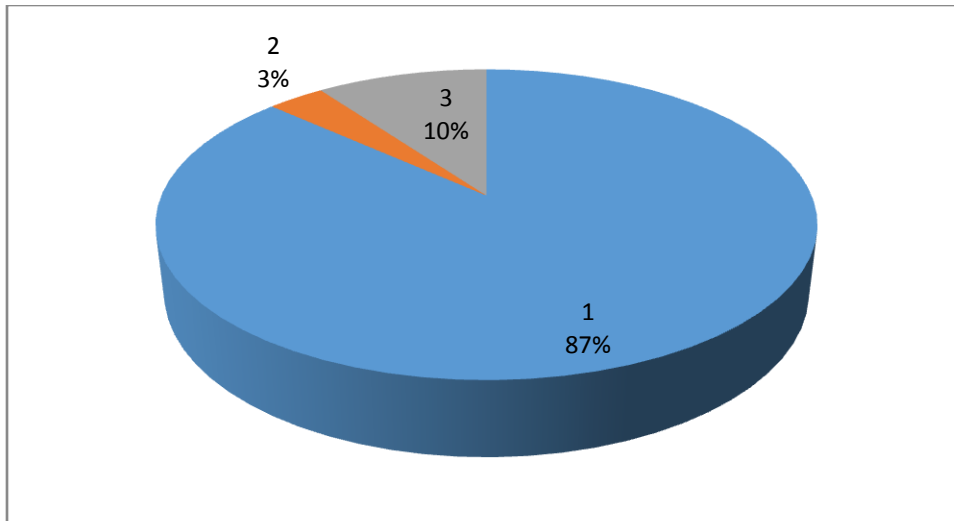
**Figure 3.12: Students' Stance of Reading Literary Texts.**

The great majority of students who represent 80% read literary texts in order to experience it personally and emotionally. While the rest 6 students who represent 20% mentioned that, they read the text just to find out its main ideas.

**Question.13: In Reading Edgar Alan Poe's Short Story**

**Table 3.13: Students' Way of Reading.**

Option	Number	Percentage
Tried to imagine the characters and the events in my mind	26	86,6%
I read just to understand the meaning of sentences	1	3,3%
I make my own interpretation about the text	3	10%
Total	30	100%



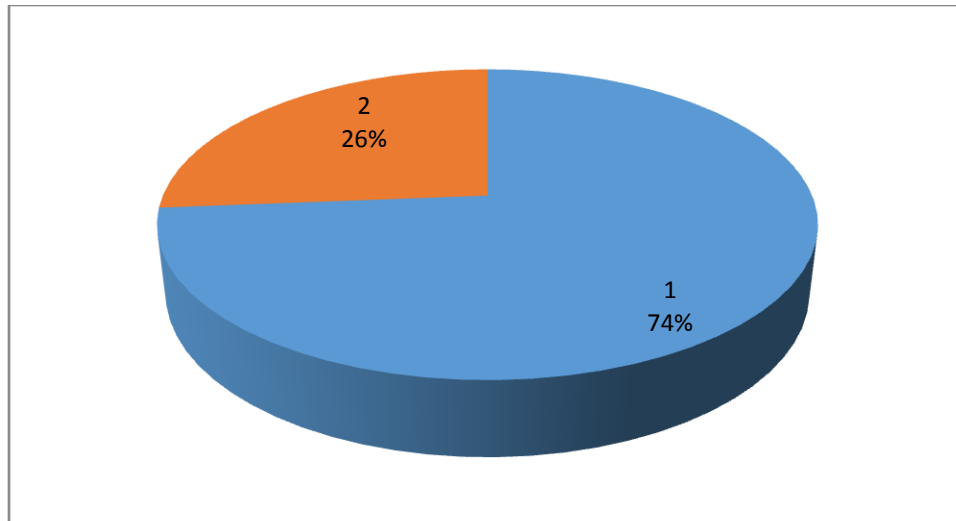
**Figure 3.13: Students' Ways of Reading.**

We can see from the table that in reading Edgar Alan Poe's short story, 26 Respondents who represent 86, 66% tried to imagine the characters and events in their minds. While only one student who represent 3, 33% read the story only to understand the meaning of sentences. Furthermore, the rest 3 students read the story in order to make their own interpretation about the text.

