# DIPLOMARBEIT

Titel der Diplomarbeit

## „Exploring narrative empathy with Robin Hood and Charlie Bucket"

Verfasserin

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*A writer only begins a book. A reader finishes it.*

*Samuel Johnson*

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## 1. Introduction

> 'Children's literature' sounds like an enticing field of study; because children's books have been largely beneath the notice of intellectual and cultural gurus, they are (apparently) blissfully free of the 'oughts': what we ought to think and say about them. More than that, to many readers, children's books are a matter of private delight, which means, perhaps, that they are real literature – if 'literature' consists of texts which engage, change and provoke intense responses in readers. (Hunt 1)

Peter Hunt hits the nail on the head when he states that intellectuals have not noticed the potential of children's literature so far. However, the fact that many readers still enjoy reading children's literature privately proves that it still is real literature in which strong responses are engaged and provoked.

The main reason why this diploma thesis deals with the domain of children's literature and, more specifically, empathetic responses, is that it is a field that still needs considerable research. In the field of children's literature there seems to be a gap as far as narrative empathy and reader's responses are concerned. Up until now, Elizabeth Keen is the only theorist who dealt with narrative empathy in literature. However, she did not focus on any field of literature or genre particularly and hence, for this diploma thesis, children's literature was chosen to elaborate on in more detail.

The main motivation behind this diploma thesis lies on my personal interest in developmental psychology. I chose to focus on children's books and young readers, since childhood is a highly important phase as far as the intellectual and creative development is concerned. I also find it interesting whether readers can empathize with characters and to what extent narrative techniques influence empathetic responses. All these different aspects are combined in this diploma thesis and therefore the focus lies on the feeling of narrative empathy in children's books.

The research question of this diploma thesis is threefold and can be stated as follows: Firstly, which aspects play a crucial role when it comes to reader response? Secondly, to what extent do narrative techniques promote

empathetic responses in the reader? Thirdly, is it possible to empathize with the protagonists and with the nasty characters in the stories?

This diploma thesis aims at answering these research questions by establishing theoretical aspects of reader response theory, the development of empathy in children, narrative empathy and finally, by analyzing Roald Dahl's *Charlie and the Chocolate Factory* and the retold classic *The Adventures of Robin Hood* by John Burrows.

This diploma thesis is divided into four parts. The first part will deal with reader response theory and the two main theorists in this field of study, Wolfgang Iser and Hans Robert Jauss. This first chapter will further examine the role of the novel and the reader in reader response theory as well as the concept of the implied reader. Furthermore, different aspects influencing reader response such as experience and expectations will be discussed. Since there are two different approaches concerning reader response theory, namely a theoretical viewpoint as well as a didactical viewpoint, the role of reader response theory in teaching will also be addressed in the first chapter. The second section of this diploma thesis will primarily deal with the development of empathy in children but will also address the empathetic feelings of sympathy and injustice. In addition, the connection between empathy and fiction will be discussed in this chapter. The third part of this diploma thesis will present narrative techniques that promote empathy in the reader. Moreover, the third chapter will focus on character identification, which plays an important role when it comes to the reader empathizing with the characters in the narratives. After having laid the theoretical groundwork, the fourth chapter will deal with the analysis of Roald Dahl's *Charlie and the Chocolate Factory* and John Burrows' *The Adventures of Robin Hood*. The chapter will begin with explaining why these two children's books were chosen and then it will continue with the analysis of the beginnings and key scenes. Lastly, this chapter will further discuss whether empathizing with nasty characters is possible or not. The conclusion will summarize to what extent the theoretical accounts concur with the analysis of the two selected children's books. Furthermore, in this diploma thesis the full potential of reader response and character identification in children's literature cannot be exploited. Hence, suggestions for further research will be provided.

## 2. Reader response theory

Before any research about reader response was done an important question had arisen, namely how and where knowledge about literature came from. The answer to this question is that this knowledge emerged from experiences that readers had with literature, which were "mediated through social interactions, traditions and institutions" (van Peer 137). Mass media, schools, families, universities and other institutions such as libraries, museums or archives can be considered as the most influencing factors in this respect.

> However, these various forms of knowledge hardly offer relevant hypotheses for studying reader response. The reason for this is that literature, as it is used in these institutions is made subordinate to a particular institution's aims and structure, and may be distorted for the sake of institutional benefit. In order to call an [sic] hypothesis relevant, it must bear on the literary system itself, that is, on the specific mode of existence of literature as a special system of communication and not as part and parcel of the working of institutions. (van Peer 137-138)

It is worth focusing on this topic in detail because, as stated in the paragraph above, reader response theory can be considered as a "special system of communication" (van Peer 137-138).

Reader response theory had a vast influence on the interpretation of literary works and can be identified as a "change in paradigm or, more modestly, as a shift in emphasis" (Holub 6). The role of the reader was always a crucial part of literary theory, yet it was rarely reflected upon in detail. From a pragmatic point of view, it would not be possible to make general assumptions about readers' responses to a text, since every text is just an accumulation of different interpretations, views and conclusions which cannot be distinguished in their value. However, in reality we judge a text and decide if the provided interpretations are convincing or not (Reichl 114,116). This is where reader response theory comes into play and the reader is analyzed in relation to the text.

The reading process is more than a mere perception of what is written, since literary texts transform reading into a creative process (Iser, *Implied* 279). The significance of a text lies in "the act of reading itself […] [and] the shifts in

consciousness of the individual reader" (Miall 153). According to Iser (*Implied* 279), reading is a creative process because different readers can be affected by the reality of a text in different ways.

Throughout the reading process the reader has to outline the various potential meanings a text may have and not just limit it to one possible meaning. Yet, one can never reach the total potential of meanings during the reading process. Thus, it is essential to "conceive […] meaning as something that happens" (Iser, *Act* 22). This is the only way to become aware of the factors that are required to compose the meaning of a literary text (Iser, *Act* 22).

Furthermore, literary texts are, to a certain extent, a representation of a perspective of the world created by the author of the text. A literary piece of work is in "no way a mere copy of the given world" but rather "constructs a world of its own out of the material available to it" (Iser, *Act* 35). The way the world is created is a vital part in a literary text, for it shows how the author brings about the intended perspective (Iser, *Act* 35).

Iser (*Act* 42-43) further claims that it could hardly bring about anything new for the reader if a response only depended on "the reader finding a reflection of himself" in a literary text. Hence, the reader undergoes a transformation and the author creates an image of his/her reader as well as an image of the author's second self when writing the text. If these two created selves find complete agreement, the reading of the text is successful (Iser, *Implied* 30).

However, not only the actual text has to be taken into consideration in a reading process but also the actions that are involved when the reader responds to the text have to be acknowledged. Therefore, a crucial aspect in reader response theory is the range of different reactions, which can be aroused in the reader while examining a text. Nonetheless, Iser admits that there are only very few reliable criteria to conduct a study in which these reactions are measured. One possibility is to analyze the rhetoric devices in a text since the interplay between different rhetoric devices can manipulate and persuade the reader (Iser, *Implied* 22, 58, 274). Even though the reader's comprehension of a text is "guided by the structures of the text" these structures cannot control the reader completely

(Iser, *Act* 24). Thus, one may conclude that part of the reader's comprehension of a text is arbitrary (Iser, *Act* 24).

After mentioning some factors involved in the reading process, which also play an important role in reader response theory, the following chapter will attempt to define reader response.

### *2.1. Aiming at a definition: What is reader response?*

When it comes to interpretation, there are various possibilities to deal with a literary text. According to Iser, the traditional approach is to look for a single meaning of a text which mainly serves the purpose of instructing the reader. Yet, this traditional form of interpretation does not take into account the "character of a text as happening and the experience of the reader that is activated by this happening" (Iser, *Act* 22).

One of the happenings during the reading process is the emergence of countless mental images. These images constantly have to be replaced, especially when the reader gets new instructions during the reading process. Thus, already developed mental images have to be adjusted. Not only does the reader have to produce new mental images, but he/she also has to change his/her position of the vantage point (Iser, *Act* 36). This "transformation of the reader into the image created by the author" depends on two aspects: the rhetoric of a literary text and the stimulation of the reader into certain activities (Iser, *Implied* 30). One of the activities forming the 'gestalt' of a literary text is the 'picturing', which develops from our imagination (Iser, *Implied* 283). Such activities "lead to a process that is not merely rhetorical" although they "may be guided by rhetorical signposts" (Iser, *Implied* 30).

Iser (*Act* 21) further suggests looking for structures in a literary text, which will "enable [the reader] to describe basic conditions of interaction". Since discovering potential effects in a literary text is only possible when the reader identifies specific structures, they play a crucial role in reader response theory. These structures are assumed to have a complex nature for they are part of the

text. However, they only serve their purpose when the reader is, in some way, affected by the structures. This leads to the assumption that every noticeable structure in function consists of two aspects, namely the affective and the verbal aspect. The function of the verbal aspect is to "guide the reaction and prevent it from being arbitrary […] [and to fulfill what] has been prestructured by the language of the text" (Iser, *Act* 21). Consequently, "[a]ny description of the interaction between the two [aspects] must […] incorporate both the structure of effects (the text) and that of response (the reader)" (Iser, *Act* 21).

Furthermore, it is crucial for the reader to understand the meaning of the novel for himself/herself. The reader's active participation in the production of meaning is a vital precondition for the communication and interaction between the reader and the author. Hence, one can draw the conclusion that the meaning making process is influenced by both the rhetoric and the reader's participation (Iser, *Implied* 30).

> The sequence of reactions aroused in the reader by the surface structure of a literary text is often characterized by the fact that the strategies of that text lead the character astray – which is the prime reason why different readers will react differently. (Iser, *Act* 32)

Thus, one can assume that reader response theory is rather difficult to tackle since there is a range of possibilities of how different readers may respond to a text. Elizabeth Freund (43) sums up the difficulty in the field of reader response theory when she states that "[s]pecifying the kinds of meaning or the functions of verbal behaviour can become a mystifying numerological exercise". Freund (43) further claims that meaning can be divided into two different kinds: textual facts, which are considered to be the objective and the interpretive act, which is the subjective part. There are other contexts that influence readers' responses like physical surroundings or the way readers share their experiences (orally, in written form or by using graphs).

In addition to the theoretical dimension of reader response theory, there is also an empirical dimension. Response data can be collected from the readers by using free association, guideline questions, a questionnaire or different prompts (Benton, *Reader-Response* 75). Since this chapter aimed at a definition of

reader response one can conclude that this field of study focuses on the reader's reactions during a reading process.

*2.2. Interaction between the reader and the text*

During the reading process the reader faces more than just a "yes or no" decision. However, it is rather difficult to get an insight into the process that happens between the reader and the text. Hence, the question arises whether one can actually make any assumptions about the various interactions between the reader and the text without only making speculations about it. As the text is only made alive when it is read, one can draw the conclusion that it is necessary to analyze the unfolding of a text through reading (Iser, *Appellstruktur* 5-6). Iser (*Act* 107) suggests that reading is not a "one-way process" or "direct 'internalization'", as he puts it, but the main interest should lie in the reading process as a dynamic interaction between the reader and the text. Since the study of a literary text does not only involve the actual written text but also the reader and his/her responses to the text, it is crucial to consider the relationship and interaction between the structure of a text and its recipient (Iser, *Act* 20-21).

When a text is read, it is the unfamiliar which makes it interesting for the reader. Only when the reader does not know the meaning of the literary text he/she will start searching for it. In other words, "[t]he whole process of comprehension is set in motion by the need to familiarize the *unfamiliar*" and literature would be pointless if it only consisted of recognizing what is already familiar (Iser, *Act* 43). That something "happens" to the reader during the reading process can be traced back to the fact that a text is different from the familiar (Iser, *Act* 43).

In order for the reader to interact with the text and "learn to fulfill the promise of the novel", he/she has to participate (Iser, *Implied* 31). The innovative aspect of a novel will only be perceived by the reader if the author directly cooperates with him/her through the text (Iser, *Implied* 29). Bonnemann (11) explains Iser's effect aesthetics and mentions that it is based on the assumption that literary

texts do not formulate their own meaning. Iser holds the view that structures in the text guide the readers' reception and also constitute his/her imagination (Bonnemann 11).

To encourage interactive reading, there are various devices which can influence the reader such as direction of intention, partial and full disclosure, evocation of suspense, concealment and introduction of something unexpected. These are possible devices which can be used to prompt a particular reaction in the reader (Iser, *Implied* 58). According to Iser (*Implied* 58), "[t]he text should be understood as a combination of forms and signs designed to guide the imagination of the reader".

The interaction between different parts of a literary text is enabled when the different parts are grouped together and the reader realizes in which direction the text is leading him/her. At the same time, the reader projects the necessary consistency onto the various parts of a text and this 'gestalt' is then "colored by our own characteristic selection process" (Iser, *Implied* 284). When the reader, with his/her individual and personal experiences, attitudes and consciousness, is brought into relation with the written text, the "gestalt" of a text arises.

The "gestalt" of a text cannot be considered as the true meaning of a literary work but rather as a configurative meaning. The configurative meaning is a kind of comprehension in which the individual unites the different parts and understands it as a whole. This comprehension is "one of the most potent weapons in the writers armory" and is tied to the reader's expectations, which are inseparable from illusion (Iser, *Implied* 284).

> Textual structures and structured acts of comprehension are […] the two poles in the act of communication, whose success will depend on the degree in which the text establishes itself as correlative in the reader's consciousness. This 'transfer' of text to reader is often regarded as being brought about solely by the text. Any successful transfer however – though initiated by the text – depends on the extent to which this text can activate the individual reader's faculties of perceiving and processing. (Iser, *Act* 107)

The content of a text can emerge from "*Konkretisation*" or various "schematized views", which are offered by the text. One can draw the conclusion that every literary text has an esthetic pole as well as an artistic pole. While the former

relates to "the realization accomplished by the reader", the latter refers to "the text created by the author" (Iser, *Implied* 274). When the reader puts the "schematized views" and the different patterns in a text into relation to one another, the work is put in motion, the reader starts responding to the text and finally, the dynamic character of a literary text comes to light (Iser, *Implied* 275). The purpose of the text is to develop a standpoint which the reader would not have taken into consideration due to his/her "habitual dispositions". This standpoint offered to the reader has to be created in order for all different kinds of readers to view the text from this position (Iser, *Act* 35).

Furthermore, in a literary text a new world with its own objects is created. It is not the objects, which copy something that already exists in the real world but rather "elements of indeterminacy […] [,which] enable the text to 'communicate' with the reader" as they involve the reader in the "production and […] comprehension of the work's intention" (Iser, *Act* 24).

Finally, it is neither the surprises nor the individual expectations and frustrations, which result from the text, but the deduction as well as induction, which are responsible for the evocation of the configurative meaning of the literary work. This interplay between deduction and induction is created through the process of reading and is not part of the text itself. Therefore, the reading process "formulates something that is unformulated in the text and yet represents its 'intention'" (Iser, *Implied* 287). In other words, the indeterminacy, which is given in the text due to the unformulated parts, encourages the reader to develop a configurative meaning (Iser, *Implied* 287).

In conclusion, every text is a "*structured prefigurement*" but the parts, which are given in the text, have to be assembled by the reader. Therefore, both the reader and the text are equally important in the reading process (Iser, *Act* 107).

*2.3. The role of the reader in reader response theory*

When producing a literary text, the author's main purpose is to involve the reader in the text. The meaning of a literary text is created by the reader and is not illustrated by the fictional characters in the text (Iser, *Implied* 43).

Hence, this is the only possibility for the reading process to "become something alive and dramatic" (Iser, *Implied* 43). It can be derived from the role of the reader that the novel is not limited to imitation and the presentation of models but the literary text can be understood as an instrument which helps the reader to "make a number of discoveries for himself that will lead him to a reliable sense of orientation" (Iser, *Implied* 45). By means of negotiation the reader realizes the meaning of the literary work and, at the same time, "discovers a new reality through a fiction which, at least in part, is different from the world he[/she] himself[/herself]  is used to" (Iser, *Implied* xiii). It is also possible that the reading of different texts influences the development of the reader as he/she creates a "reading identity" (Reichl 117). In addition, during the reading process the reader discovers how flawed the common norms, which are innate as well as in one's own behavior, actually are. Consequently, the task of the reader is to actively compose the novel's meaning by deviating from the familiar (Iser, *Implied* xii-xiii). Then, by "casting aside […] old assumptions and preconceptions" something new is created (Iser, *Implied* 29).

According to Iser (43), the reader is prone to opening himself/herself up when he/she is offered a superior position and a "grandstand view of all the proceedings". In order to put the reader in a superior position, the author "takes care to supply him[/her]  with knowledge that is unavailable to the characters" (Iser, *Implied* 43). It is important for the reader to accept a different role during the reading process to fulfill the role that he/she is assigned to by the author. Furthermore, the role of the reader must not be seen as actual but as potential since it is the reader's task to make choices on his/her own. The text offers "a frame of possible decisions" but, in the end, it is the reader's responsibility to decide and react appropriately (Iser, *Implied* 43,55).

In addition, Iser outlines that as soon as the reader becomes productive and his/her personal qualities are involved in the reading process, he/she starts enjoying the literary text. Yet, what one has to bear in mind is not to "make things too clear or […] too obscure in the text". It might slow down the reader's readiness to participate since the reader might get bored or overstrained (Iser, *Act* 108). Both may affect the reader negatively and he/she might then decide to stop reading the text (Iser, *Act* 108).

A possibility to ensure the reader's active role in the reading process is to reinforce specific sections in the story (Iser, *Implied* 50). As a result, the participation of the reader in the text and the resulting gestalt-forming show that the reader is "caught up in the very thing [he/she is] producing" (Iser, *Act* 127). Iser (*Act* 127) also explains that the reason why the reader is under the impression of "living another life" when reading a literary text is that the "involvement makes [the reader] leave [himself/herself] behind".