**Question.14: in Reading about the Experience of Characters**

**Table 3.14: Students' Experiences while Reading.**

Option	Number	Percentage
Shared characters' feelings and emotions	22	73,3%
I focused just on the sequence of events	8	26,6%
Total	30	100%



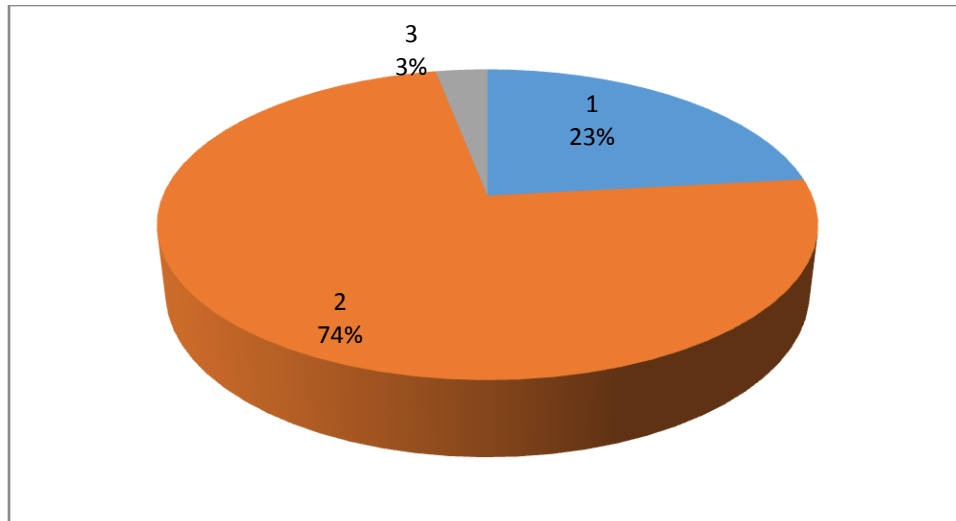
**Figure 3.14: Students' Experience while Reading.**

Table 3.15 illustrates that in reading about the experience of characters, 22 students who represent 73, 33% say that they share characters 'feelings and emotions, whereas eight (8) students who represent 26, 66 % focused only on the sequence of events that happen in the story.

**Question 15. The Conflict of the Short Story.**

**Table 3.15: The Effect of the Conflict on the Students.**

Option	Number	Percentage
Pushed me to think of some solutions of the conflict	7	23,3%
Make me very interested to know how it would be solved	22	73,33%
None of these	1	3,33%
Total	30	100%



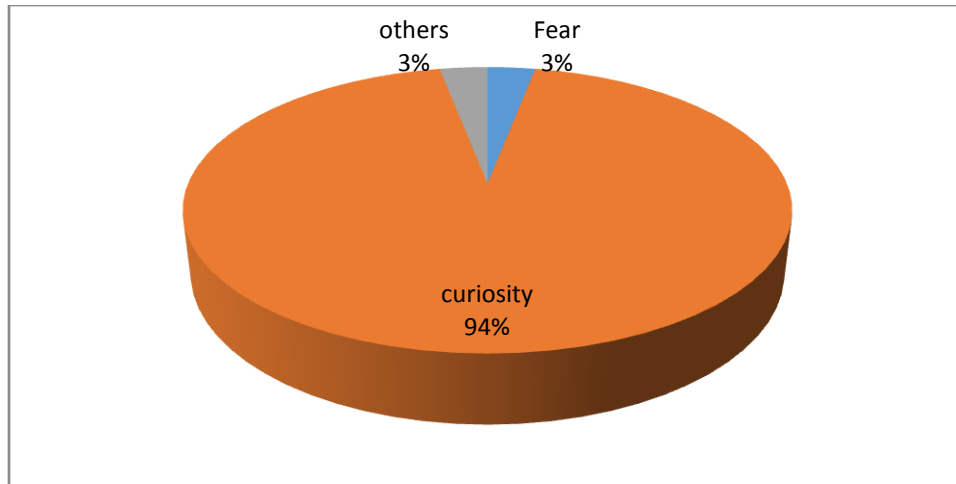
**Figure 3.15. The Effect of the Conflict on the Students.**

From this table, we can notice that in understanding the conflict of the story seven (7) students claim that the conflict of the story pushed them to think of some solutions. Whereas 22 respondents who represent 73,33% made them very interested to know how it would be solved. Furthermore, one (1) student was not affected by the conflict at all.

**Question 16: What Feeling Did the Story Evoke in You?**

**Table 3.16: Students' Feelings towards the Story.**

Option	Number	Percentage
Fear	1	3,33%
Curiosity	28	93,3%
Others	1	3,33%
Total	30	100%



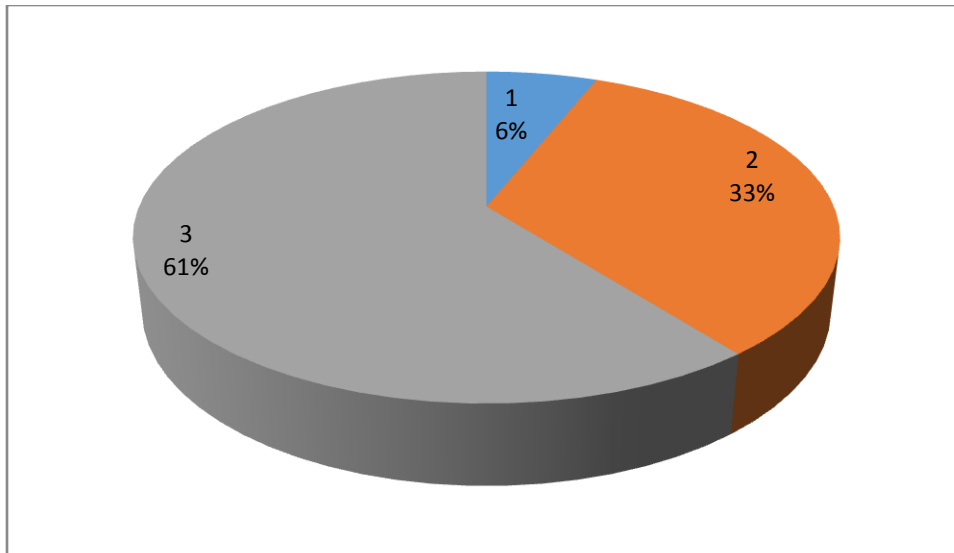
**Figure 3.16. Students' Feelings towards the Story.**

In asking about what feelings did the story evoke on students, we can illustrate through the table that only one (1) student who represent 3,33 % claims that the story made him afraid. While another one who represent 3,33 % said that the story allows him to experience a group of different emotions. Nevertheless, the great majority of respondents said that the conflict of the story creates in them curiosity.

**Question 17: What did you Like in the story?**

**Table 3.17: Things Being Liked in the Story.**

Option	Number	Percentage
The development of the story	2	6,66%
The personality of characters	10	33,33%
The elements of crime and murder	18	60%
Total	30	100%



**Figure 3.17: Things Being Liked in the Story.**

We can see from the table that the majority of students 18 respondents who represent 60% liked the elements of crime and murder in the story. While 10 students who **Table** represent 33, 33% liked the personality of characters, and the rest two (2) students liked the development of the plot.

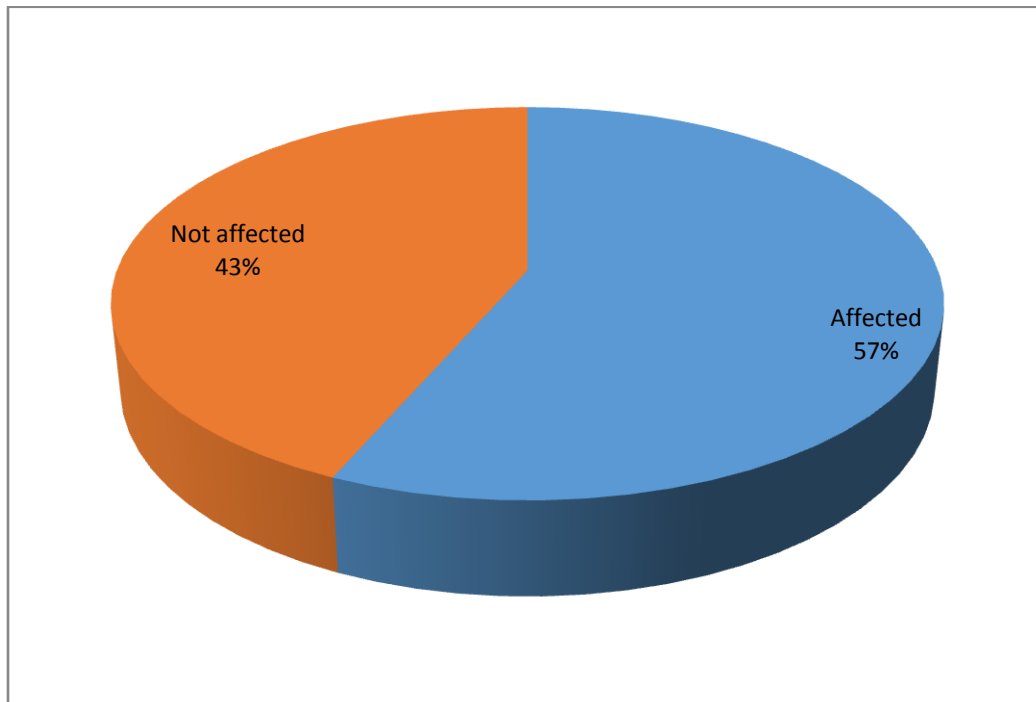
**Question 18: What do you think of fictional works about murder, detective fiction and crime?**