When considering the role of the reader in the reading process, subjectivity plays a significant role. It is crucial to "prevent [the reader's] subjectivity from playing [a] too dominant […] part" (Iser, *Implied* 46). The dialogue between the author and the reader is responsible for keeping subjectivity from influencing the reading process and its function also "varies in proportion to the increased complexity of the narrative" (Iser, *Implied* 46).

Depending on individual as well as historical circumstances, the reader's role can be fulfilled in various ways. Consequently, one can assume that the structure of a literary text influences the reading process as it "allows […] different ways of fulfilment" (Iser, *Act* 37). At this point, it is important to mention that the meeting point of different textual perspectives has to be imagined by the reader and is not directly and linguistically formulated in the text. However, at the final meeting place and the point where the different perspectives converge, the structures of a text start to have an effect on the reader since "[t]he instructions provided [in a text] stimulate mental images, which animate what is linguistically implied, though not said" (Iser, *Act* 36).

To put it another way,

> [t]he reader's role is prestructured by three basic components: the different perspectives represented in the text, the vantage point from which he joins them together, and the meeting place where they converge. This pattern simultaneously reveals that the reader's role is not identical to the fictitious reader portrayed in the text. The latter is merely one component part of the reader's role, by which the author exposes the disposition of an assumed reader to interaction [sic] with other perspectives, in order to bring about modifications. (Iser, *Act* 36)

The changing point of view allows the reader "to travel through the text" and, as a result, the richness and diversity of the numerous perspectives are revealed as well (Iser, *Act* 228).

### 2.3.1. The concept of the implied reader

A literary text always offers a role for the reader, which is also suggested in the text, and "constitutes the concept of the implied reader" (Iser, *Act* 34-35). The implied reader describes the transformation of textual structures into personal experiences. Furthermore, this concept "enables [the reader] to describe the structured effects of and responses to the literary text" (Iser, *Act* 38). Even when the recipient is actively excluded or ignored in the literary text, the concept of the implied reader "prestructures the role to be assumed by each recipient" (Iser, *Act* 4).

> As the reader is maneuvered into this position, his[/her] reactions – which are, so to speak, prestructured by the written text – bring out the meaning of the novel; it might be truer to say that the meaning of the novel only materializes in these reactions, sine it does not exist per se. (Iser, *Implied* 32)

What is defined as the concept of the implied reader can also be understood as a structure within the text. This concept serves as a transcendental model as it describes a general effect, which is valid for every reading of fictional texts. Since the structure of a text usually triggers an image, it is transitioned into the reader's consciousness. The structure of the text helps to situate the reader in the text and orientate the focal point of the reader (Bonnemann 16-17). Thus, "the implied reader as a concept has his roots firmly planted in the structure of

the text; he[/she] is a construct and in no way to be identified with any real reader" (Iser, *Act* 34).

As already mentioned above, only when the text is read it becomes real to the reader. This means that a literary piece of work has to "contain certain conditions of actualization that will allow their meaning to be assembled in the responsive mind of the recipient" (Iser, *Act* 4). However, the role that the literary text offers cannot be understood as an "abstraction derived from a real reader" but rather as a "conditioning force behind a particular kind of tension produced by the real reader when he[/she] accepts the role" (Iser, *Act* 36).

To conclude, the essential function of the concept of the implied reader is to link individual and historical realizations of the literary text and make it possible for the reader to analyze it (Iser, *Act* 37-38). The concept of the implied reader can be seen as a "network of response-inviting structures, which impel the reader to grasp the text" (Iser, *Act* 4) and it declares the role of the reader, which can be defined through structured acts and textual structure (Iser, *Act* 38).

### 2.3.2. Expectations

When it comes to the effectiveness of literary texts, one has to take into consideration rhetoric aspects as well as the expectations a reader has when reading a text (Iser, *Implied* 58). Due to past experiences with literature, a reader develops specific expectations when it comes to reading a literary text and authors often play with these expectations. The reader's expectations can be deceived, altered, surpassed or shattered and this usually leads to confrontation with something that is unexpected. Consequently, the reader has to readjust. Through this readjustment the reader "gains […] an 'enlargement of experience'" (Iser, *Implied* 58).

Moreover, Jauss (36) claims that the way a literary piece of work elicits, exceeds, disappoints or refutes the expectations of its audience, is an important criterion for the literary work's aesthetic value. In general, texts can be based on expectations formed by literature of the past or they themselves can "awaken

false expectations, alternately bringing about surprise and frustration and this in turn gives rise to an aesthetic experience consisting of a continuous interplay […] which the reader must carry out for himself[/herself]" (Iser, *Implied* 58). Therefore, one possibility is to communicate the experience with the literary text and to make the experience real to the reader (Iser, *Implied* 58).

Memories also play an important role in the reading process as there is "a continual interplay between modified expectations and transformed memories" (Iser, *Act* 111). In addition, the expectations and their modifications are not formulated directly and texts also do not give any information about how "the connectability of memories is to be implemented" (Iser, *Act* 111).

Finally, although the reader's expectations are continuously modified and the produced images expand during a reading process, "the reader will still strive, even if unconsciously, to fit everything together in a consistent pattern" (Iser, *Implied* 283). In other words, if the reader's expectations are not fulfilled he/she tries to comprehend the new situation in which he/she finds himself/herself or with which he/she is confronted.

### 2.3.3. Experience

According to Freund (28), experience can be defined as an

> exposure to the pressures of a chaotic multitude of disorderly stimuli which find their most intricate and satisfying reconciliation in the mind of the artist who 'is the point at which the growth of the mind shows itself. […] [The artist's] work is the ordering of what in most minds is disordered.

To put it another way, when a number of stimuli decends into total chaos, balance can only be found in the artist's mind. This exposure to chaotic stimuli and the ordering of it, are then called experience. According to Freund (28), this experience of art, the transformation of chaos into order, "becomes a therapeutic reflection".

The structure of a text "sets off a sequence of mental images which lead to the text translating itself into the reader's consciousness" and the experience a

reader has, influences these mental images since experience colors the actual content of the mental images (Iser, *Act* 38). This "existing stock of experience" can serve as a reference and therefore, "the unfamiliar can be conceived and processed" (Iser, *Act* 38).

Contrary to experiences in everyday life, aesthetic experiences depend on the way in which they are prestructured or presented in a text. Moreover, aesthetic experience can only occur when the experiences are communicated in a text. The artist's product is communicable if the artist and the reader share a common ground of communicable experience (Iser, *Act* 28, 40).

An interaction that produces the experiences of a text cannot be categorized as arbitrary or private. What can be regarded as private is the integration of the text into the reader's personal experiences. The "subjectivist element of reading comes at a later stage in the process of comprehension […] namely, where the aesthetic effect results in a restructuring of experience" (Iser, *Act* 24).

Finally, the role prescribed for the reader by the text influences the reader more than his/her own disposition. Although "the reader's own disposition will never disappear totally", the reader will try to "form the background to and a frame of reference for the act of grasping and comprehending" (Iser, *Act* 37). If the reader's own disposition should disappear for some reason, one will get all the experiences that are part of one's mind and they will influence one's reading process. The reader should try to forget the experiences "which are responsible for the many different ways in which people fulfill the reader's role out by the text" (Iser, *Act* 37). Albeit the reader then might not be aware of experiences during the reading process, they still guide his/her reading unconsciously. This process of forgetting and trying to read a text without including one's own experiences leads to the reader wanting "to incorporate the new experience into [his/her] own store of knowledge" (Iser, *Act* 37-38). Moreover, laying everything out in front of the reader cannot stimulate his/her participation. A literary text should transform the formulated text "into a text that is unformulated though nonetheless intended" through suggestions and allusions (Iser, *Implied* 31). Furthermore, the only possibility to give the reader's imagination the scope it

needs is by equipping the literary text with indications he/she needs in order to draw conclusions about aspects that the text does not reveal (Iser, *Implied* 31).

### *2.4. The role of the novel in reader response theory*

The novel is one of the genres in which the reader plays a crucial part in the reading process. The novel aims at explaining the fictional world to the reader and, at the same time, involving him/her in the story (Reichl 122). Contrary to other literary forms, the novel confronts the reader with problems that arise from his/her own surroundings (Iser, *Implied* xi).

> Like no other art form before it, the novel [is] concerned directly with social and historical norms that appl[y] to a particular environment, and so it establishe[s] an immediate link with the empirical reality familiar to its readers. (Iser, *Implied* xi)

In addition, the novel "hold[s] out various potential solutions which the reader […] [has] to formulate" (Iser, *Implied* xi). Consequently, the reader has an active role in the novel because he/she has to produce meaning and this leads to the assumption that there has to be reader's involvement when reading a novel. Furthermore, formulating solutions to problems during the reading process help the reader understand the novel more clearly and eventually, the reader might understand his/her own world better (Iser, *Implied* xi).

Norms and social regulations lose their pragmatic nature as soon as they are transposed into the novel. As norms are set in a new context, their function changes and they are no social regulations anymore but rather subjects of discussion which often ends in a questioning of validity rather than in its conformation (Iser, *Implied* xii).

The composition of various perspectives in the novel can be regarded as the author's perspective of the world. The novel is "a system of perspectives designed to transmit the individuality of the author's vision" and the presented points of view "provide access to what the reader is meant to visualize" (Iser, *Implied* 35).

2.5. Reader response theory in teaching

When it comes to reader response theory, two different approaches are possible. One can either look at reader response from a theoretical viewpoint or from a didactical point of view. Language and response are key aspects in literature and they "signal the interdependence of text and reader" (Benton, *Discipline* 30). This relation between text and reader can be understood as a "series of [pedagogical] puzzles, for while texts always stay the same, readings always differ" (Benton, *Discipline* 30). In this chapter the beginning of reader response in the classroom will be introduced, the importance of reader response theory in the classroom will be outlined and reasons for considering reader response as a vital aspect in teaching will be brought forward.

From a didactic point of view, reader response highlights the importance of the interaction between literary texts and its readers, revealing why it is important for the learners' personal and intellectual development to read literary texts and talk about reading experiences. This interaction gained importance in the last third of the twentieth century when the aim was to reinsert literary texts in language classes. In order for the teacher to motivate the students in language lessons, he/she can include literary texts in their lessons as they especially contribute to students' motivation when the process of interaction between text and reader gains center stage (Bredella 49). Thus, the focus of attention should lie on keeping processes of meaning going (during and after reading) since a certain quality of experience is intended. Processual understanding of aesthetic experience has crucial consequences, especially if one considers aesthetic experience as bound to the reader and, at the same time, as a process that he/she goes through. Consequently, the reading processes foreground the reader and make them the focus of didactical observation (Delanoy, *Fremdsprachlicher* 66-67). In addition, the main motif for the reception of literary texts is their help in the articulation of one's own sense of life and their models, assisting readers in the interpretation and understanding of their reality (Bredella 50). To put this into practice in language lessons, a considerable amount of didactical impartation is needed (Delanoy, *Fremdsprachlicher* 67). Moreover, for such an approach it is essential that "learners […] acquire certain

core reading skills (e.g. the ability to perceive markers of point of view, of irony and of different registers) which are relevant to a wide range of texts, both literary and non-literary" (Campbell 121).

When reading in the classroom, language teachers should ensure that their students do not have any problems understanding a literary text. If there are any difficulties, teachers should try to develop "an approach to textual analysis which will enable learners to read and interpret texts" (Campbell 108). Furthermore, a language teacher's aim should be to help students with the development of complex identities. "This concept refers to an advanced level of identity formation on which human beings try to understand themselves, each other and the world around them within a network of environmental forces and influences" (Delanoy, *Complexity* 72). The students' responses are a result of different factors including intertextual knowledge, cultural experience, linguistic ability and imaginative insight (Benton, *Discipline* 30).

Besides, the classroom can be considered as an interpretive community. According to Fish (14),

> [a]n interpretive community is not objective because as a bundle of interests, of particular purposes and goals, its perspective is interested rather than neutral; but by the very same reasoning, the meanings and texts produced by an interpretive community are not subjective because they do not proceed from an isolated individual but from a public and conventional point of view.

There is a high probability that members of the same community agree when it comes to interpreting a text. The students "will see (and by seeing, make) everything in relation to that community's assumed purposes and goals" (Fish 15). On the contrary, anyone who does not belong to the same community will disagree as far as interpretation is concerned, for they cannot understand the others' point of view. These assumptions about interpretive communities explain the existence of stability among different readers when it comes to interpretation. The main reason for this stability is that one's interpretations are usually consistent with those of one's community (Fish 15).

Since reader response theory plays a vital role in the classroom and affects the culture of the classroom, it changes the culture of the classroom to the extent

that teachers have to take into consideration that a "text cannot be said to have a meaningful existence outside the relationship between itself and its reader(s)" (Benton, *Discipline* 32). In addition, one important aspect about reader response, from a didactical point of view, is that it "honours both the integrity of the text and of the reader" […] and "reflects the contemporary concern for process as well as product" (Benton, *Discipline* 32).

Moreover,

> [b]y asserting the importance of the individual's "reading" of a text, response-oriented approaches are in tune with contemporary thinking which has preferred to define value in transitive terms (texts have value for given people in particular contexts) rather than to delimit value as an inherent quality of the text itself. The literature classroom becomes an example of Fish's 'interpretive community' in which valuing literature is a process of coming to know, of growing personal ownship. (Benton, *Discipline* 32)

Another reason why reader response is important for teaching is that aesthetic communication impacts the development of complex identities in an innovative, emotionally intensive and playful way. The emotional intensity that the participants of aesthetic communication experience "results from its appeal to the whole personality […]" (Delanoy, *Complexity* 72). Those who participate in aesthetic communication are either authors, who create the stories, or readers, who co-create secondary worlds "by bringing in both their affective and cognitive interests and abilities" (Delanoy, *Complexity* 72). This definition suggests that the entry into a secondary world, either constructed in the text or co-created by the reader, results in aesthetic experience (Delanoy, *Complexity* 78).

> In an aesthetic reading, the secondary world is not read for its information value but as an "appeal to the reader's total set of experiences and values" (Bredella 1994; cited in Delanoy, *Complexity* 78). Consequently, aesthetic readings can stimulate a variety of different relationships between the reader's world and the world of the text. Furthermore, aesthetic experience is viewed as both emotionally engaging and intellectually challenging, i.e. engrossment in the secondary world is more than a state of emotional absorption. (Delanoy, *Complexity* 78)

The readers start reflecting upon their primary worlds and their personalities. "As a reader-centred approach it implies active-student [sic] participation in the

exploration of texts. Moreover, the creation of aesthetic meanings is regarded as a dialogic process of meaning creation shared by the recipient and the text" (Delanoy, *Complexity* 78).

To conclude, reader response in the classroom brings along numerous benefits as, for instance, the development of complex identities, the reflection about readers' personal lives, the redefinition of values and active student participation. Hence, reader response should not be ignored but highlighted in language lessons. Not only does it make the lessons more interesting by allowing to actively take part in it but it also contributes to the learners' development as individual personalities.

### 2.6. Children's responses to literature

In the domain of children's literature there are not many studies that base their examination of texts on the works of Wolfgang Iser or Stanley Fish. Thus, an orientation towards pedagogy and seeing children as readers, instead of "exploit[ing] reader-response criticism as a means of understanding the nature of actual texts", was necessary (Benton, *Reader-Response* 83). As a consequence, an important aspect of reader-response criticism in children's literature is the response of children to literary texts (Benton, *Reader-Response* 71). This chapter will therefore provide an overview of the ways in which children respond to a literary text. In addition, aspects influencing children's reader response will be discussed.

> In the debate on 'effect' and 'response', the material that books provide and the experience that readers bring, the crucial questions are how conscious is what takes place, and the extent to which more secret forces are at work. It is only with hindsight that a person can say 'that was the moment I was influenced' or 'that was the moment I made up my mind'. (Cullingford 17)

It is impossible to know exactly how a reader might respond to a story since every text "triggers an associative response with a personal experience" (Cullingford 29). Not only does every reader have an individual imagination concerning the text but he/she also puts a text in relation to personal

experiences. Hence, the story offers a text that can be criticized, a new world that can be explored or "a series of sub-conscious associations with personal events and personal places" (Cullingford 29). Readers "do not *become* the text, but connect the text in their own ways to their own interpretations" (Cullingford 1). In addition, "[a]t the heart of reading is the control of the reader, the personal response [and] the individual meanings" (Cullingford 25).

A story provides a world that readers can enter during their reading process. Benton (*Reader-Response* 77), for instance, deals with the "question of what happens when we read stories" and he also addresses that creating a secondary world is part of the process of responding. By letting children interpret their experience with different stories, a concept about secondary worlds is developed. This concept divides the reading process into two parts, namely a "four-phase process" and "an activity consisting of four elements" (Benton, *Reader-Response* 77). On the one hand, the reading process includes four phases: "feeling like reading", "getting into the story", "being lost in the book" and "having an increasing sense of an ending" (Benton, *Reader-Response* 77). While the reading process is also considered as an activity consisting of four elements, namely "picturing, anticipating and retrospecting, interacting and evaluating (Benton, *Reader-Response* 77), "[t]he act of reading […] [can be seen as] both an act of personal reconstruction and a thoughtless response to, and therefore absorption into, the expected and recognizable interior of the text" (Cullingford 25).

Cullingford (20) claims that child readers in particular tend to identify with characters in a story and not only understand the emotions and thoughts of the characters but rather accept them as their own. In other words, when readers engage with the protagonists they are under the impression that everything that happens in the story affects them rather than the protagonists of the story. Another aspect influencing children's reader response is the structure and the tone of a text. In order for the reader to respond positively to a text, the writer and the reader need to share the structure and the tone of the story (Cullingford 10, 20). Readers' responses will also vary depending on whether they share

their response to a text individually or as part of a group of people (Benton, *Reader-Response* 75).