Twenty of students answered this question, and they all agree that detective short stories are good for readers, interesting, perfect, exiting, extraordinary, strange, and full of mystery and suspense. According to them, these literary texts push them to think more. Detective fiction teaches them curiosity and how to be a patient. All of the twenty students answered with: “I like, I love them, and I think they are good for readers”, they find the short story very enjoyable and requires intelligence to know what will happen at the end.

**Question 19: What effect have the themes of murder, crime and mystery on you?**

**Table 3.19: The Effect of the Themes on the Learners.**

option	Number	Percentage
Students effected by the themes	17	56,66%
students are not affected	13	43,33%
Total	30	100%



**Figure 3.19: The effect of Themes on the Learners.**

We can notice from the table that, 13 students from our participants who represent 43, 33%. Said that the themes of murder, mystery and crime have no effect on them, they said that there is nothing interesting in the story that can affect them .It is still just an ink on a page (a story from the author's imagination). Whereas 17 students who represent 56, 66% said that the short story affects both their minds and feelings, they explained that this kind of stories is very helpful for them since they can learn more about the ways of solving mysteries and crimes. In addition, how to train their brains to think actively about the story until the end to find answers. Students also explained that the short story affects their feelings and emotions through giving them a chance to experience a set of emotions during and after the reading process like fear, love, happiness, excitement, and hate ....etc.

In this chapter, we tried to highlight the different procedures of data collection. It started by providing a description of the main tools of data collection and ended up with providing an analysis of the collected data

This chapter is devoted to the interpretations and discussions of the results. It discusses the findings with a view to offer an answer to the main research questions of the study. In addition, it clarifies the limitations of the study and suggests a set of directions for further research.

#### **4.1 The Interpretations of the Results of the Questionnaire**

In order to investigate students' responses towards reading detective fiction, we selected 30 sampling elements from first year university students. The questionnaire consists of 20 questions, divided into four sections. The data obtained through the first question that was about students attitudes towards reading showed that the large majority of students like to read a lot. Actually, this is surprising knowing that Algerian people do not read that much, this proves that FL learners are affected by the foreign culture, trying to read that much so that one day they will become like native speakers.

The second, third and fourth questions were about learners' preferences, the results revealed that most of the student like to read in English, prefer to read short stories, and they found different literary texts enjoyable and it is important to read. This can be explained by the fact literature is a world of beauty and colorfulness brings excitement and enjoyment to its readers. We found that learners' answers are so interesting, because short stories are full of fun, enjoyment, do not take a lot of time, and provides them with adequate vocabulary at the same time; this is really a good choice since students need to make their modules equal to one another.

The second section of the questionnaire was about students' perspectives about literature in general and Poe's detective fiction in particular. The results showed that FL

learners like reading short stories especially Poe's short stories; they found Poe's language easy to understand. Students asserted that they enjoy reading short stories as they enjoy the whole literature. Some students got personally involved in the story and this indicates their aesthetic experiences of enjoying the literary texts.

Moving on to the third section, the data presented have to do with students' perspectives about Poe's detective stories. Data obtained by means of the first question showed that a large majority of students read literary text to experience it personally and emotionally. This can be explained by the fact that, literature is a world of feelings; it expresses vivid emotions and ideas. Learners embraced aesthetic moments stepping away from efferent ones. That is what the data obtained through the second and third questions showed. Most of the students tried to imagine the characters in their minds; they all lived the moment no one cared about the sentences, and style of writing. All shared the characters' emotions and feelings.

Answering the fourth and fifth questions from the third section of the questionnaire, which were about the conflict of the story, learners showed their interests in knowing what the next move, their curiosity and excitement indicated their great enjoyment in reading the two literary works. Students tried to link between the fictional world and the familiar world. They got the chance to learn about themselves and those around. The story gave them an opportunity to test different feelings, they expressed their views freely; they showed a great interest and good impressions about everything happened in the story.

The last section was about students' attitudes towards themes of deduction and mystery, the data displayed different views, but all of them agree that detective stories are

interesting and exciting. Most of the students stated that themes of deduction and mystery affected them, by given them a chance to experience different feelings.

#### 4.2 The Interpretations of the Interviews

**Table 3.20: Categories Resulting from Analysis of Interviews.**

<b>Categories</b>	<b>Sub-categories</b>
Beach and Marshall’s responses strategies	Engaging, constructing, connecting, and judging
Beach’s five categories	Experiential and psychological
Aesthetic vs. efferent	
Types of responses	Affective, associative, and interpretive

Interviewing students showed their freedom and self-confidence in expressing their ideas. They tried to be brave and lessen reluctance. A student commented: “the story is interesting and easy to read”. This shows courage in expressing ideas. To yield the emerging patterns of oral responses. We examined the processes of experiential theory suggested by Beach as well beach’s five categories, in this study, discussed fell into experiential and psychological categories. Student 3 (Imen) responded,” I was shocked by the easy vocabulary “(**judging strategy**); “I did not expect the end” (**engaging strategy**). Student 6 ( Rayane) responded:” At first Poe was describing Dupin a lot, and I was like we get it, he is smart, detective...just go on ( **judging strategy**) ... It was good because itis so similar to ‘The Hounds of Baskerville” (**connecting strategy**). Her responses show smarter ways of responding by using judging and connecting. Another

student (Ines) gave her responses: “the murderer is an animal, animals should have lower IQ than humans, but Poe describes it as a human being, so smart in the way it gets in the house, the way it holds the knife, and of course the way it kills the women.... It is not logical! “(**Judging strategy**).

Student 1 (Loubna) responded: “I went into a world where I imagined myself as Dupin, and I tried to solve the mystery “(**engaging strategy**). Learners show self-confidence and personal perspectives about the events of the story. Student 4 (Chaima) showed great self-confidence. Her responses were, “I literally love the story ... I might be that girl, and the monster killed me that way... It is so much pain...it was a mixture of sadness, fear, and curiosity... I was sad for a whole week because of the way the women were killed“(**engaging**). **Engaging, connecting, and judging**, which they are aesthetic in nature; indicate a high self- confidence and creativity of the students.

The data analyzed displayed different types of responses: affective responses, associative responses, and interpretive responses. **Affective responses** account for students’ responses that express feelings towards the story read. The following excerpts evidence these feelings:” I love reading detective stories, for that reason, the story was entertaining because I had to discover what happened to the women, and who killed them”.

**Associative response**, in these responses students brought personal memories, comparison with other works similar to the story being read. For example:

“I could not finish reading the story because the death of the mother and her daughter kept reminding me of the death of my aunt and her daughter. My aunt was stabbed seven

times by her husband... when he finished killing her... he killed his 3 years old daughter...that daughter saw everything... the way her mum was running... the way her dad was stabbing her. I was young when this happened ...whenever I read something about crime...I remember my aunt...it was savage ...so much to bear”. (Kawther).

Making associations gives students opportunity to show their own personal experiences and try to make connection between the text and the reality they are living. In the case of S7, she narrates something relevant to a personal experience about the pain she lived-through when she was young, associated with the death of her aunt and her daughter, as that the mother and her daughter were killed in the story; this she could not get read of, the crime was so similar. S7 could not handle that, so she closed the book without finishing the story. That is an evident that one’s personal experience effect his/her readings.