To conclude this chapter, a quote by Cedric Cullingford fits perfectly as he states:

> The reception of any literature is a matter of chance. However intensely thought out or felt, the great work will not convey its message until, by fortunate circumstances, it finds an audience willing to listen. (Cullingford 2)

## 2.7. Major theorists in reader response theory

It is vital to mention two major theorists in the field of reader response theory, namely Hans Robert Jauss and Wolfgang Iser. Both contributed to this field of research greatly and therefore, they are worth mentioning.

Hans Robert Jauss claims that literature is a process in which both the production and perception are involved. Furthermore, one of Jauss' assumptions is that "literary reception will be called upon to rethink constantly the works in the canon in light of how they have affected and are affected by current conditions and events" (Holub 58). He also coined the term "'horizon of expectations' [which] […] refer[s] to an intersubjective system or structure of expectations, a 'system of references' or a mind-set that a hypothetical individual might bring to any text" (Holub 59). One highly important postulation concerning methodology is that the horizon has to be "objectified". To objectify the horizon, one has to reflect upon or parody the literary tradition. The work itself should make the literary horizon an object perceivable by the reader. When a literary work manages to bring about the horizon of expectations by using form, style and genre effectively and then gradually destroys it, it can be considered as an ideal literary work (Holub 57-60). Jauss further postulates that there is an aesthetic trinity. He suggests that "[p]leasure [..] should not be separated from its cognitive and praxis-oriented functions, and proceeds to analyze historically the three 'fundamental categories' of aesthetic pleasure: *poiesis, aisthesis*, and *catharsis*" (Holub 75-76). Poiesis, one part of the aesthetic trinity, is understood as the productive aspect of aesthetic experience

and is often the result of "the application of one's own creative abilities" (Holub 75). *Aisthesis* can be considered as the receptive aspect of aesthetic experience. The communicative component of aesthetic experience is called *catharsis*, which refers to the communication between recipient and art.

Besides Jauss there is another important theorist in reader response theory: Wolfgang Iser. Iser focuses on "the individual text and how readers relate to it" (Holub 83). "Although he does not exclude social and historical factors, they are clearly subordinated to or incorporated in more detailed textual considerations" (Holub 83). Iser's main point of interest lies in understanding "how and under what conditions a text has meaning for a reader" (Holub 83). Iser does not follow the traditional approach in which the meaning is hidden in the text and needs to be elucidated but instead he assumes that meaning is created through interaction between reader and text. Furthermore, he introduced the concept of the implied reader, which is "a textual condition and a process of meaning production" (Holub 83-84). Moreover, Iser focused on the relationship between fiction and reality and argues that fiction is a possibility to tell the readers something about reality. Consequently, fiction should not be considered as an opposition to reality (Holub 85).

## 2.8. Different approaches

After dealing with Jauss' and Iser's approach in the field of reader response, this chapter attempts to categorize various approaches. Mainly, scholars who specialize in reader response theory try to visualize the various literary understandings that are constructed during a reading process by relying on individual interpretations of literary texts. In order for theorists to analyze the reader's understandings and interpretations of literary texts, children and everything that influences their identities are situated in active roles as readers. Albeit the goal that all reader response theorists have in common, which is finding out about literary understandings during a reading process, they have different ways of tackling this issue (Brooks and Browne 76). Brooks and

Browne (76) divide reader response theorists in different categories and this chapter attempts to provide an overview.

One of the approaches is to give the reader an active role in the reading process. The reader focuses on the various ways the author uses literary conventions to guide his/her interpretation. An inevitable consequence of this kind of approach is that different readers draw different conclusions concerning the meanings of the same text (Brooks and Browne 76).

Contrary to the aforementioned approach, other theorists claim that the text itself influences the interpretation of meaning only to a limited extent. Scholars of this approach argue that despite the nature of the written words and their content, every reader has a unique way of understanding a story. Furthermore, theorists who opt for this approach also assume that every individual "carries out his or her own very subjective reading, and arriving at similar meanings is a result of the individuals not the material itself" (Brooks and Browne 76).

The third category and approach in this field of research is characterized by the understanding that the personality and psychology of individuals vastly influences the interpretation of literary texts (Brooks and Browne 76). Bleich, for instance, does not refer to supposed meaning, which is often embedded in a literary text, for he argues that it does not play a crucial role in determining the reader's understanding of a text. Furthermore, Bleich (1976; cited in Brooks and Browne, 76) mentions that age, race, income, family situation, sex, size and other aspects are highly important since they eminently influence the response of the reader.

Finally, the fourth and final category and approach to reader response hypothesizes that reading is a "negotiation between both the text and the person engaging in the literary interpretation" (Rosenblatt 1982; cited in Brooks and Browne 77). Scholars who support this theory believe that during any construction of meaning the reader influences the text and vice versa (Brooks and Browne 77). Rosenblatt is one of the earliest representatives of this theory and her main argument is that reading can be considered as a transaction. This transaction occurs at a particular time and under particular circumstances and is

a two way process, which involves both a text and a reader (Rosenblatt 1982; cited in Brooks and Browne 77).

Before ending this chapter it is important to point out that these are only rough categories and possibilities to approach reader response theory. For instance, when considering reader response in teaching, one might assume that the approach in teaching falls into the third category mentioned above because the psychology and personality of students are crucial aspects when it comes to interpretation. However, it depends on the teacher to what extent he/she highlights textual features and supposed meanings in a literary text or whether he/she leaves it to the students to interpret the texts on their own. The example of reader response in teaching shows that these are no clear-cut categories although they might make it easier to understand the different possible ways to tackle reader response.

Even though these different response theorists offer some useful insights into the topic of literary interpretation, only a few theorists deal with countless cultural influences such as values, experiences and practices (Brooks and Browne 77). Areas that still need to be researched in reader response theory are the different ways in which cultural influences affect meaning making.

## 3. Empathetic response

After introducing reader response theory and elaborating on children's reader response, this chapter deals with empathetic response to literature. In this part of the thesis a definition of empathy will be attempted, the development of empathy in children will be explained, feelings of sympathy and justice, which are related to the feeling of empathy, will be addressed and finally, empathy and fiction will be put in relation to each other.

*3.1. Aiming at a definition: What is empathy?*

Empathy can be considered from various points of view and, as a consequence, researchers have defined the term in various ways. Some researchers refer to a cognitive component when talking about empathy whereas others claim that empathy primarily concerns affective processes (Hammer 12). The origin of the word *empathy* will be discussed, followed by definitions by two important psychologists, Martin Hoffman and Nancy Eisenberg.

As for the origin of the word *empathy*, it "appeared as a translation of *Einfühlung* in the early twentieth century" (Keen, *Theory* 209). The term *Einfühlung* was originally coined by Theodor Lipps and meant to describe a "process of 'feeling one's way into' an art object or another person" (Keen, *Theory* 209). In 1909 the term was translated into English by the experimental psychologist E. B. Titchener as *empathy* (Keen, *Theory* 209). From the verb form *to empathize* two "interchangeable adjectival spin-offs, 'empathic' and 'empathetic,' have passed into common parlance" (Keen, *Empathy* 39)[1].

One of the two psychologists who defined empathy was Martin Hoffman and he claims that "humans have a biological preparedness to attend to and recognise the emotional needs of others" (Gullone and Thompson 4). Empathy is thus considered as a social emotion or an emotional response which depends on another's psychological or affective state. Its main aim is to link the feelings of one individual to those of another (Gullone and Thompson 4). Regarding the definition of empathy, Nancy Eisenberg's describes empathy

> as an affective response that stems from the apprehension or comprehension of another's emotional state or condition, and which is identical or very similar to what the other person is feeling or would be expected to feel. For example, if a girl views a sad boy and consequently feels sad herself, she is experiencing empathy. (Eisenberg *Empathy-Related* 1)

Eisenberg and her colleagues also conducted several studies in which they discovered that "empathy-related responding is [not only] associated with prosocial [behavior] […] [but also with] care-oriented moral reasoning" (Eisenberg *Empathy-Related* 18).

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[1] In this diploma thesis both adjectives will be used interchangeably.

The development of empathy includes four phases: global empathy, egocentric empathy, empathy for another person's feelings and empathy for another person's life condition[2]. A crucial requirement for empathetic responses is "*the involvement of psychological processes that make a person have feelings that are more congruent with another's situation than with his own situation*" (Hoffman 30; italics in the original). Empathy requires the understanding of reasoning, action and feeling of another's person (Hammer 17). In other words, empathy consists of the cognitive ability to differentiate between emotions, to be able to see things from another person's perspective and to perceive one's own feelings (Feshbach and Kuchenbecker 1974, cited in Hammer 14). Furthermore, empathy involves both a cognitive component (understanding another person's response), which also influences moral reasoning, as well as an affective component (responding emotionally to another person's experience) (Gullone and Thompson 4).

To conclude,

> [e]mpathy has been defined by psychologists in two ways: (a) empathy is the cognitive awareness of another person's internal states, that is, his thoughts, feelings, perceptions, and intentions […]; (b) empathy is the vicarious affective response to another person. (Hoffman 29)

Additionally, many aspects such as inherited traits, cultural contexts and personal histories have to be taken into consideration as they influence a person's ability to experience emotional contagion (Keen, *Theory* 209).

### 3.2. The development of empathy in children

A fundamental part of children's positive development and mental health is the ability to experience empathy and hence there was considerable interest in the development of empathy. Furthermore, not only does empathy influence mental health but it also triggers prosocial behavior. "Much research has been conducted in this field, as it has been recognised that prosocial and empathy-related responding is an important component of socially competent functioning

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[2] These four phases will be elaborated in more detail in the chapter below (3.2.).

in childhood" (Gullone and Thompson 6). As a result, a great amount of empirical as well as theoretical attention was devoted to this field of research (Gullone and Thompson 6).

The beginnings of empathy can be traced back to the birth of infants. It was discovered that shortly after their birth newborns start to respond to emotions of others. Even during the first few days infants imitate emotions of other people, which suggests that there is a predisposition for experiencing empathy. In order to be able to experience higher levels of empathic responding Hoffman claims that a child has to be able to distinguish between one's own experiences and the feelings and internal states of others. "Similarily, Thompson (1987) found that children can understand others' emotional experiences by the time they reach the age of one year". Before children reach the age of two they "become more sophisticated in reacting to others' emotional experiences, a reaction which is often accompanied by verbal expressions of sympathy" (Gullone and Thompson 4-5). At the age of two children also discover that people have different feelings and intentions (Ahnert 2012, cited in Hammer 9).

The development of empathy consists of four different phases. The first phase is *global empathy*, which describes the weeping of a child as a reaction to other children's crying. However, as soon as children develop a self-concept and object permanence, *egocentric empathy* emerges, which is considered to be the second phase. Egocentric empathy means that a child's distress towards another person's condition decreases. Nonetheless, during this phase children are not ready yet to isolate themselves entirely from another person. The third phase, *empathy for another's feelings*, usually starts at the age of three, when children increasingly show prosocial behavior as a reaction to various situations. Finally, *empathy for another's life condition*, is on a more abstract level since it includes, on the one hand, empathy for people who are not in the immediate surroundings and, on the other hand, empathy for larger groups of people (Hammer 14).

Summing up, young children "can acquire emphatic feelings of distress as conditioned responses whenever they observe someone in distress at the same

time that they are having their own independent experience of distress" (Hoffman 45).

### 3.3. Empathetic feeling of sympathy

"Mirroring what a person might be expected to feel in […] [a particular] condition or context, empathy is thought to be a precursor to its semantic close relative, *sympathy*" (Keen, *Theory* 208). When a person experiences empathy, there is a high probability that it will lead to sympathy, also called *empathetic concern* (Keen, *Theory* 208). Thus, the two concepts empathy and sympathy are deeply intertwined (Wispé 1986, cited in Davis 3) as they both stimulate moral reasoning and trigger reflective concern for other people (Eisenberg *Empathy-Related* 17-18).

Empathy has both a cognitive and an affective component and can be described as an emotion through which a person feels the emotion of another. In psychology as well as in philosophy there is a distinction between empathy and sympathy, the latter describing "feelings *for* another" (Keen, *Theory* 208). Sympathy "is an affective response that frequently stems from empathy, but can derive solely (or partly) from perspective taking or other cognitive processing, including retrieval of information from memory" (Eisenberg *Empathy-Related* 1-2). Instead of experiencing exactly what another person is feeling, sympathy consists of feelings such as concern or sorrow for the person affected (Eisenberg *Empathy-Related* 1-2). To illustrate the difference between these two concepts more clearly, an example provided by Elizabeth Keen (*Theory* 209) was chosen:

| EMPATHY | SYMPATHY |
|---------|----------|
| I feel what you feel. | I feel a supportive emotion about your feelings. |
| *I feel your pain.* | *I feel pity for your pain.* |

Table 1: difference between empathy and sympathy; Keen (*Theory* 208)

Although pity and pain, as used above, exemplify rather negative emotions, empathy not only appears when others experience negative emotions but also when "positive feelings of happiness, satisfaction, elation, triumph, and sexual arousal" occur (Keen, *Theory* 209). Davis (3) mentions that when a person "observe[s] someone experiencing a powerful emotional state" the feeling that one can have ranges from "pity for the sorrowful, anguish for the miserable [to] joy for the successful". The transformation of empathy into sympathy usually happens "if the victim's pain or discomfort is clearly due to natural causes or is otherwise beyond the victim's control, as is the case with an accident, an illness, or the loss of a loved one" (Hoffman 95).

### *3.4. Empathetic feeling of injustice*

Regarding this diploma thesis, injustice plays an important role because both children's books cover the unfair distribution of goods. As a consequence, it is interesting to find out whether reading about injustice triggers empathetic feelings in the reader.

In order for the reader to decide if an action is justified or not, one has to experience the difference between justice and injustice. According to Hoffman (223), justice "involves a balance between input and outcome in most areas of life" whereas injustice is a result of an imbalance. Moreover, justice "includes fairness when there are competing claims and conflicts of interest among people" (Hoffman 223). Some of these conflicts might concern issues such as possession of property, ownership of property or the distribution of society's services and goods. Additionally, justice "requires that people be treated in a manner consistent with their 'rights' as human beings" and a punishment always has to fit the crime in order to be justifiable (Hoffman 223). The more general and at the same time more complex principle of justice includes decisions about whether an action is morally correct and also decisions about appropriate ways of treating other individuals (Hoffman 223). If none of these requirements concerning justice are fulfilled (such as fairness in any area of life, treating

others the way one would want to be treated or generally respecting human's rights) one can speak of injustice.

Empathy can activate moral principles and these principles can then "transcend the situation and transform the victim from someone to be pitied into someone who represents a larger category of injustice or lack of human concern" (Hoffman 221).

> Besides causal attributions, people make inferences about whether victims deserve their plight. These inferences, which are usually about the victim's character or performance and are based on the victim's personal reputation or on stereotypes of the victim's ethnic group or social class, can affect an observer's empathic response. (Hoffman 107)

In other words, observers are likely to consider an action as unjustified or undeserved when the victim is portrayed and viewed as a good person. As a consequence, observers believe that this person is a victim of injustice since there is a "'nonreciprocity' between deeds and outcomes" (Hoffman 107). Hence, the reader might experience feelings of guilt, empathic anger, empathic or sympathetic distress (Hoffman 107). On the contrary, if the victim is described as a bad, lazy or immoral person "observers may conclude that his or her fate was deserved and their empathic/sympathetic distress may decrease" (Hoffman 107). If a victim is depicted neutrally or benevolent, observers will be more prone to empathizing with them instead of empathizing with those who were represented as malevolent (Hoffman 107).

Thus, empathy can activate moral reasoning and moral judgment since empathy is congruent with moral principles (Hoffman 221). In addition, a reason why especially the empathic feeling of injustice is highly important is that it "may bridge the gap between empathic distress and justice principles […]" (Hoffman 108).

*3.5. Empathy and fiction*

Activities such as going to an opera, watching plays or movies as well as reading books are part of one's everyday life and these activities can also be "referred to as the experience of *fictional narratives*" (Bal and Veltkamp 2013). Such activities do not only inspire a person intellectually but can also serve as a distraction from daily chores or demands. Without being aware of it, experiencing fictional narratives can leave a profound impact on one's behavior and feelings. Consequently, there was research dealing with the effect of experiencing fictional narratives and the question was raised whether empathy of the reader is influenced by the experience of fiction. One assumption is that "people who read a lot of fiction become more empathic, because fiction is a simulation of social experiences, in which people practice and enhance their interpersonal skills" (Bal and Veltkamp 2013). There is evidence that neural structures are activated when someone sees or reads about other individuals experiencing particular emotions and events as if experiencing it personally. Since a story may trigger emotions in the reader one may argue that "an affective impression is elicited by the narrative" (Bal and Veltkamp 2013). Additionally, when readers imagine the feelings and thoughts of a character in the story, an imaginative process is evoked and readers start to empathize with the characters. These aspects prove that a reader can become more empathetic when reading a fictional story (Bal and Veltkamp 2013).

During a reading process the reader sets forth on a mental journey brought about by transportation, "a convergent process, where all mental systems and capacities become focused on events occurring in the narrative" (Bal and Veltkamp 2013). Transportation involves the reader on an emotional level and it helps the reader to identify with the fictional characters. A transportation process can also lead to the loss of self-awareness, the reader losing track of time or failing to observe events happening around him/her.

> In other words, a reader has to become fully transported into the story to change as a consequence of reading, to become more empathic. When a reader is not able to identify with a fictional narrative and does not become transported, this might lead to disengagement, with the reader being distracted and frustrated. (Bal and Veltkamp 2013)

Moreover, there is a difference between reading non-fiction and fiction. Both have different effects, the latter eliciting stronger behavioral and emotional responses. The reason why a fictional story can elicit strong emotional feelings from the reader is that he/she ignores the fact that the story is fictional and can therefore easily empathize with the characters in the story. An advantage of reading fiction is that the reader can "experience strong emotions" without immediately transferring these emotions into reality. Additionally, the reader does not have any "obligations towards the characters of a fictional story" and he/she can again freely decide whether or not to sympathize with the characters (Bal and Veltkamp 2013).