Other students made comparisons between the story being read and other works. Some excerpts make this evident:

“The story is so similar to Sherlock Holmes’s series”. (S6)

“The story reminds me of UP GREAT movie and THE ESCAPE ROOM”. (S4)

Finally, **interpretive responses**, these responses account for students’ opinions about the actions of the story (e.g. S6 and S5 above).

The findings of previous categories and sub-categories illustrate that most of the students make comments that indicate their engagement with the text assigned, and how these worked as a platform for them to bring their needs, desires, fear... to their reading. The students’ ways of responding to the work assigned (*The Murders in the Rue Morgue*)

indicate their aesthetic experiences of reading and enjoying it. By means of aesthetic reading, the students have more freedom to respond to the work assigned and to share their feelings and critical views after reading.

### **4.3 Discussion**

Applying convergent-parallel research, this study suggests that reading Poe's detective stories has great effect on FL learners' psychological state. They got emotionally involved in the actions of the stories, they were curious and excited to know what is going to happen next, and this indicated their engagement and enjoyment with the two literary works. Their aesthetic ways of responding showed their greater self-confidence and courage in expressing and sharing their ideas. Their responses evidently indicate their aesthetic experiences. In addition, students' responses reveal their various responses (engaging, connecting, and conceiving). A lot of FL learners are interested in reading detective fiction; all of them showed that they have fun when they read this kind of literary genre. Although they are first year students, they showed boldness in their ways of responding. The stories they read gave them the opportunity to talk about their insights, helping them to speak, and write in English as a part of the education of as would be teachers.

The obtained results enable us to provide an answer for the research questions of the study:

Research Question 1: 'How do foreign language learners respond and receive detective stories?'

We analyzed the psychological reflections of these future language teachers on their own reading process. The data stated that students respond according to their psychological and emotional state. Literary works are worlds of feelings and visions, those efforts of writers are the sum of experiences interpreted to create beauty and to express vivid emotions. As the data showed, students responded to the two literary texts using their minds to unravel the mystery, becoming virtual detectives utilizing their faculties of reasoning to solve the problem. Some learners were personally attached to the characters, they cried for the death of the two women in such savage and brutal way.

Research question 2: 'What types of reading FL learners have?'

The data displayed affective, associative, interpretive, and most importantly aesthetic responses. FL learners responded using different strategies **engaging, judging, connecting** and **interpreting** which they are aesthetic in nature. The findings show students 'enjoyment of reading the literary texts. In being a part of the story, participating in the conflict and resolutions as they unfold. Students' artistic deftness of reading explain their aesthetic experiences, recalling different prior knowledge and previous experiences to their readings. The story was meaningful and real for them because the story is microscopic picture of the macroscopic world of the author rampant of crime and murder.

Research Question 3: 'Do Poe's short stories have an effect on learners' emotions and thoughts?'

Qualitative and quantitative evidences data obtained from questionnaires and interviews show that Poe's detective stories have great influence on FL learners, because of being emotionally involved in reading, they were emotionally attached to the

characters in the story. Most of the students experienced different feelings, some were sad for the death of the mother and her daughter, others were happy because Duplin could solve the problem, while other students were shocked by the end of the story claiming that it is not logical that an animal with low IQ could do such perfect crime.

#### **4.4 Limitations of the study**

The questionnaire should be distributed to a large number of students because a batch of 30 students; responses is not enough to generate the results to all FL learners. Another problem appeared while examining the questionnaire for analysis. First, some students did not tick any of the choices given to them in multiple-choice questions it could be either lack of interest or some sort of laziness. Second, some students not answer clarification questions.

In interviewing students, some of them were shy could not give full answers, they kept using expressions like;“I do not know, I just have this feeling”to questions where they supposed to provide explanations. Some students responded using such words”wow! Uhfinally!” To answer questions about their reactions towards the literary work assigned.

#### **4.5 Implications andRecommendations**

We recommend the following:

1. Reader response theory deserves teachers’ comprehensive attention and understanding especially in teaching literary courses. It enables students to go beyond the literal level, and to think out of the box. RRT is based on the readers’ unlimited subjective responses, which give students the opportunity to be creative,

original, and tolerant. Applying RRT in the classroom is very beneficial; students get the chance to be active agents, accept multiple point of views in-group discussion, and share their ideas with great self-confidence.