Furthermore,

> [t]he timing and the context of the reading experience [also] matters: the capacity of novels to invoke readers' empathy changes over time, and some novels may only activate the empathy of their first, immediate audience, while others must survive to reach a later generation of readers in order to garner an emotionally resonant reading. Readers' empathy for situations depicted in fiction may be enhanced by chance relevance to particular historical, economic, cultural, or social circumstances, either in the moment of first publication or in later times, fortuitously anticipated or prophetically foreseen by the novelist. (Keen, *Theory* 214)

One can say that people experience fictional narratives on a daily basis without being aware of it. To give an example, when reading a book, the reader enters a fictional world and suppresses that it is only fictional. The reader consciously decides to ignore the fact that the story is made up and tries to see things through the eyes of the characters of the story. This state can also be referred to as "willing suspension of disbelief", which is a phrase coined by the philosopher Samuel Taylor Coleridge (Martin 2014). The *willing suspension of disbelief* describes the moment "[w]hen the reader [...] becomes involved in the artist's work and, even though […] he[/she] knows that none of the events or person recorded in the story can actually occur, […] he[/she] 'lets it happen' and can thereby enjoy a stronger bond with the mind of the artist" (Jackson 1985). As a result, chances of empathizing with the fictional characters increase because the reader starts experiencing events, feelings and thoughts from their

perspective. Readers are more prone to empathize with characters from a fictional story than with those in non-fictional literature since they do not feel an obligation to do so. Other reasons why fictional stories might provoke empathy in the reader are that they offer an internal perspective as well as a focus on emotions and not on facts.

## 4. Narrative empathy

After discussing readers' response to literature and the development of empathy in the reader, this chapter will focus on narrative techniques that affect readers' response. In the following, an introduction to narrative empathy will be provided and narrative techniques promoting narrative empathy will be listed. A concise definition of these narrative techniques will be given and their relevance to empathy will be briefly outlined. The reason for not going into detail about the narrative techniques is that the last part of this diploma thesis, namely the analysis of the children's books *The Adventures of Robin Hood* and *Charlie and the Chocolate Factory,* will discuss the narrative techniques used in the books to evoke empathy in the reader in detail. Finally, this chapter will end on character identification, which is a crucial aspect as far as narrative empathy is concerned.

### 4.1. Aiming at a definition: What is narrative empathy?

As already elaborated on in the previous chapter, empathy can be evoked by hearing about another individual's condition, experiencing another individual's emotional state or by reading about it. Empathy, in its strongest form, "describes a projective fusing with an object" including humans, fictional characters, animals or even "inanimate things such as landscapes, artworks, or geological features" (Keen, *Theory* 213). However, humans are more likely to empathize with characters if they can identify with them (Keen, *Theory* 208, 213, 214).

"[E]motional contagion comes into play in our reactions to narrative, for […] [humans] are also story-sharing creatures" (Keen, *Theory* 209). This does not mean that all affective and cognitive responses of a reader lead to empathy "but fiction does disarm readers of some of the protective layers of cautious reasoning that may inhibit empathy in the real world" (Keen, *Theory* 213). A great number of readers consider empathy a desired effect of reading and therefore they look for novels in which they can vividly experience secondary worlds, identify with the characters and empathize with them (Keen, *Empathy* 99).

When it comes to narrative empathy cognition plays a crucial role since reading consists of numerous cognitive operations (Keen, *Theory* 213). Literary cognitivists often ignore the affective and emotional aspect of reading as opposed to the discipline of aesthetics, which includes psychological, philosophical and literary studies and pays great attention to "empathy as a facet of creativity and an explanation of human response to artworks" (Keen, *Theory* 213). Suzanne Keen (*Theory* 213) argues that "narrative empathy [is not] in the zone of either affect or cognition: as a process, it involves both. When texts invite readers to feel, they also stimulate readers' thinking".

Some elements that can be highly influential and promote reader's empathy are the length of the novel, vivid representation of settings, genre expectations, repetitions of works in series and metanarrative commentary (Keen, *Theory* 216). In addition, other aspects affect readers' empathy and lead to various responses. Among these influencing reader's empathy are, for instance, age, cultural background, experiences, individual dispositions, historical period, aspects of identity, fluency in conventions and genres, the reader's knowledge and the quality of attention when reading. Moreover, plot events, levels of narrative (story within a story), timing (pace), weak or strong closure, order (anachronies) or the use of the subsidiary influence empathetic responses as well. Furthermore, using specific narrative techniques can facilitate the personal involvement of a reader with a fictional character (Keen, *Empathy* 72, 93).

Albeit there is tenuous evidence about the effects of narrative techniques "the relationship between reading narrative and moral or social benefits is so strong

and pervasive that it remains a bedrock assumption of many scholars, philosophers, critics, and cultural commentators" (Keen, *Empathy* 99).

To recapitulate this chapter, many different aspects have to be considered when it comes to empathetic responses as they can all play a part in evoking empathy. However, narrative empathy only refers to narrative techniques that promote empathy and, although there is no clear and authoritative evidence, many scholars find it worth researching as the relationship between behavior and narrative is subtle. As for the definition of narrative empathy one can conclude that empathy can be evoked by using certain narrative techniques. In other words, narrative techniques that lead to empathetic feelings in the reader can be summed up as narrative empathy.

## 4.2. Narrative techniques promoting empathy

Empirical research was conducted by discourse processing experts and narrative theorists about narrative techniques and their influence on empathy in literary reading (Keen, *Empathy* 92). Some researchers and theorists claim that numerous formal devices are empathetic in nature as opposed to others who tend to measure reader's dispositions towards a text by asking them about the effects and consequences of literary reading (Keen, *Theory* 216). Keen (*Theory* 214) differentiates between showing that "empathetic reading experiences can contribute to changing a reader's disposition, motivations, and attitudes" and the fact that "high empathizers report empathetic reading experiences" (Keen, *Theory* 214). Keen further believes that if empathetic reading experiences lead to altruistic behavior and sympathy, then the narrative techniques influencing empathy are highly important and discovering those techniques is crucial. Moreover, if narrative techniques can contribute to broadening the "readers' sense of shared humanity beyond the predictable limitation" they should be especially appreciated (Keen, *Theory* 214).

> A […] formal quality most often associated with empathy would be *narrative situation* (including point of view and perspective): the nature of the mediation between author and reader, including the person of the narration, the implicit location of the narrator, the relation of the narrator

to the characters, and the internal or external perspective on characters, including in some cases the style of representation of characters' consciousness. (Keen, *Theory* 216)

In other words, a number of narrative techniques tend to promote character identification also readers' empathy. Two of these narrative techniques are interior representation of characters' emotional states and the use of first person narration. Compared to third person narrative situations, first person fiction is more likely to promote the readers' response. These devices also affect the readers' attitudes and their empathetic experiences. Further, they can open the readers' minds to others as well as predispose readers to altruism (Keen, *Theory* 213, 215).

Other narrative techniques contributing to the readers' empathy are forms of direct speech such as monologues and dialogues. These narrative techniques make the text more dramatic and the recipient is under the impression that the narrator leaves the story and the characters are talking. As soon as the narrator stops mediating the events in the story the reader gets an insight into the character's emotions and motivations, which evokes empathy. However, an authorial narrative perspective can also promote empathy in the reader since the narrator knows every detail about the characters in the story and can share it with the reader. Lastly, psycho-narration as well as narrated monologue support focalization and thus the reader can empathize with the characters in the story (Barthel 78, 80). Basically, all narrative techniques that make it possible for the reader to see the things from the character's perspective and experience all events and feelings by seeing things through his/her eyes, enhance the possibility for the reader to empathize with the character.

Empathetic response also depends on how often a character gets the chance to share their thoughts in the story. The more a character talks about their motivations and emotions the better can the reader respond empathetically. Nevertheless, not only does the quantitative but also the qualitative aspect play an important role since the content of the character's thoughts decides to what extent it provokes empathy or sympathy. Sympathy, for example, can be evoked in the reader when the character talks about his/her or another character's sorrow (Barthel 79-80).

Summing up, there are numerous different narrative techniques that contribute to readers' empathy. Yet, this diploma thesis will focus on psycho-narration, narrated monologue, commentary, focalization and first person narration since a variety of theorists have agreed that these techniques influence the readers' empathy. In the following only a short definition of these techniques will be provided and then the focus lies on the potential for narrative empathy in two selected children's books.

### 4.2.1. Psycho-narration

A considerable number of narrative theorists claim that if a text only offers externalized narration, the chances that the story will provoke the reader's empathy are low. To promote empathetic responses, narrative techniques that offer inside views onto the inner life of characters are necessary. One of the techniques giving the reader access to the characters' thoughts and emotions is psycho-narration (Keen, *Empathy* 97). Psycho-narration can be defined as "the narrator's discourse about a character' consciousness" (Cohn 14). The definition of psycho-narration extends as it consists of both the characters' thought reports as well as insights into their consciousness (which are not verbalized by the characters). The latter shows the characters' hidden thoughts, which are not even accessible to the characters themselves (Barthel 79).

Psycho-narration, in which the narrator generalizes thoughts and mental states of a character, is usually associated with traditional narrative, such as epics. Hence, it has fewer advocates regarding its ability to provoke empathy (Keen, *Theory* 219). Nonetheless, Wayne Booth (1983; cited in Keen, *Theory* 219-220) as well as Dorrit Cohn (97) claim that "psycho-narration can powerfully invoke character identification, and […] that both poetic analogies and metaphors for feeling states […] require the use of psycho-narration."

### 4.2.2. Narrated Monologue

Another narrative technique that theorists have agreed on to affect readers' responses to characters exceedingly, is narrated monologue (Keen, *Empathy* 96). Narrated monologue "suggests its position astride narration and quotation" and can be defined as "a character's mental discourse in the guise of the narrator's discourse" (Cohn 14).

> Linguistically it is the most complex of the three techniques: like psycho-narration it maintains the third person reference and the tense of narration, but like the quoted monologue it reproduces verbatim the character's own mental language. (Cohn 14)

This narrative technique offers an insight into the characters' lives and therefore contributes to empathetic response in the reader. Sylvia Adamson (2001; cited in Keen, *Theory* 219) classifies narrated monologue as "empathetic narrative".

### 4.2.3. Commentary

As soon as narrative techniques enable the reader to empathize with one or more characters, one can say that these techniques promote empathy. Empathetic responses are more likely to occur when characters' inside views are presented and the characters' thoughts, emotions and consciousness become accessible to the reader. For example, short reports or comments by the omniscient narrator can provide information about the emotions and thoughts of a character. According to Barthel, the comments of the omniscient narrator have great power potential and can enormously influence the reader. In commentary two different approaches can be used to describe inside views of characters. On the one hand, by directly reporting the characters' thoughts and, on the other hand, by indirectly describing facial expressions, gestures or characters' physical state (Barthel 61, 63). Finally, Barthel claims that commentary can be used to explicitly evoke sympathy in the reader since these comments also show the narrator's sympathy concerning the characters. In conclusion, one may say that because the narrator also empathizes with the

characters or at least understands the characters' actions, the reader is more likely to respond empathetically (Barthel 77).

### 4.2.4. Focalization

Genette (1972, cited in Barthel 54) considers focalization a breaking of perspectives, the withdrawal of the narrator's perspective in order to present the perspective of the characters. Thus, focalization can be defined as a "'viewpoint' or 'perspective', which is to say the point-of-view from which the story is told" (Barry 232).

All in all, three different forms of focalization are possible, including zero focalization, external focalization and internal focalization (Barthel 54). If an author decides to "freely enter the minds and emotions of more than one of the characters, as if privy to the thoughts and feelings of all of them […] [the] narrative can be said to have 'zero focalisation'" (Barry 233). Moreover, zero focalization has "no systematic conceptual or perceptual constraint" about what is presented in the story (Prince 1987; cited in Barry 233). This kind of narrative is also known as "omniscient narration" and is usually used in classical or traditional narration (Barry 233). In addition,

> [t]his manner of presentation is seldom used alone in long narratives. It usually appears joined with a figural and sometimes even an authorial narrative situation. A passage presented in this way is also called an objective scene. (Stanzel 28)

Contrary to zero focalization, external focalization presents the view outside the character that is depicted and only focuses on things that are observable. In other words, external focalization describes what the characters are saying and doing, "these being things […] [one] would hear and see for yourself if [one] were present at the scene depicted" (Barry 233). Internal focalization as opposed to external focalization focuses mainly on the characters' feelings and thoughts, which would not be accessible to the reader even if he/she were present at the scene (Barry 233). Out of these three different focalization possibilities, internal focalization promotes readers' empathy best since the narrator's perspective switches to the perspective of the character and the story

can then be experienced through the eyes of the character. Both characteristics of internal focalization, "fusion of the state of knowledge" (those of the narrator and the character) and "information about the inner life of the characters", make it easier for the reader to empathize with the character because he/she starts to see the world from the character's point of view (Barthel 54, 55). If a story is mainly presented through internal focalization of one character then this character is called the *focalizer* of the story. Even if the story is not told in first person narrative but the reader experiences events, feelings and thoughts from the focalizer's point of view, it is understood to be an internal focalization leading to empathetic responses (Barry 233).

### 1.1.1. First person narration

Similar to internal focalization, first person narration is the self-narration of the narrator about his/her perceptions. This experiences, and this technique is also "thought to invite an especially close relationship between reader and narrative voice" (Keen, *Theory* 220). Franz Stanzel (1971, cited in Keen, *Theory* 220), for example, "believes that the choice of internal representation of the thoughts and feelings of a character in third person fiction and the use of first person self-narration have a particularly strong effect on readers". To put it another way, either first person narration or third person narration offering an omniscient view can provoke empathetic responses in the reader. In the books analysed in the course of this diploma thesis first person narration only occurs in monologues or dialogues when the narrator wants to convey the thoughts and feelings of the protagonists. This has to be differentiated from the first person narration Frank Stanzel refers to, namely persistent first person narration throughout the story. The two children's books chosen for this diploma thesis only use first person narrative in monologues or dialogues and therefore it is rather an internal focalization than first person narration.

*4.3. Character identification*

It is crucial to point out at the beginning of this chapter that character identification is not a narrative technique since it is not part of the text but emerges in the reader. Character identification is a result of using particular techniques of characterization, namely those narrative techniques mentioned above (Keen, *Empathy* 93).

Suzanne Keen (*Theory* 219) sums up the narrative techniques that enable character identification and provoke empathy as follows:

> [A] commonplace of narrative theory [has been] that an internal perspective, achieved either through first person self-narration, through figural narration (in which the 3rd person narrator stays covert and reports only on a single, focal center of consciousness located in a main character) or through authorial (omniscient) narration that moves inside characters' minds, best promotes character identification and readers' empathy.

Identification "require[s] only minimal elements of identity, situation, […] feeling [and] not necessarily complex or realistic characterization". Thus, the reader can differ from the character in "all sorts of practical and obvious ways" (Keen, *Theory* 214). Moreover, the readers' various dispositions lead to different experiences as far as empathy and character identification are concerned. One can assume that, to provoke empathy and enable character identification, particular traits of fictional characters are required (such as implicit feelings, a name or a recognizable situation) (Keen, *Empathy* 68, 71). Other aspects supporting character identification are "relative flatness or roundness, depicted actions, roles in plot trajectories, quality of attributed speech, and mode of representation of consciousness" (Keen, *Theory* 216). Yet, the reader does not need a realistic representation of the character in order to identify with him/her (Keen, *Empathy* 68).

So far, the question whether the readers' identification with the characters or the readers' empathy comes first has not been answered. Nevertheless, Keen (*Theory* 214) argues that "spontaneous empathy for a fictional character's feelings sometimes opens the way for character identification". Moreover, if it is assumed that empathy in the reader opens the opportunity for character

identification one may say that empathy is "a faculty that readers bring to their imaginative engagement with texts – a human default setting – rather than […] a quality gained from or cultivated by encounters of fiction" (Keen, *Empathy* 70). The more common assumption is that character identification precedes empathy and if that is true "then representation of characters [who differ strongly from each other] […] might be used didactically, to develop a reader's moral sense" (Keen, *Empathy* 71).

To recapitulate this chapter, the main assumptions by Suzanne Keen serve as a good conclusion regarding character identification. Keen claims that the spontaneous experience of empathy can support character identification. Keen (*Empathy* 70) goes so far as to state that the reader is able to identify with a character even if they have strong differences. Thus, the reader can, for instance, also identify with an animal. To support this assumption, "young readers' experiences also confirm the observation that a sense of empathetic connection with a character or situation can be felt without an exact match in identity" (Keen, *Empathy* 71). Finally, Keen (*Empathy* 72) further hypothesizes that "empathetic responses to fictional characters and situations occur more readily for negative feeling states, whether or not a match in details of experience exists".

## 5. Analysis

After elaborating on reader response theory, the development of empathy in children and crucial aspects of narrative empathy, this part of the diploma thesis aims at finding out to what extent narrative techniques provoke empathy in a child reader by examining the children's books *The Adventures of Robin Hood* by John Burrows and *Charlie and the Chocolate Factory* by Roald Dahl. The narrative techniques that this diploma thesis will especially pay attention to are those that seem to prompt empathetic responses in a reader.

To examine empathetic responses in a reader, some particular techniques are very useful, for instance, psycho-narration, narrated monologue and

commentary. All of these techniques offer insights into the character's thoughts and feelings. The main difference between these techniques is that commentary often describes gestures and facial expressions whereas psycho-narration is mostly about the narrator analyzing the character. In contrast, narrated monologue is not an analysis of the character conducted by the narrator but it is the kind of language that can also be used by the character himself/herself. Furthermore, internal focalization as well as the use of first person narration can easily provoke empathy in the reader.

Differentiating between these techniques is rather difficult. It is not essential to decide on one particular technique because they all have the same effect, evoking empathy in the reader. In other words, it is only crucial that it is a narrative technique that promotes empathy and it is irrelevant whether it is psycho-narration, narrated monologue or both. Here is an example from Roald Dahl's *Charlie and the Chocolate Factory* (6): "Many times a day, he would see other children taking creamy candy bars out of their pockets and munching them greedily, and *that*, of course, was *pure* torture." The last part of this sentence is particularly interesting ("[…] and *that*, of course, was *pure* torture") since it is not clear whether narrative monologue or psycho-narration is used. In this case it could be either of these two techniques since the highlighting of the words *that* and *pure* can be both an analysis conducted by the narrator as well as the language that Charlie would use himself. On the one hand, it might be the narrator analyzing Charlie's thoughts and drawing the conclusion that when Charlie watches the other children eating all the candy it would be pure torture for him. On the other hand, one could assume that the narrator chooses to use Charlie's own words. The words are written in italics and therefore gain, to some extent, an oral quality. This example shows that there are some cases in which a certain narrative technique cannot be assigned with all certainty. Nonetheless, this sentence also exemplifies the fact that it is not important to decide which technique it is because both narrated monologue and psycho-narration elicit empathy in the reader.

The analysis of the two children's books is organized as follows: Firstly, narrative empathy in the prologue or the first chapter of the books will be analyzed. Secondly, the effect of narrative techniques in key scenes will be

elaborated on in detail to see how narrative empathy affects the reader in the course of the story. Finally, the last chapter will deal with nasty characters in the children's books and whether or not they can evoke empathy in the reader. The reason for devoting an extra chapter to nasty characters is that in the other chapters the focus of analysis lies on the protagonists of the story. The aim of this analysis is to answer the main research question, namely to what extent narrative techniques are used to promote empathy in the child reader.

## 5.1. Selection criteria

Choosing two appropriate children's books for the analysis of narrative empathy was a rather difficult task. It was challenging to find two examples where in one the readers' empathy is very obvious and in another it is not guaranteed. As far as the former is concerned, namely a story in which child readers would easily empathize with the protagonist, the story of Charlie Bucket in Roald Dahl's famous *Charlie and the Chocolate Factory* seemed to be suitable. Charlie Bucket is a well-behaved young boy who is generous, kind and satisfied with his life despite the poor circumstances his family lives in and the difficulties they face to make ends meet. Hence, the readers' readiness to experience sympathy and empathize with Charlie is enhanced. Finding a book in which it is difficult for the reader to identify with the protagonist or empathize with him was rather difficult. However, in the end, the story of Robin Hood seemed to be appropriate. Robin is an outlaw and steals money from other people. Yet, Robin's felonies might not be considered to be unjustified because he only steals from rich people. Consequently, Robin is an ambiguous character and it becomes more difficult for the reader to empathize or identify with him. Thus, the main hypothesis is that readers are more likely to empathize with Charlie Bucket whereas with Robin Hood the question of empathy is debatable.

*5.2. Beginnings*

> First impressions are important. Whether we are meeting new people, going to new places, or picking up a book unknown to us, first impressions count for a lot. They can lead to warm, lasting memories or can make us shy away from any future encounters. (Pober 147)

This passage is an extract from the afterword written by Arthur Pober in John Burrows' *The Adventures of Robin Hood.* The content of this paragraph is the reason why the beginnings of the two chosen children's books will be analyzed. First impressions, including first encounters with fictional characters, seem to offer great potential since they can easily affect the reader's attitude towards the protagonist and the other characters in the story. Hence, the moment when the protagonists are introduced, namely in the prologue in John Burrows' abridged version of the classic novel *The Adventures of Robin Hood* and in the first chapter in Roald Dahl's *Charlie and the Chocolate Factory* will be analyzed in depth.

5.2.1. Introducing Robin Hood and Charlie Bucket

The prologue of *The Adventures of Robin Hood* starts with the narrator introducing the audience to the story of Robin Hood by mentioning that "people loved to tell the story of how Robin became an outlaw" (Burrows 1). At this point the reader does not get a lot of information about the protagonist but only discovers that Robin is a strong boy who enjoys "playing games of archery and hunting deer" (Burrows 1). Only after the narrator's introduction does the point of focalization shift to Robin and it becomes easier for the reader to understand and see things from Robin's perspective.

> It was springtime, and the flowers bloomed. The birds sang in the trees, which gladdened Robin's heart. He whistled and hummed as he hurried through the woods. (Burrows 2)

Not only by telling the story from a third person perspective and Robin as a focalizer but also by using psycho-narration does the narrator make it easier for the reader to get to know Robin. The narrator analyzes Robin's thoughts when he/she states that the singing of the birds "gladdened Robin's heart" and the

reader can imagine immediately how Robin feels. As one can see from this example, the first representation of Robin is positive and therefore it makes him a likable character. Concerning this first impression it is noticeable that Robin's feelings are not elaborated on in detail but only a few words give insight into his feelings. Barthel (79-80) claims that it is easier to elicit empathy when the reader receives more information about the character and his/her thoughts and feelings. Thus, one could draw the conclusion that, although narrative techniques promoting empathy are provided, the reader might not necessarily respond empathetically.

Robin's cheerfulness is only short-lived as a group of men starts teasing him. To describe Robin's feelings when one of the men makes fun of his arrow and bow, the narrator uses commentary, which enhances the readers' readiness to empathize with the character. "That made Robin angry" (Burrows 2) therefore becomes reasonable for the reader as, on the one hand, everyone would feel offended if someone laughed at them and, on the other hand, the narrative technique promotes empathy in the reader. Nevertheless, one can see that the narrator sums up Robin's feelings in a short sentence and only uses one adjective to describe Robin's feelings. Consequently, one can argue that the narrative technique used is provoking empathy. Yet, the fact that it is only a short sentence can affect the reader insofar as he/she might not pay attention to it or only experience empathy shortly.

 As the story goes on, the men continue provoking the protagonist.

> Another man said, "Oh! Listen to the lad! Boy, you're too young to grow a beard, but you brag about competing with good stout men! You're too weak to pull a bowstring!" (Burrows 2-3)

The men find it ridiculous that Robin wants to take part in a competition to win a prize in Nottingham and, as a result, "Robin grew *very* angry" (Burrows 3). In view of the provocation that Robin has to sustain it is plausible that he becomes angry. In addition, emphasizing the word *very* indicates the use of psycho-narration since the narrator is analyzing Robin's feelings and this might easily evoke empathy in the reader. Thus, the narrator's way of conveying his feelings, namely through psycho-narration and the fact that the reader knows the reason

behind the protagonist's reaction facilitate the reader's ability to feel with the main character. However, one has to bear in mind that it is not a detailed description of Robin's feelings and therefore it is debatable to what extent empathy can emerge in the reader.

Robin does not want to endure the men's provocation anymore and decides to prove himself by shooting the strongest deer. After Robin succeeds in killing the deer, the men get very angry with him as it was one of the king's deer. They want to harm Robin by beating him and cutting his ears off. "Robin said nothing. He turned away and began walking" (Burrows 5). Yet, when one of the men aims an arrow at him and misses Robin only by a few inches, Robin reacts immediately, shoots back and kills the man.

> The happiness he had felt earlier was gone. "Oh," he thought, "I wish he had never said one word to me. I wish I had never walked down that path. I will carry this pain with me for the rest of my life!" (Burrows 5-6)

This paragraph illustrates that Robin did not have the intention to harm any of the men although they maltreated him. The narrator intentionally switches to psycho-narration and monologue to represent Robin's thoughts. The internal focalization in the monologue and the use of psycho-narration provoke empathy in the reader since the reader is under the impression that the narrator, for a short period of time, leaves the story and Robin is talking to the reader about his feelings. Moreover, the reader might sympathize with Robin because he feels guilty for what he did. In addition, this is also the point where the monologue ends, the narrator takes over and finishes the first part of the story, the prologue. Depicting Robin as a good character although he killed another person could even be considered as highly manipulative, since the narrator makes the reader sympathize with a murderer. Finally, in the last part of the prologue the narrator mentions that Robin found companions and all of them "had been unjustly declared outlaws" (Burrows 6). "They vowed to fight evil men and promised never to harm a child or a woman" (Burrows 6). This example above further shows that narrative techniques are only one element influencing empathetic responses. For instance, the content of this paragraph above, Robin feeling guilty about killing a man, plays a crucial part in eliciting empathy. Other aspects that have to be considered are the language used and the length of the

description of Robin's feelings. Since Robin's feelings are briefly described and the language the narrator uses is rather old-fashioned, there is also a chance that the reader will not empathize with Robin in this situation.

All these aforementioned aspects show that Robin is an ambiguous character. On the one hand, he killed a person, on the other hand, the rest of the story indicates that he can also be a nice boy and does not want to harm anyone as illustrated by "The arrow missed Robin's head by inches. In self-defense, Robin quickly turned and shot back" (Burrows 5). By mentioning that Robin only reacted this way because he wanted to defend himself, his action becomes understandable to the reader. In addition, the narrator skillfully uses narrative techniques to evoke empathy and sympathy in the reader. The narrator deliberately uses these different narrative techniques during particular scenes to create and enhance empathy. Although the reason for Robin's action is given and narrative techniques are used, which are said to provoke empathy in the reader, there is no information about Robin's feelings and thoughts. This might therefore prevent the development of empathy in the reader.

Contrary to John Burrows, Roald Dahl has a different approach to introduce the main character. In the first chapter *Here Comes Charlie* Roald Dahl introduces Charlie Bucket and his family by using illustrations by Quentin Blake. Below the illustrations the narrator, while introducing the main characters, addresses the readers explicitly. Since this introduction appears even before the actual story evolves, it is not on the same level as the story itself and hence, it can be said that it is on a meta-level. To give an example, below Charlie's picture it says: "This is Charlie. How d'you do? And how d'you do? And how d'you do again? He is pleased to meet you" (Dahl 3). The reader is under the impression that he/she is in a real-life situation in which he/she becomes acquainted with another person. Firstly, the narrator directly addresses the reader by stating "This is Charlie" (Dahl 3) and then the narrator switches to direct monologue in which Charlie politely asks the reader how he/she is doing. Lastly, the narrator reassures that Charlie is pleased to meet him/her. This sequence of events reminds the reader of a usual situation in daily life in which one is introduced to another person. Therefore, the reader might get the feeling as if he/she now

knows the main characters in real life and might develop empathy towards the characters even before the story starts. Furthermore, the illustrations might also affect the reader's empathy towards the characters. Seeing a picture of the characters even before the story starts, the reader might build up a horizon of expectation. Since the reader gets to know and sees the main characters before reading the story, one might draw the conclusion that he/she develops expectations towards these characters. Especially the depiction of Charlie, who is smiling in the picture, might radiate sympathy and, consequently, the reader might become more susceptible to empathizing with him in the story.
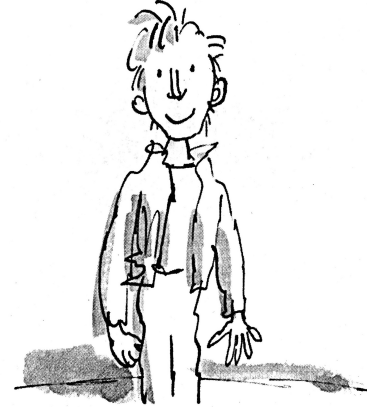


*Figure 1*: Charlie Bucket (Dahl 3)

As soon as the actual story begins Roald Dahl shifts to third person narration and, following the introduction of the characters, the first paragraph reads as follows:

> The house wasn't nearly large enough for so many people, and life was extremely uncomfortable for them all. There were only two rooms in the place altogether, and there was only one bed. The bed was given to the four old grandparents because they were so old and tired. They were so tired, they never got out of it. (Dahl 4)

Already in the first paragraph the reader gets an idea of the conditions Charlie's family is living in as they are described by the omniscient narrator. Not only does the description of their house make the reader empathize with the characters but also the use of psycho-narration enhances empathy in the reader. Stating that "[…] life was extremely uncomfortable for them all" (Dahl 4), the narrator makes assumptions about the characters feelings and thereby evokes empathy in the reader. In other words, not only reading about seven people living in a house with only two bedrooms but also the narrative technique promotes readers' empathy. In addition, the oral quality of this paragraph also adds to the feeling of empathy. The Oxford Dictionary defines orality as follows: "The quality of being verbally communicated" and as a "[p]reference for or tendency to use spoken forms of language" (Orality 2014). Orality can also be found in literary texts and Wulf Oesterreicher claims that there are eight

different types of orality in texts. One of the types is that orality is used in texts to adapt difficult expressions to the reader's intellectuality. Oesterreicher assumes that the author "opt[s] for expressions of the immediacy type for the sake of easier comprehension by the reader or in order to create a certain intimacy" (Oesterreicher 203). Oesterreicher (203) further adds that this strategy is particularly used in "written communication with children". Thus, it is inevitable to address orality and its ability to elicit empathy in the reader. In the example above, the use of spoken language makes it easier for the reader to understand its content and it also facilitates empathetic responses in the reader. Hence, one can assume that the oral quality can create intimacy between the reader and the text due to the immediacy of the language used. A further aspect affecting reader's empathy might be the illustration that is given before the description of Charlie's home. It is a depiction of Charlie's house and it is noticeable that it resembles a wooden hut and, compared to the buildings in the background, it seems to be in a bad condition. This picture helps the reader to understand Charlie's situation even better and thus, also promotes empathetic responses in the reader.
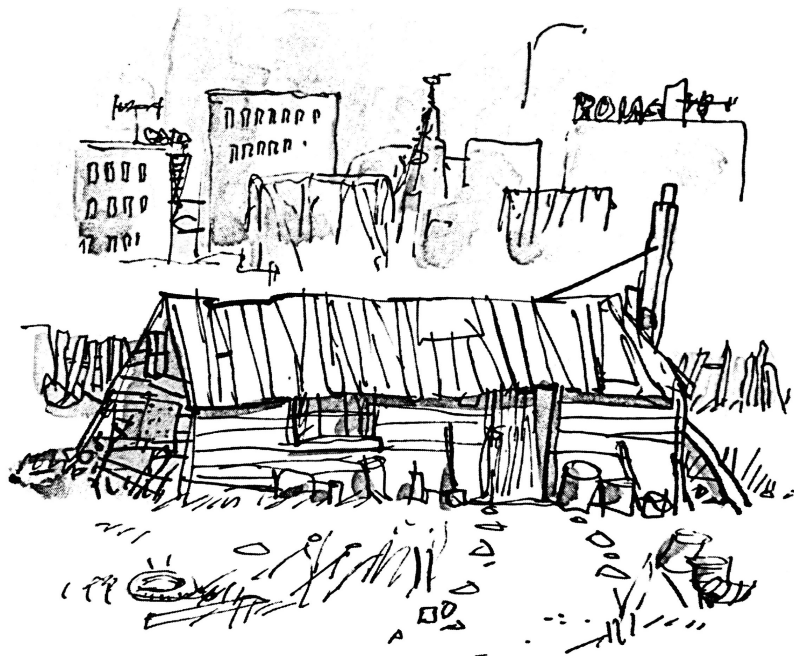


*Figure 2*: Charlie's home (Dahl 4)

Only a few sentences later the reader finds out that Charlie and his parents put mattresses on the floor and sleep on them.

> In the summertime, this wasn't too bad, but in the winter, freezing cold drafts blew across the floor all night long, and it was awful. There wasn't any question of them being able to buy a better house – or even one more bed to sleep in. They were far too poor for that. (Dahl 5)

This passage highlights Charlie's and his parents' patience, modesty and selflessness. They seem to accept that they cannot afford another house and content themselves with what they have. They appreciate that at least during the summer their situation is not as bad as in the winter. To emphasize their modesty but also to stress that it is terribly cold during wintertime, the narrator uses psycho-narration. Using psycho-narration when mentioning that in summer it "wasn't too bad" (Dahl 5) yet the freezing wind blowing across the floor during winter "was awful" (Dahl 5), increases the reader's empathy. In addition, when the narrator outlines that "[t]hey were far too poor for that" (Dahl 5), too poor for buying a better house, the narrative technique used can be both psycho-narration and narrated monologue. It can either be an analysis of the characters' situation conducted by the narrator, which would be psycho-narration, or it can be narrated monologue, the voice of one of the characters who tells the reader that they do not have enough money to improve their situation.

It is striking that compared to the *The Adventures of Robin* Hood, Roald Dahl devotes more space to the description of scenes. By providing details, the reader can be influenced insofar as he/she can imagine the situation and empathize with the characters. Furthermore, contrary to the language in John Burrows' children book *Charlie and the Chocolate Factory* is not old-fashioned and rather reminds of spoken language, which is more likely to promote empathy. The omniscient narrator continues describing how poor Charlie's family is:

> There wasn't even enough money to buy proper food for them all. The only meals they could afford were bread and margarine for breakfast, boiled potatoes and cabbage for lunch, and cabbage soup for supper. Sundays were a bit better. They all looked forward to Sundays because then, although they had exactly the same, everyone was allowed a second helping. (Dahl 5)

In this example one can see again that not only do narrative techniques affect the reader but the context, content and language are also highly important. All in all, Charlie and his parents are depicted as kind and contented people despite the difficulties they have to face and this makes it easier for the reader to empathize with them.

Not until the middle of the first chapter does Charlie become the focalizer of the story. Since focalization is said to affect reader's empathy one can assume that the sentence in which it is used for the first time enhances the chances to provoke empathy in the reader.