2. Teachers should encourage their students to read different types of literary texts including detective fiction because according to the analyzed data obtained from the current study, we found that this type of literary texts helps students to enhance their critical thinking as well as aesthetic reading.

After data collection and analysis, the study displayed that FL learners use different strategies in showing their responses towards Poe's detective stories (engaging, connecting, conceiving, and judging). In addition, their responses are of different types (affective, associative, and interpretive). Quantitative evidence revealed that most of the students like to read literature and they enjoy reading short stories especially Poe's short stories. Most of them showed great interest in reading detective fiction claiming that it is easy to read, and there is so much excitement and curiosity to know what will happen next. The majority of them showed their personal involvement with the literary work assigned; their feelings were a mixture of happiness, sadness, and curiosity.

# **Conclusion**

The secret beyond the splendiddness of literature lies in the dazzling variety of its genres. A story is one of these literary genres readers seek enjoyment by getting in such world, running from the reality that surrounds their lives. A detective story is a breathtaking journey that takes the reader into such fascinating world full of wonder and excitement. Actually detective stories are different from other kind of stories, with perfect plot ,an amazing scene of the crime, with an intelligent detective having super power of seeing things and solving the mystery in unexpected easy way.

Detective story as a popular type of literary fiction has been the axiom of much research studies. Yet exploring the ways of how doFL learners respond to this literary genre has been never investigated before, we examined the ways FL learners receive and respond to Poe's detective stories by conducting mixed methods research.

Our work aimed to find out how do foreign language learners respond to this literary genre. Whether learners have aesthetic or efferent reading, and whether this type of stories affect their feelings or not. By applying convergent-parallel mixed research, first students were given two detective stories to read, and then a questionnaire was distributed to 30 first year English students at university of Abbess Laghrour Khenchela. Finally, a semi-structured interview was conducted. After data collection, we used some concepts provided by reader response theory for analyzing students' responses towards detective fiction. The resultsobtained from both questionnaire and interview showed that EFL learners spent a good time reading the two short stories. They got personally involved associating the events of the stories with their real lives. All the laughter, joy, and freedom they showed in their responses indicated their aesthetic experiences. Not all of the students like to read detective fiction, but those who do showed their love and enjoyment. The types and strategies of students' responses showed the influence of detective stories on their emotions and thoughts; they expressed their feelings of being either happy or sad about the characters, the detective, the events, and the end of the story. Some of them liked the end; others were disappointed by the

end. All these prove their aesthetic experiences covering their needs and desires. The future language teachers of Abbes Laghrou consumed with pleasure and even with enthusiasm Poe's detective stories. All these evident that detective fiction is a cliffhanger adventure worth taking.

The study recommends teachers in foreign language classrooms to pay great attention to reader response theory since it is based on open-ended possibilities, it gives the learners a chance to be original and accept the other's point of view. To teach students that, they do not have to accept the author's opinion they are free to create their own interpretations and to give the story another life by constructing their own meaning. Teachers as well need to encourage their students to read detective stories because it helps learners to develop their thinking skills, and to become better critical readers.

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## Appendix 1

### ***A QUESTIONNAIRE TO INVESTIGATE STUDENTS' RESPONSES TOWARDS READING DETECTIVE FICTION***

*The purpose of this study is to examine foreign language learners' responses towards reading detective fiction. Through the following questions, we are interested to know your PERSONAL opinions. DO NOT write your names. Your responses will be very helpful for our research. Please give your answers sincerely since this will guarantee the success of the investigation. Thank you for your collaboration.*

#### ***SECTION ONE: Tick the appropriate answer***

1. Do you like reading ?

✓ *A lot*

✓ *A little*

✓ *Not at all*

2. In which language do you prefer to read?

✓ *Arabic*

✓ *French*

✓ *English*

3. What do you prefer to read?

✓ *Short stories*

✓ *Novels*

✓ *Non-fiction (newspapers, magazines, autobiographies)*

4. How do you find reading literary texts?

✓ *Enjoyable*

✓ *Boring*

✓ **Important**

***SECTION TWO: Read the following statements carefully, then answer with 'yes'***

***or 'no':***

1. I like reading English literature.

✓ *Yes*

✓ *No*

2. I do not like to read short stories about crime and murder.

✓ *Yes*

✓ *No*

3. I find Edgar Allan Poe's detective short story very difficult to comprehend.

✓ *Yes*

✓ *No*

4. I am very interested in reading this type of literary texts (detective fiction).

✓ *Yes*

✓ *No*

5. I find reading Edgar Allan Poe's detective short story enjoyable.

✓ *Yes*

✓ *No*

6. I find the language of Edgar Allan Poe's short story easy to understand.

✓ *Yes*

✓ *No*

7. Did you feel emotionally involved in the story?

✓ *Yes*

✓ *No*

**Explain.....**

.....