> The Buckets, of course, didn't starve, but every one of them – the two old grandfathers, the two old grandmothers, Charlie's father, Charlie's mother, and especially little Charlie himself – went about from morning till night with a horrible feeling in their tummies. Charlie felt it worst of all. (Dahl 5)

This short passage clearly shows the change from omniscient narration to Charlie's perspective. The reader might already empathize with all members of the Buckets family at the beginning of this passage, but only at the end of this paragraph can one assume that the reader's feeling towards Charlie definitely changes. The change in focalization tends to make readers more susceptible to empathy. Moreover, in the last sentence of this passage the narrator does not only make Charlie the focalizer of the story but also psycho-narration is used. By using two different techniques at the same time, the probability of the reader responding empathetically increases even further. In addition, in the example above the feelings of the characters become accessible to the reader and this leads to the development of empathy. Furthermore, the language that is used such as "a horrible feeling in their tummies" (Dahl 5) has an oral quality (for example by using the word *tummy* instead of *stomach*) and this oral quality raises the chances of the reader responding empathetically. Moreover, the listing of all the people who are starving affects the reader and increases his/her sympathy towards the Bucket family because he/she realizes that every single person in Charlie's family is hungry and not in the happy position of having enough food to allay their hunger.

In the first chapter Charlie's love for chocolate and Willy Wonka's chocolate factory is mentioned. The way Charlie longs for chocolate and his reaction when he hears about the enormous chocolate factory, serve as good examples for narrative empathy. The first time the reader finds out about Charlie's craving for chocolate reads as follows:

> He desperately wanted something more filling and satisfying than cabbage and cabbage soup. The only thing he longed for more than anything else was . . . CHOCOLATE. Walking to school in the mornings, Charlie could see great slabs of chocolate piled up high in the shop windows, and he would stop and stare and press his nose against the glass, his mouth watering like mad. Many times a day, he would see other children taking creamy candy bars out of their pockets and munching them greedily, and *that*, of course, was *pure* torture. (Dahl 6)

In this extract almost every technique that promotes empathy in the reader is used. First of all, this paragraph is presented from Charlie's point of view. In addition, the narrator uses psycho-narration and narrated monologue. Psycho-narration, for instance, is used as follows: "The one thing he longed for more than anything else was . . . CHOCOLATE" (Dahl 6). By using this narrative technique, the reader is more likely to understand Charlie's feelings and how desperately he is longing for chocolate. The content of this example shows that Charlie is a poor boy who yearns for small things in life such as chocolate. His minimalistic expectations, his patience and understanding make him a lovable character that readers are likely to sympathize. So far, it seems that Charlie is a kindhearted boy who would be the happiest child on earth if he could eat chocolate like all the other children. Furthermore, the language that is used such as "Charlie could see great slabs of chocolate piled up high in the shop windows, and he would stop and stare and press his nose against the glass, his mouth watering like mad" (Dahl 6) facilitates empathy because the details appeal to the reader's imagination and make it easy for him/her to visualize the scene that is described. When comparing this passage with the examples from *The Adventures of Robin Hood* it is observable that Roald Dahl's scenes are rich in imagery whereas John Burrows tends to use plain language. Although narrative techniques contribute to reader's empathy, one has to bear in mind that the way a text is presented and what the text is about also plays an important role. Hence, one might say that, especially as far as the language is

concerned, *Charlie and the Chocolate Factory* offers great potential for empathetic responses.

As the first chapter continues the reader discovers that Charlie only gets one bar of chocolate every year for his birthday. Charlie "treasure[s] it as though it were a bar of solid gold" (Dahl 6) and only

> when he could stand it no longer, he would peel back a *tiny* bit of the paper wrapping at one corner to expose a *tiny* bit of chocolate, and then he would take a *tiny* nibble – just enough to allow the lovely sweet taste to spread out slowly over his tongue. (Dahl 6)

The narrator again uses psycho-narration when he reports that Charlie "could stand it no longer" (Dahl 6). At this point the narrator's own interpretations come into play as he makes assumptions about Charlie's thoughts. In addition, the description of Charlie's thoughts makes it easier for the reader to empathize with the character. The narrator continues to use psycho-narration and emphasizes the word *tiny* by italicizing it as well as by repeating it three times in one sentence. These strategies are used to draw the reader's attention to the word tiny in order for the reader to imagine Charlie's desire for chocolate more clearly. The reader gets an impression of how Charlie has to be sparing with his only bar of chocolate that he gets once a year. Reading this scene makes it easy to sympathize with the protagonist because the reader can picture how Charlie takes only small bites to be able to enjoy the chocolate for more than one month. Besides, the reader might even feel sorry for Charlie because his parents cannot afford to buy him chocolate more often and his birthday is the only time of the year when he tastes chocolate at all. When paying attention to the content of this paragraph above one might also notice that Roald Dahl describes the scene in which Charlie opens the bar of chocolate in great detail. Instead of going into detail, Dahl could have summed up the content of this paragraph in one sentence such as, for instance, "He opened the bar of chocolate." Yet, Dahl chose to describe the scene in great detail and, by doing this, not only does he build up a tension but he also exalts the reader's imagination. Another effect that this detailed description might have on the reader is that he/she is under the impression that he/she experiences this important moment in Charlie's life with him because he/she follows Charlie's

movements by reading about it. Furthermore, by offering a description of a whole scene instead of simply stating Charlie's feelings, the reader can experience the scene with the protagonist and empathize with him.

As discussed above, the reader sympathizes with Charlie and feels pity for him. Nonetheless, the narrator continues to raise empathy in the reader by mentioning another unfortunate circumstance that Charlie has to endure.

> But I haven't yet told you about the one awful thing that tortured little Charlie, the lover of chocolate, more than *anything* else. This thing, for him, was far, far worse than seeing slabs of chocolate in the shop windows or watching other children munching creamy candy bars right in front of him. It was the most terrible torturing thing you could imagine, and it was this: In the town itself, actually within *sight* of the house in which Charlie lived, there was an ENORMOUS CHOCOLATE FACTORY! Just imagine that! And it wasn't simply an ordinary enormous chocolate factory either. It was the largest and most famous in the whole world! (Dahl 7)

In the first sentence of this passage, the narrator develops his/her identity, enters the story and directly addresses the reader. It seems that at this point the narrator deliberately chooses to step out of his/her usual position in order to communicate with the reader. Additionally, this paragraph contains accentuations and narrative techniques that provoke empathy in the reader. To elaborate on the former, the first emphasized word can be found in the first sentence. It serves the purpose to stress that everything the reader got to know about Charlie and his situation so far is nothing, compared to what the reader will find out now. The second highlighted word is used to point out that a chocolate factory can be seen from Charlie's house. Emphasizing the word *sight* indicates that Charlie has to look at the chocolate factory every day and the reader can draw the conclusion that this is very painful for Charlie because he loves chocolate and desperately longs for it but unfortunately cannot afford it. Finally, the last accentuation is also the most important aspect in this paragraph. "[T]here was an ENORMOUS CHOCOLATE FACTORY! Just imagine that!" (Dahl 7) is, metaphorically speaking, the icing on the cake. By writing it in bold letters and also commenting on it, the narrator enhances the overwhelming effect that it has on the reader. One can assume that these accentuations increase the narrator's empathy towards the character as they emphasize particular words, which leave a lasting impression on the reader. In

addition, the narrator uses psycho-narration and narrated monologue to evoke empathy in the reader. On the one hand, mentioning that there is "one awful thing that tortured little Charlie" is an analysis conducted by the narrator and can therefore be considered as psycho-narration. On the other hand, "[t]his thing, for him, was far, far worse" (Dahl 7) can be both psycho-narration as well as narrated monologue. By stating that something is "far, far worse" the narrator makes assumptions about Charlie's possible feelings. In other words, the narrator believes that Charlie, besides the fact that his family is poor and they cannot afford much, feels a lot worse about the fact that there is an enormous chocolate factory nearby his house. This example above also has an oral quality, which is evident throughout the whole passage since the narrator addresses the reader directly and tells him/her about Robin. The exclamation marks as well as the numerous accentuations add to the oral quality. Moreover, the language is not formal but rather simple so that everyone can understand it, which is another aspect enhancing the reader's empathy.

In the last part of the first chapter, commentary is used to describe how Charlie reacts when he passes by the factory.

> And every time he went by, he would begin to walk very, very slowly, and he would hold his nose high in the air and take long deep sniffs on the gorgeous chocolatey smell all around him. Oh, how he loved that smell! And oh, how he wished he could go inside the factory and see what it is like! (Dahl 7)

By depicting Charlie's behavior in detail the reader can easily picture the scene. The way Charlie walks by the factory (very, very slowly) is highlighted by repeating the word *very*. Furthermore, the description of how he "hold[s] his nose high in the air and take[s] long deep sniffs on the gorgeous chocolatey smell" makes it easier for the reader to empathize with the protagonist and experience the scene. The last two sentences of this passage contain narrated monologue and psycho-narration. In the extract "Oh, how he loved that smell! And oh, how he wished he could go inside the factory and see what it is like!" (Dahl 7) the exclamation "Oh!" reminds of an oral communication and thus, one could argue that it is Charlie who is sharing his thoughts and feelings with the reader by applying narrated monologue. Besides, the narrator states that Charlie loves this smell in the air. Since this could also be the narrator analyzing

Charlie's feelings, one cannot exclude the possibility of psycho-narration. The use of spoken language makes it easier for the reader to imagine this scene. For example, the way Charlie breathes in and smells chocolate in the air is described in such a manner that the reader can feel with Charlie: "[H]e would hold his nose high in the air and take long deep sniffs on the gorgeous chocolatey smell all around him" (Dahl 7). Thus, one can conclude that finding out about Charlie's wishes, going inside the factory, as well as reading the detailed scenes, which have an oral quality, enhance the probability of empathy emerging in the reader.

On the whole, Roald Dahl's first chapter of *Charlie and the Chocolate Factory* offers many possibilities for the reader to empathize with the protagonist. When comparing *The Adventures of Robin Hood* to *Charlie and the Chocolate Factory*, one can see that Roald Dahl's story offers a lot more potential for narrative empathy. Both books frequently use narrated monologue and psycho-narration in the prologue/first chapter of the story whereas commentary is only used sparingly. One can conclude that Charlie is explicitly depicted as a poor and loveable boy as opposed to Robin who seems nice but, because he kills someone at the beginning of the story, is an ambiguous character. In addition to the narrative techniques that promote empathy, Dahl's story contains numerous other techniques that might affect the reader such as repeating and emphasizing particular words in order to enhance their importance. The content of the first chapter in *Charlie and the Chocolate Factory* also gives away a lot of information about Charlie's family and the way they are living, which contributes to reader's empathy towards the protagonist. On the contrary, the content of John Burrows' story rarely offers additional information about Robin. Robin's feelings are, most of the time, stated in one sentence whereas Charlie's feelings and thoughts are described in great detail. Detailed descriptions enable the reader to follow Charlie's train of thoughts and, consequently, the reader can empathize with him. Regarding the language that is used, the two children's books differ eminently. John Burrows uses rather old-fashioned language as opposed to Roald Dahl who makes use of orality. The immediacy of spoken language affects the intimacy between the reader and the text and one can assume that it also evokes empathy in the reader. Finally, Roald Dahl's children

book contains illustrations, which raise the chances of empathizing with the main characters because they depict important moments or scenes including a portrait of Charlie and an image of Charlie's house. Albeit John Burrows' children's book also contains a few illustrations, it seems as if random scenes are depicted instead of scenes that might provoke empathy. To give an example, the only illustration the reader can find in the prologue of the story is one in which Robin strings his bow and three people are looking up to him. This illustration does not depict a particular scene but shows that Robin is a good archer. Although this picture helps the reader realize that Robin is a good archer, this depiction does not promote empathy.



*Figure 3*: Robin the archer (Burrows 4)

In conclusion, one can say that, considering narrative techniques, both children's books can evoke narrative empathy. However, these narrative techniques are not the only aspects influencing the reader and therefore, one can draw the conclusion that Roald Dahl's story offers considerably more potential for empathy since it enables the reader to imagine the scenes vividly by narrating Charlie's feelings, thoughts, movements and surroundings in great detail. Other aspects, that are missing in John Burrows' story but are abundant in Roald Dahl's story, include vivid descriptions, illustrations that evoke empathy in the reader and the use of spoken language.

### 5.3. Key scenes

This chapter deals with the analysis of selected key scenes from the two children's books. The scenes that were selected for this chapter play an important role as they provide crucial information about the characters. Moreover, this part of the analysis aims at finding scenes in the story that prompt the reader to empathize or even identify with the characters.

5.3.1. The Adventures of Robin Hood

John Burrows' first chapter of *The Adventures of Robin Hood* begins with Robin's perspective and a commentary. Both are techniques that elicit empathy in the reader. The first scene of the first chapter is an important one since it shows Robin's adventurous side, which is one of his main characteristics.

> One morning, Robin Hood awoke restless. He ran down to the brook, where his men were washing. "We have had no adventures for two whole weeks," he said. "I am going into the forest to see what fun I can find. If I need you, I will blow my bugle three times. When you hear that sound, run to it as fast as you can." (Burrows 7)

The narrator describes Robin's feelings, namely that Robin awakes restless in the morning. This paragraph therefore shows that the narrator has access to Robin's thoughts. Moreover, the omniscient narrator enables the reader to see things from Robin's perspective by getting to know his feelings and thoughts. All of these aspects are features of commentary and hence, provoke empathetic responses. As far as character identification is concerned, one could argue that especially children who enjoy adventures might identify with Robin. Nowadays there are countless children who have a great amount of energy but no opportunity to release it. These children are often restless and therefore, it might be easy for them to identify with Robin. Concerning this example above, it is observable that the reader only finds out that Robin is restless and wants to go on adventures but nothing more. His feelings are not narrated in detail and therefore is debatable to what extent this paragraph can evoke empathy in the reader. If the narrator would elaborate on Robin's feelings and not only state that he "awoke restless", it would be easier for the reader to empathize with him. Hence, one can draw the conclusion that the narrative techniques can elicit empathy, however, it is rather unlikely due to the lack of information about the protagonist's feelings.

As the story develops, the sheriff becomes very angry because Robin tricks him and wins a golden arrow in a shooting match without the sheriff noticing that it is Robin who wins the prize. The reason why the sheriff does not recognize Robin is because Robin intentionally dresses up in order to trick the sheriff. The sheriff does not want to tolerate Robin's behavior and chooses to take revenge.

> At first, Robin thought about fighting. He knew that his men were better than the sheriff's, but he finally decided to hide until the danger had passed. "Once I slew a man," he told them. "I don't wish to do it again, because it is a heavy weight for a soul to bear. We will hide in Sherwood. None of us will be harmed, and we will harm no one." (Burrows 22)

This passage is a key scene in the story for it emphasizes Robin's rationality and kindness. The narrator uses the same techniques to represent Robin's thoughts as in the previous example. Robin acts mature as opposed to the sheriff who cannot live with the fact that Robin tricked him. A crucial aspect that might contribute to reader's empathy is that Robin feels remorseful for the murder he committed in the beginning of the story. However, Robin regretting what he did and the narrative techniques seems to be insufficient in order for the reader to empathize with Robin. The main reason why it might be rather difficult to provoke empathy is that Robin's speech is unemotional and too formal. Therefore, the language might prevent the reader from empathizing with the main character. The language that is used is rather old-fashioned such as "[o]nce I slew a man" or "it is a heavy weight for a soul to bear" (Burrows 22). This might prevent the reader from empathizing with Robin because, as one can assume, he/she does not usually use such a language. Consequently, one can see from this example that narrative techniques are not the only aspect that has to be taken into account but also the language used has to be considered. Furthermore, making use of spoken language might appeal to the readers and empathy might emerge. In addition, this sequence has a hidden moral message. Since it is a children's book, one can presume that children should learn something from Robin's behavior, namely that it is better not to pick a quarrel with someone. The didactic purpose of this paragraph is emphasized in the monologue in which Robin's thoughts are represented.

So far, various characteristics of Robin were analyzed such as his love for adventure, maturity and kindness. However, as previously highlighted in the analysis of the prologue, Robin is an ambiguous character as he carries two faces. The following example supports this hypothesis:

> "Oh, no," said Robin seriously, "I would be ashamed to charge you less than three hundred pounds." "Three hundred devils!" roared the sheriff. "Do you think your rotten food was worth three pounds, let alone three hundred?" Robin said gravely, "Look around. There are men here who

> don't love you as I do. You will see Will Stutely, whom you tried to hang. Pay your bill without more ado, or it may be ill for you." The sheriff grew pale. He bit his bottom lip, then reached for his money bag and gave it to Robin. Robin passed the bag to Little John and told him to count the money. The sheriff winced as if each coin were a drop of his own blood. When John finished, Robin said, "Never before have we had such a generous guest! As it is very late, I will send one of my young men to guide you." (Burrows 39-40)

It is observable that Robin demands money from the sheriff although the sheriff is not willing to give his money to Robin. This passage serves as a good example for Robin's ambiguity. On the one hand, he talks to the sheriff in a nice manner but, on the other hand, he wants to take away the sheriff's money without his permission. It has to be noted that Robin answers calmly when the sheriff calls his food rotten and worthless, which shows that Robin can be calm and patient. The narrator uses commentary when he/she describes the sheriff's facial expressions and mentions that the sheriff "winced as if each coin were a drop of his own blood" (Burrows 39). Applying commentary at this point makes it difficult for the reader to decide whether he/she should empathize with Robin or sympathize with the sheriff. It can be assumed that the reader tends to feel with the main character because he continues talking to the sheriff in a polite manner. However, when reading this paragraph one has to bear in mind that, albeit Robin keeps calm and addresses the sheriff nicely, his statements are eminently ironic. Robin's irony is visible when he states that "[t]here are men here who don't love you as I do" (Burrows 39) and this again exemplifies Robin's ambiguity. In addition, after taking the sheriff's money he calls the sheriff a "generous guest", which is again meant ironically, and offers him a companion to guide him out of the forest again. Robin's ironic statements might prevent the reader from fully empathizing with him despite his politeness.

Thef example above is not the only scene in which it is rather difficult for the reader to empathize with Robin. Another example can be found in the sixth chapter in which Robin and Arthur a Bland see a fancy man and decide that his "clothes are much too pretty for a man" (Burrows 49) and that "[h]is purse is probably filled with the money of honest working men" (Burrows 49). Thus, Robin wants to teach the stranger a lesson by taking all of his money.

"Good friend," explained Robin, "I charge a toll on the road. It is a fee for carrying more money than the law allows. I will need to look inside your purse to see whether you have broken this law." […] "If you will give me your purse, I will let you be on your way," Robin replied. "I am very sorry that I cannot do as you wish," the stranger said. "Let me go. I have done you no harm." "I have told you, good fellow. You will go no farther until you do what I say!" (Burrows 50)

Contrary to the first example of Robin's ambiguity, this one is more explicit as it shows that Robin only takes money from people who, as he believes, did not earn their money themselves but took money from honest working men. Robin demands money from the stranger and, due to the use of dialogue, the reader might be susceptible to empathizing with Robin. The use of dialogue and the explanation that is offered beforehand enhance the probability that the reader comprehends Robin's action. Another argument supporting the assumption that Robin only takes money from wealthy men can be found in the sentence in which Robin asks the stranger to look inside his pockets to see whether he is carrying "more money than the law allows" (Burrows 50). From this sentence one can draw the conclusion that Robin would leave the stranger alone if he did not have a considerable amount of money with him. In other words, one could presume that Robin would never take money from a poor man. This fact makes Robin's action more reasonable and understandable for the reader. Moreover, one could even argue that Robin's actions are ethical as he wants to distribute goods equally among all people and avoid class systems in which the upper class has enormous amounts of money and the lower class has to do its best to make ends meet. Nevertheless, it is possible that the reader does not approve of Robin's behavior and does not justify his actions. Consequently, the chances of the reader empathizing with Robin are low.

The example above is not the only one in which it becomes apparent that Robin does not take the money without a reason but rather because he wants to help others. "Robin grew angry at the sight of the bishop's fine silk robes and gold chains. He thought it wrong that a man of God should dress in such fancy clothes and jewelry" (Burrows 83). Here, the use of commentary might evoke empathy. However, besides commentary, the language used in this example might not appeal to the reader and provoke empathy since the narrator does not give a detailed description of Robin's feelings. It is not until the reader finds out

what Robin wants to do with the bishop's jewelry that an empathetic response can be evoked. The bishop promised Robin whatever he wants if he can make the bride happy and make her love her groom. Although Robin accomplishes his task by tricking the bishop, he keeps his promise. In the end, the bride marries the man she loves and not the groom that was chosen for her by her father. Since the bishop promised Robin a reward it cannot be assumed that Robin steals the jewelry but rather that he earned it. In addition, Robin does not keep the jewelry for himself but wants to make the bride even happier by giving it to her as a present. Robin's selfless behavior might affect the reader insofar as he/she might realize that Robin is a nice young man who cares about other people's happiness and, as a result, empathy emerges in the reader.

A further example, which supports the argument that Robin only steals from others if someone else can profit from it, can be found in the thirteenth chapter in which Robin wants to help Sir Richard to regain his castle. Robin first asks the "richest bishop in all of England" (Burrows 102) whether he would help a "needy brother" (Burrows 102). Although the bishop does not answer the question, Robin and his friends take the wooden box, break the lock and take the money from the box. However, Robin does not take all of the money from the box, but makes a deal with the bishop.

> "My lord bishop," Robin declared, "I will let you keep one-third of the money. Five hundred pounds you will pay for this evening's entertainment. Another five hunderd [sic] pounds goes to the charity of my choosing." Robin Hood beckoned to Sir Richard. "Sir Richard, you will take the five hundred pounds and pay your debt to the Prior of Emmet. It seems right that a surplus of church money should be used to aid you." (Burrows 104)

At the end of this passage, one can see that Robin justifies his action by stating that the church money will help another person in debt. Given all these examples, one can conclude that Robin's thoughts are represented in either monologue or dialogue, which might elicit empathy. Although Robin seems to be an ambiguous character at first, it becomes easier for the reader to empathize with him when finding out that he is taking the money from strangers to help others in need. Nonetheless, the narrator does not go into detail about Robin's thoughts and feelings, which might make it more difficult for the reader to empathize with him. Hence, one might conclude that there is a possibility for

the reader to empathize with Robin, however, his actions and the language that is used might keep the reader from empathizing with him.

When it comes to empathy, there is another important aspect that has to be pointed out, namely that Robin himself empathizes with other characters in the story. For example, when Robin finds out about the misfortune and sorrow of one of his family members, he says: "'I am very sorry to hear of your ill fortune, Will, but I am very glad that you will join our band,' Robin comforted him." (Burrows 55). Will also unintentionally killed a man because the man had threatened his father and now people are looking for him in order to arrest him. Since Robin had similar experiences, he can empathize with Will and immediately understands his sorrow. This example shows that shared experience also enhances empathetic feelings and thus, one could argue that when the reader identifies with the character, the chances of empathizing with him increase.

In conclusion, depending on whether or not the reader realizes the main reason behind Robin's actions, the protagonist is either perceived as deceitful or benevolent. At one point in the story, Robin even addresses this issue:

> "Who are you to stop men on our king's highway?" asked the knight. "That is a hard question," replied Robin. "Some men call me a good, honest fellow. Others call me a vile thief. Your regard for me depends entirely on your own self. My name is Robin Hood." (Burrows 93)

Since the reader discovers why Robin takes the money from rich men, his behavior might seem reasonable and one might even consider it ethically justified. To convey Robin's thoughts and feelings the narrator chooses either commentary or monologue/dialogue, which might result in an empathetic response. Furthermore, Robin empathizes with other characters in the story and this might also affect reader's empathy. Nevertheless, as already mentioned, other aspects also influence the reader's readiness to empathize with a character such as the characterization through language, their actions and the descriptions of scenes. John Burrows' story lacks all these aspects and therefore one may draw the conclusion that despite the use of narrative techniques, which are said to provoke empathetic responses, the reader's chances of empathizing with Robin are low.

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### 5.3.2. Charlie and the Chocolate Factory

After looking at key scenes from *The Adventures of Robin Hood* in detail, this analysis moves to important scenes from *Charlie and the Chocolate Factory*. One significant scene in Roald Dahl's story is when Charlie receives a bar of chocolate as a birthday present from his family and hopes that he will find a Golden Ticket in it. The sentence describing Charlie's feelings when he gets his present reads as follows: "Charlie smiled nervously and sat down on the edge of the bed. He was holding his present, his only present, very carefully in his two hands" (Dahl 26). As one can see, in the first sentence Charlie's facial expressions are described, which is indicative of commentary. With the help of commentary, the reader can empathize with Charlie and see things from his perspective. Furthermore, although it is only a short extract, the reader can easily picture the scene because it is narrated in detail. The moment when Charlie opens the present is narrated as follows:

> Very slowly, Charlie's fingers began to tear open one small corner of the wrapping paper. […] Then suddenly, as though he couldn't bear the suspense any longer, Charlie tore the wrapper right down the middle . . . and on to his lap, there fell . . . a light-brown creamy-colored chocolate candy bar. There was no sign of a Golden Ticket anywhere. (Dahl 29)

The focalization enables the reader to visualize this scene more clearly. The reader might empathize with Charlie because many details are given in this scene. It is possible that the reader feels the same suspense as Charlie since even the reader does not know whether or not Charlie will find the Golden Ticket. Furthermore, the narrator pauses twice in order to increase suspense in the reader. The ellipses, indicating pauses, are placed at the right moments, the first after Charlie tears the paper open and the second before the reader gets to know what Charlie sees. These pauses and also the way this scene is described, by using spoken language, enhance the reader's readiness to empathize with Charlie. Since the reader empathizes with the character, there is a high probability that he/she will be disappointed after finding out that Charlie was not lucky enough to get a Golden Ticket. One can see from this example that empathy is mostly evoked by the detailed description of the scene, which appeals to the reader's imagination insofar as he/she can picture the scene

vividly. Contrary to the reader's expectations, Charlie acts calm and not as disappointed as one would imagine.

> Charlie looked up. Four kind old faces were watching him intently from the bed. He smiled at them, a small sad smile, and then he shrugged his shoulders and picked up the candy bar and held it out to his mother, and said, "Here Mother, have a bit. We'll share it. I want everybody to taste it." (Dahl 29)

By using commentary again, the narrator describes Charlie's expression as a "small sad smile" (Dahl 29), making it easier for the reader to empathize with him in this situation. The reader might even sympathize with Charlie because he/she knows how happy Charlie would be if he won one of the Golden Tickets. Moreover, Charlie acts mature and is very understanding as he accepts his misfortune and, instead of showing his disappointment, immediately offers some of his chocolate to his family. This passage also reveals one of Charlie's greatest qualities: generosity. Even the reader is disappointed because Charlie does not find a Golden Ticket and therefore it is even more surprising that the protagonist himself reacts mature and wants to share his only bar of chocolate. It might be difficult for young readers to identify with Charlie in this situation because children usually react very emotional when something unfortunate happens to them or when their wishes are not fulfilled. Nevertheless, Charlie sets a good example for children since he is content with small things in life, accepts a situation as it is and makes the best of it. Empathizing with the character can enhance the probability that the reader will learn something from Charlie's behavior. One can say that this passage also includes a didactic purpose because readers might learn to behave like Charlie in difficult situations. Furthermore, commentary is used to elicit narrative empathy. In the example given, Charlie's good qualities come to light, which makes it easier for the reader to empathize with him.  Again, this example shows that narrative techniques are not the only aspects promoting empathy but that language plays an important role when it comes to characterization as well. Contrary to John Burrows' story, Roald Dahl narrates a sequence of events in detail (Charlie smiles, then shrugs his shoulders, then picks up the candy bar, then holds the chocolate bar out to his mother and then offers a piece of chocolate to everybody). This helps the reader visualize the scene more clearly and,

consequently, the chances of empathizing with the characters rise. Moreover, the oral quality of the narrative creates intimacy between the reader and the text and hence, one can assume that this also affects readers' empathy. There is another highly important aspect influencing readers' empathy, namely the illustration depicting Charlie who is surrounded by his grandparents and looks down on his bar of chocolate sadly.



*Figure 4:* Charlie's birthday present (Dahl 28)

Hence, not only reading about Charlie's misfortune but also seeing how disappointed and sad he is, leads to the reader's empathy towards the protagonist.

In addition to the scene in which Charlie gets his birthday present, another vital part in the story is when the family begins to starve.

> There is something about very cold weather that gives one an enormous appetite. Most of us find ourselves beginning to crave rich steaming stews and hot apple pies and all kinds of delicious warming dishes; and because we are all a great deal luckier than we realize, we usually get what we want – or near enough. But Charlie Bucket never got what he wanted because the family couldn't afford it, and as the cold weather went on and on, he became ravenously and desperately hungry. (Dahl 37-38)

This passage starts with the use of narrated monologue, an analysis of the current situation. It could also be the narrator using Charlie's own words to express his thoughts. By using this particular technique, empathy can be evoked and the reader can easily imagine Charlie's situation. Furthermore, the narrator switches to psycho-narration when he talks about Charlie in the third person and makes assumptions such as "Charlie Bucket never got what he

wanted because the family couldn't afford it" (Dahl 38). Thus, one can say that this passage offers great potential for eliciting empathy because it includes two different techniques and both are said to provoke empathy in the reader. Not only do narrative techniques play an important role when it comes to empathizing with a character but other aspects also have to be considered. By using the personal pronoun *we* the narrator includes the reader and directly addresses him/her. The reader then might consider himself/herself as a part of the story and, consequently, he/she might also be more likely to empathize with the characters in the story. Addressing the reader directly also shows the oral quality of this example. Since it is the narrator addressing the reader directly, spoken language is used. The immediacy that is created increases the reader's readiness to empathize with Charlie. The narrator also mentions that "we are all a great deal luckier than we realize, we usually get what we want – or near enough" (Dahl 38). This sentence might influence the reader insofar as he/she might start to reflect upon his/her own life and then try to imagine being in a situation similar to Charlie's (not even having enough to eat). Moreover, the language in this paragraph is also very striking in this paragraph as the narrator uses numerous adjectives and adverbs to describe something in more detail (e.g.: *cold* weather, *enormous* appetite, *rich steaming* stews, *hot* apple pies, *delicious* warming dishes, *ravenously* and *desperately* hungry). Using adjectives to describe an object in great detail or adverbs to add information to other adjectives makes it easier for the reader to understand and empathize with Charlie. Hence, when the narrator uses two adverbs to describe Charlie's starvation his suffering is highlighted and, as a result, the reader might sympathize with him.

After discussing two important scenes, Charlie's birthday present and the starving of the family, the next scene that will be elaborated on is when Charlie finds a dollar bill and later on a Golden Ticket. This event is highly important because this dollar bill changes Charlie's life completely.

> Then one afternoon, walking back home with the icy wind in his face (and incidentally feeling hungrier than he had ever felt before), his eye was caught suddenly by a piece of paper that was lying in the gutter, in the snow. […] *It was a dollar bill!* Quickly he looked around him. Had

somebody just dropped it? No – that was impossible because of the way part of it was buried. (Dahl 40-41)

The description of Charlie "feeling hungrier than he had ever felt before" (Dahl 40) can be regarded as an analysis by the narrator, also defined as psycho-narration. This technique evokes empathy in the reader and he/she starts feeling with the character. What is also striking is the highlighting of the sentence "*It was a dollar bill!*" (Dahl 41). By italicizing this sentence, it stands out from the surrounding text and catches the eye of the reader. The emphasis that is put on this sentence indicates that it is rather unexpected and surprising for Charlie as well as for the reader. In addition, the last part of the passage shows Charlie's sense of morality. Charlie's first reaction to finding the dollar bill is to look out for someone having dropped it. Since these are Charlie's personal thoughts and not an analysis conducted by the narrator, the question "Had somebody just dropped it?" (Dahl 41) is narrated monologue. By using this particular technique, the reader's susceptibility to empathize with the reader is enhanced. In addition to the technique that supports the promotion of empathy, the fact that Charlie considers the possibility of the dollar bill belonging to someone else before taking it shows his good qualities and morality. The assumption about Charlie's moral sense is supported by the following statements:

> Several people went hurrying past him on the sidewalk, their chins sunk deep in the collars of their coats, their feet crunching in the snow. None of them was searching for any money; none of them was taking the slightest notice of the small boy crouching in the gutter. Then was it *his*, this dollar? Could he *have* it? Carefully, Charlie pulled it out from under the snow. It was damp and dirty, but otherwise perfect. A *WHOLE dollar!* He held it tightly between his shivering fingers, gazing down at it. It meant one thing to him at that moment, only *one* thing. It meant FOOD. (Dahl 41-42)

Charlie does not take the money until he is sure that it does not belong to anyone else. This paragraph also contains two rhetorical questions, which can be regarded as both narrated monologue and psycho-narration. On the one hand, it could be psycho-narration, the narrator's analysis of this situation and the narrator raising the question whether it is Charlie's dollar bill or not. On the other hand, it could be Charlie asking these questions, which would be narrated monologue. It is striking that both rhetorical questions include stressed words.

The emphasis put on these words has an important function. In the first question "Then, was it *his*, this dollar?" (Dahl 42) the word that is stressed is a possessive pronoun and it is the most vital part of the question since it indicates that Charlie would become the owner of the dollar bill. In this question the narrator chooses to use Charlie's own words to discuss the question of possession, namely whether he can now say that it is *his* dollar because he found it on the ground and there seems to be no one else around looking for the dollar. In the second sentence the emphasis put on the word *have* shows that Charlie slowly realizes that the dollar bill could actually belong to him now. Furthermore, it seems as if Charlie is asking for permission to take the dollar: "Could he *have* it?" (Dahl 42). It is further striking that the sentence "A *WHOLE dollar!*" (Dahl 42) is also highlighted. One can say that the emphasis is put on this sentence because Charlie realizes that the dollar bill now belongs to him. He is fascinated and happy about it, which is illustrated by these accentuations. The last part of the sentence describes Charlie's inside views and the narrator uses commentary to convey Charlie's thoughts. Additionally, the last word of the passage above is also highlighted. By stressing the word FOOD by capitalizing it, the reader gets an insight into Charlie's thoughts and realizes how desperately Charlie wishes to buy something to eat. All in all, one can say that this example again reveals some of Charlie's good qualities and especially depicts his moral sense. It becomes obvious that Charlie is a decent boy who would not take anything without being absolutely sure that it does not belong to anyone else. Furthermore, characterization through language is also an important aspect. The last two examples from *The Charlie and the Chocolate Factory* show that the narrator describes the scenes in great detail. The scene in which Charlie is not sure whether it is now his dollar bill or not, the people passing by are described as follows: "their chins sunk deep in the collars of their coats, their feet crunching in the snow" (Dahl 41). The narrator particularizes what the people look like and the sound they make when passing by Charlie. This makes it easier for the reader to imagine the scene and the reader might even be under the impression that he/she is in the story because he/she can see everything from Charlie's perspective. Due to Charlie's moralistic behavior, the prior description of Charlie's starving, the various narrative techniques

(narrated monologue, psycho-narration and commentary) as well as the language that is used to depict the scene, one can draw the conclusion that the reader is likely to empathize with Charlie.