....

**SECTION THREE: Choose the answer that best represents your opinion**

1. I read literary texts to :
  - ✓ *find out the main ideas in the text*
  - ✓ *experience the text personally and emotionally*
  
2. In reading Edgar Allan Poe's short story, I :
  - ✓ *Tried to imagine the characters and the events in my mind*
  - ✓ *I read just to understand the meaning of sentences.*
  - ✓ *I make my own interpretation about the text*
  
3. In reading about the experience of characters, I :
  - ✓ *Shared characters' feelings and emotions.*
  - ✓ *I focused just on the sequence of events*
  
4. The conflict of the short story :
  - ✓ *Pushed me to think of some solutions of the conflict.*
  - ✓ *Make me very interested to know how it would be solved*
  - ✓ *None of these*
  
5. What feelings did the story evoke in you?
  - ✓ *Fear*
  - ✓ *Curiosity*
  - ✓ *Others*

6. What did you like in the story?

✓ *The development of the plot*

✓ *The personality of characters*

✓ *The elements of crime and murder*

***SECTION FOUR: Provide a brief answer for the following questions***

2. What do you think of fictional works about murder, detectives and crime?

Why?

.....

3. What effect have the themes of murder, crime, mystery on you? Why ?

.....

***Thank you for your collaboration***

## Appendix 2

### *Interview schedule*

Interviewee:

Intended duration:

Date:

Location:

Actual duration:

Topic: *Foreign language learners' responses towards reading detective fiction.*

<b>Questions</b>	<b>Answers</b>
<ol style="list-style-type: none"><li>1. Are you familiar with detective fiction?</li><li>2. Do like reading detective stories?</li><li>3. What kind of detective stories do you like to read?</li><li>4. What is your reaction when you reading Poe's detective stories?</li><li>5. Does reading Poe's short story remind you of anything? A memory, experience, event, or another story? Explain.</li><li>6. What was your feeling when the detective 'Dupin' solved the mystery in the short story?</li></ol>	

- |  |  |
|--|--|
| <ol style="list-style-type: none"><li>7. What would you say about things affected during your reading?</li><li>8. How did those things affect you?</li><li>9. In your reading, did you depend more on your feelings or on your mind?</li><li>10. When you read Poe's short story, did you make your own comments and interpretations about the story? How?</li></ol> |  |
|--|--|

## الملخص:

تهدف هذه الدراسة إلى الكشف عن الطرق التي يستجيب ويتلقى فيها طلبة اللغة الانجليزية قصص التحقيق الخيالية ومن اجل التفصيل في ردود أفعالهم استندت هذه الدراسة إلى تصميم بحث مختلط وبالاعتماد على البحوث الغير تجريبية تبعا لمنهج المقاربة المتوازية. إذ شملت هذه الدراسة ثلاثين مشاركا متطوعا من ضمن طلبة اللغة الانجليزية السنة الجامعية الأولى بجامعة عباس لغرور بولاية خنشلة . أين تم انتقائهم على أساس اخذ العينات الغير احتمالية. تظهر نتائج الدراسة إلى أن مطالعة قصص البحث للروائي المشهور "بو" لها تأثير فعال على أفكار وكذا عواطف طلبة اللغة الانجليزية. إضافة إلى ذلك فان الأدلة النوعية المستمدة من المقابلات والاستبيان تكشف عن نوعية التجارب الجمالية للطلبة مع النصوص الأدبية المطلع عليها. حيث توصل هذا البحث أيضا إلى أن طلبة اللغة الانجليزية استجابوا لقصص التحقيق للروائي "ادغار الن بو" وفقا لخبراتهم الخاصة حيث قاموا باستدعاء كل ما يعرفونه أثناء قراءتهم للقصة.

# **Introduction**

# **Conclusion**