With the money that Charlie finds, the first thing he buys is chocolate. Hence, this part of the analysis will focus on Charlie's first purchase and, consequently, the finding of the Golden Ticket. The scene in which Charlie takes the first bites is narrated as follows:

> Charlie grabbed it and quickly tore off the wrapper and took an enormous bite. Then he took another . . . and another . . . and oh, the joy of being able to cram large pieces of something sweet and solid into one's mouth! The sheer blissful joy of being able to fill one's mouth with rich solid food! (Dahl 43)

This description above includes three different techniques that evoke empathy, commentary, narrated monologue and psycho-narration. The inside views and the detailed report about the way Charlie is eating the chocolate can be defined as commentary whereas narrated monologue can be found here: "and oh, the joy of being able to cram large pieces of something sweet and solid into one's mouth!" (Dahl 43). The exclamation *and oh* has an oral quality and therefore one could assume that the narrator uses Charlie's own words tell the reader about his personal feelings and thoughts. The orality in the story also creates intimacy between the reader and the text due to its immediacy. Thus, one can assume that the use of spoken language raises the chances of the reader empathizing with the main character. The last part of this paragraph reads as follows: "The sheer blissful joy of being able to fill one's mouth with rich food!" (Dahl 42) and can be regarded as psycho-narration. It differentiates from the prior use of narrated monologue insofar as this last sentence is the narrator's voice. This assumption is supported by the use of *one's mouth* instead of *my mouth.* By omitting the personal pronoun *my* and using a more general determiner, *one's,* it becomes less subjective. Therefore, it can be presumed that it is not Charlie sharing his thoughts but rather the narrator analyzing what Charlie is thinking. All three techniques play a part in contributing to the reader's empathy when reading this paragraph. In addition to commentary, narrated monologue and psycho-narration, this paragraph might further elicit sympathy in the reader as it is at this point when the reader realizes how hungry Charlie is

and how desperately he wants to eat something. This presumption is also supported by the following short extract:

> And in less than half a minute, the whole thing had disappeared down his throat. He was quite out of breath, but he felt marvelously, extraordinarily happy. (Dahl 44)

When reading that Charlie eats one bar of chocolate within less than thirty seconds, the reader might imagine being so enormously hungry to be able to eat a whole bar of chocolate so fast. This short extract also includes adverbs to describe Charlie's happiness after eating the chocolate. An adjective is described with two adverbs in order to leave a lasting impact on the reader. Adding two adverbs when describing the feeling of happiness makes it easier for the reader to imagine the feeling of being "marvelously, extraordinarily happy" (Dahl 44). It is not clear whether in this paragraph narrated monologue or psycho-narration is used, because it could be both the narrator analyzing Charlie's thoughts or Charlie expressing his thoughts. On the whole, the scene in which Charlie finds the dollar bill, buys a bar of chocolate and immediately eats it, has great potential when it comes to eliciting empathy in the reader because the content, the oral quality of the language as well as the techniques support the feeling of empathy.

One of the most important scenes in Roald Dahl's *Charlie and the Chocolate Factory* is the moment when Charlie finds the last Golden Ticket.

> Charlie picked it up and tore off the wrapper . . . and *suddenly* . . . from underneath the wrapper . . . there came a brilliant flash of gold. Charlie's heart stood still. (Dahl 44)

This short paragraph describes a life-changing moment for Charlie and therefore, it is worth analyzing it in more detail. The narrative technique used to depict this highly important scene is commentary. When the narrator describes Charlie's reaction, namely that his heart stood still, it becomes obvious that the narrator has access to Charlie's thoughts and that it is an omniscient narrator who represents Charlie's inside views. Moreover, this paragraph contains an accentuation and in only one sentence ellipses are used three times. The word that is stressed is *suddenly* and serves the purpose of highlighting that something unexpected is going to happen. Furthermore, by putting the stressed

word between two ellipses its effect is enhanced. The reader briefly pauses, then reads the emphasized word and after that pauses again because of the ellipsis. This builds up suspense and the reader is eager to find out what will happen next. Finally, the last ellipsis is used only before revealing the most important moment in the story. In addition to the accentuation and ellipses used in this short passage, Charlie's reaction is summed up in only one sentence and is not elaborated on in detail. The only thing that the reader finds out about Charlie's reaction is that his "heart stood still" (Dahl 44) before the story continues with the reactions from other people surrounding Charlie, the shopkeeper and the other customers in the shop. Only one page later does the narrator focus on Charlie again:

> Charlie hadn't moved. He hadn't even unwrapped the Golden Ticket from around the candy bar. He was standing very still, holding it tightly with both hands while the crowd pushed and shouted all around him. He felt quite dizzy. There was a peculiar floating sensation coming over him, as though he were floating up in the air like a balloon. His feet didn't seem to be touching the ground at all. He could hear his heart thumping away loudly somewhere in his throat. (Dahl 45)

Contrary to the first description of Charlie's reaction, the second one is more detailed. Only in this passage does the reader get an insight into Charlie's feelings, enabled by the use of commentary. The omniscient narrator tells the reader about Charlie's inside views, what he feels and how he experiences this particular situation. This makes it easier for the reader to empathize with Charlie and understand how happy he is about finding the Golden Ticket. Again, the oral quality of the narrative further enhances the chances of the reader empathizing with Charlie in this situation.

The final key scene in *Charlie and the Chocolate Factory* is when Willy Wonka promises Charlie that the chocolate factory will belong to him as soon as he is old enough to run it. It is striking that in this scene the reader does not get additional information about the protagonist's reaction besides "Charlie stared at Mr. Wonka" (Dahl 151). The fact that the narrator does not go into detail concerning Charlie's feelings and thoughts about this change of events leads to the presumption that it is left to the reader to imagine Charlie's feelings. The reader is invited to interpret the sentence on his/her own and make assumptions about why Charlie stares. One possibility could be that Charlie is

speechless and stares at Mr. Wonka in disbelief. Albeit this last key scene is very short, it is highly important since it is only in this scene that the reader is left alone with his/her imagination.

When comparing the main characters of the two children's books it becomes obvious that Charlie's characteristics are always presented positively whereas Robin's behavior often appears to be ambiguous. Charlie is represented as a caring, mature and sensible boy and also Mr. Wonka describes Charlie as a "good sensible loving child" (Dahl 151). Robin is, on the one hand, portrayed as a helpful and adventurous boy and, on the other hand, his behavior can be considered as rather unethical because he takes money and precious things from other people. However, Robin takes money from rich people in order to help people in need and hence his behavior can, to some extent, be justified. Furthermore, both children's books use narrative techniques that promote empathy in important scenes. These techniques, together with the content and other stylistic devices, make it easier for the reader to empathize with the protagonists. Although both books are told from the perspective of the protagonist, Roald Dahl's story offers far more potential for the reader to experience the events in the stories. The reason for this is that John Burrows' story lacks in details and, most of the time, Robin's feelings and thoughts are summed up by using one adjective or in one sentence. In comparison, Roald Dahl makes use of orality as well as detailed narration in order for the reader to be able to imagine the scenes vividly. In addition, Roald Dahl's story includes many different stylistic devices such as accentuations, simile and ellipses as opposed to John Burrows who sticks to a simple style of writing and only the narrative techniques and the content in the story might contribute to the reader's empathetic response. As a result, the reader is more likely to empathize with Charlie Bucket instead of Robin Hood because using narrative techniques, which promote empathy, is insufficient in order for the reader to empathize with a character. Characterization through language, what the characters do and say, the description of important scenes as well as orality play a part in contributing to empathetic responses.

*5.4. Empathy with nasty characters*

Since the analysis dealt with the main characters of the stories, this chapter will focus on nasty characters. In Roald Dahl's story there are several nasty characters in the story whereas in John Burrows' *The Adventures of Robin Hood* it is only the sheriff who repeatedly appears as a mean character. Thus, this final chapter will elaborate on the sheriff in John Burrows' story and the four children in Roald Dahl's story. This chapter aims at discovering whether or not it is possible for the reader to empathize with nasty characters. The main hypothesis is that the reader might experience narrative empathy to some extent but the narrative techniques are insufficient to evoke an empathetic response in the reader. Another aspect that has to be taken into consideration when it comes to nasty characters is that the reader develops a horizon of expectation. Since the main characters are introduced at the beginning of the story one can assume that the reader already empathized with them in several scenes. This reduces the chances of empathizing with characters who are either introduced at a later point in the story or presented as unlikable characters. Furthermore, the grouping of characters might also affect the reader's empathy. If the reader considers the protagonist as a good character, he/she will also conclude that everyone who is in close vicinity to the protagonist is good. For example, the reader might believe that Charlie's family members and Robin's merry men are good characters just because Charlie and Robin are presented positively. Consequently, one can assume that any character who acts differently from the good characters might be considered as a bad character. It seems that there is no gray area, nothing in between good and bad, but only two extremes. Thus, it seems more likely that the reader will empathize with the protagonists, who are represented positively, as well as with the family members and friends of the protagonists. In contrast, characters who are not related to the protagonist in any way are more likely to be labeled as nasty characters and empathizing with them becomes rather difficult.

Before analyzing the scenes in which the sheriff's immoral behavior comes to light, it is important to highlight that it is only in the second chapter of the book that the reader is introduced to the sheriff and finds out that the sheriff wants to

catch Robin. This affects the reader insofar as he/she already empathized with the protagonist in the prologue and the first chapter of the story, which reduces the chances that the reader will feel with the sheriff the way he/she empathizes with Robin.

The first important scene in which the sheriff's behavior is shown is when he finds out that Robin Hood tricked him at the shooting match.

> The Sheriff of Nottingham's anger grew in the days that followed. He had been so sure his trap would work. "I have tried law, and I have tried being sneaky," he said to himself. "Now I will use force." (Burrows 21)

For the description of the sheriff's thoughts commentary and monologue is used. By stating that the sheriff's "anger grew in the days that follows" one can see that it is an omniscient narrator who tells the reader about the sheriff's feelings. As a result, the reader can imagine how the sheriff is feeling. Yet, it is more difficult for the reader to understand the sheriff's feelings because this example shows that he is an evil person who does not care about other people and wants to harm Robin Hood. The reader also discovers that the sheriff will do anything to get hold of Robin (he tried trapping him by following the law and also by being sneaky). However, both ways did not work and now the sheriff wants to use force to catch Robin. When depicting the sheriff, the narrator uses techniques that can elicit empathy but the content of the example above does not support empathetic responses. Apart from the narrative techniques there is no possibility for the reader to empathize with the sheriff. First of all, the reader realizes that the sheriff is against Robin and since he/she got to know the character in the first two chapters and realized that Robin is a good character, it is highly doubtful that the reader will empathize with the sheriff. Secondly, the reader's horizon of expectation influences the reader insofar as he/she might expect that anyone who wants to harm the protagonist is evil and therefore the chances of empathizing with the sheriff are low. Thirdly, the content of the story supports the assumption that the reader does not empathize with the sheriff because the majority of readers might disapprove of the sheriff's behavior. Furthermore, the main reason why readers might not empathize with the sheriff is that his behavior is immoral as he wants to take revenge just because Robin tricked him.

Another situation in which the sheriff's characteristics come to light is when he sees the young butcher giving away his meat for free.

> The sheriff was eager to meet this butcher who gave meat away. Perhaps he could cheat him out of some money. […] "Surely this is some rich man's son," he thought. "Perhaps I can lighten his purse a bit." Patting Robin on the shoulder, the sheriff said, "You are a jolly young man." (Burrows 33-34)

This passage supports the assumption that the sheriff is a nasty character and that it is rather difficult for the reader to empathize with him because of his evilness. However, it has to be noted that this example is not necessarily an insight into the sheriff's feelings but it could also be an observation from the narrator or an interpretation conducted by the reader. Although this paragraph contains techniques that promote empathy, the reader might refuse to empathize with the sheriff because he wants to take away the butcher's money. What is further striking, the sheriff immediately puts his thoughts into practice as he compliments Robin on his character. The sheriff wants to gain Robin's affection in order to make it easier for him to steal the money from Robin. One can say that these two examples show that narrative techniques are not enough to elicit empathy in the reader but the content, horizon of expectation and grouping of characters also play an important role when it comes to empathetic reader responses.

Finally, there is another scene in which the sheriff's greed and materialistic values become visible. The following scene shows the sheriff's reaction when Robin charges him for the feast he prepared and demands three hundred pounds from the sheriff.

> The sheriff grew pale. He bit his bottom lip, then reached for his money bag and gave it to Robin. Robin passed the bag to Little John and told him to count the money. The sheriff winced as if each coin were a drop of his own blood. (Burrows 39)

In this passage, the narrator describes the sheriff's facial expression and therefore one can draw the conclusion that commentary is used. Furthermore, the narrator shares the sheriff's feelings and thoughts and it becomes obvious that the narrator has access to the sheriff's inside views. Commentary is one technique that can promote empathy in the reader. Another stylistic device is

used in this paragraph, namely simile. The simile "he winced as if each coin were a drop of his own blood" (Burrows 39) makes it easier for the reader to imagine the sheriff's feeling. On the one hand, this comparison might enhance the possibility that the reader empathizes with the sheriff because he/she can compare it to the feeling of losing one's own blood. On the other hand, this comparison also shows how badly it hurts the sheriff to lose his money and hence, the reader realizes how greedy the sheriff is. Despite the narrative techniques, which seem to be the only factor promoting empathy, other aspects such as content, the reader's expectations towards the sheriff (the sheriff as an evil character), the lack of orality and the description of the scene (not going into detail about the situation, setting and the sheriff's feelings and thoughts) prevent empathetic responses.

Contrary to *The Adventures of Robin Hood*, Roald Dahl's children's book has several nasty characters. To be precise, the four children who also win a Golden Ticket can be considered as mean characters, especially when comparing them with Charlie who is a loving, thoughtful and caring boy. Each nasty character is introduced when the interviewers come to their house and ask them about how they found the Golden Ticket. The first one to find the Golden Ticket is Augustus Gloop, who is described by the narrator as follows: "fat bulged out from every part of his body, and his face was like a monstrous ball of dough with two small greedy curranty eyes peering out upon the world" (Dahl 21). The way Augustus is described prevents the reader from empathizing with him and, consequently, the reader might not consider Augustus a likable character. The representation of August Gloop continues when his mother explains how he had found the Golden Ticket. "He eats *so many* candy bars a day that it was almost *impossible* for him *not* to find one" (Dahl 22) shows that August never allays his hunger and craving for candy. When reading this, the reader might compare Augustus with Charlie and might realize that there is an unjust distribution of goods. In other words, the reader might experience the feeling of injustice and therefore he/she does not empathize with the nasty character that lives in affluence. Contrary to the descriptions of Charlie, the scene in which Augustus Gloop is introduced does not offer any insights into Augustus' thoughts and feelings, which is one aspect preventing the reader

from empathizing with him. Furthermore, the way the characters are set up can influence the reader's empathetic responses. It has already been established above that every character who does not belong to the same group as the protagonist (in this case it would be Charlie's family), is more likely to be considered as a bad character. As a result, the reader is more susceptible to empathize with Charlie and resent Augustus Gloop. In addition, when the Bucket family finds out about how Augustus won the Golden Ticket, both grandmothers comment on it: "'What a revolting woman,' said Grandma Josephine. 'And what a repulsive boy,' said Grandma Georgina. (Dahl 23). Due to the fact that the grandmothers comment on Augustus negatively, the chances of the reader empathizing with Augustus decrease further.

The second winner is Veruca Salt and her father tells the story of how she found the Golden Ticket:

> "You see, fellers," he had said, "as soon as my little girl told me that she simply *had* to have one of those Golden Tickets, I went out into the town and started buying up all the Wonka candy bars I could lay my hands on. *Thousands* of them, I must have bought. *Hundreds* of thousands! (Dahl 24)

From this example one can see that Veruca is a spoiled girl who gets whatever she wishes for. When her father mentions how Veruca reacted when he got home and did not have a Golden Ticket for her, the reader gets an impression of Veruca's character.

> "[S]he would scream at me, '*Where's my Golden Ticket! I want my Golden Ticket!*' And she would lie for hours on the floor, kicking and yelling in the most disturbing way." (Dahl 25)

This paragraph shows that Veruca is a selfish and spoiled girl who reacts with anger if she does not immediately receive what she wants. It is observable that in both cases, Augustus Gloop and Veruca Salt, the narrator does not use narrative techniques that elicit empathy in the reader. Both children are introduced by their parents and not by themselves, which creates a distance between the reader and the characters. Another aspect preventing the reader from empathizing with Veruca Salt are her actions (she screams, lies on the floor kicking and yelling). Furthermore, the way she talks to her father makes her an unlikable character. In addition, Charlie's grandmothers again reveal

their dislike: "'That's even worse than the fat boy,' said Grandma Josephine. 'She needs a real good spanking,' said Grandma Georgina" (Dahl 25). These comments remind the reader that the winning of the Golden Ticket is unjustified and, consequently, keep the reader from empathizing with Veruca.

The introduction of the third and fourth winner of the Golden Ticket is similar to the description of the first two nasty characters. Violet Beauregarde seems to be a self-involved and rude girl since she keeps talking about chewing gum most of the time instead of explaining how she found the Golden Ticket. Furthermore, she mentions that her mother does not think that it is ladylike when a girl's jaw goes up and down all the time and, in the end, she even insults her mother:

> And who's she to criticize, anyway, because if you ask me, I'd say that *her* jaws are going up and down almost as much as mine are just from *yelling* at me every minute of the day. (Dahl 31)

Moreover, Violet tells the interviewers that she likes sticking gum onto elevator buttons:

> Why the elevator? Because I liked sticking the gooey piece that I'd just finished with onto one of the elevator buttons. Then the next person who came along and pressed the button got my old gum on the end of his or her finger. Ha-ha! And what a racket they kicked up, some of them. You get the best results with women who have expensive gloves on. (Dahl 32)

Both examples show Violet's rudeness and that she enjoys the misery of others as well as laughing at other people. The fact that the reader does not get an insight into her thoughts and feelings makes it difficult to empathize with her. Besides, Charlie's grandmothers call Violet a beastly and despicable girl (Dahl 32). All these different aspects prevent the reader from responding empathetically.

Finally, Mike Teavee does not want to talk to the interviewers at all and when he brings himself to acknowledge them, he talks to them disdainfully.

> 'Can't you fools see I'm watching television?' he said angrily, 'I wish you wouldn't interrupt!' […] "'Quiet!' he shouted, when someone tried to ask him a question. 'Didn't I *tell* you not to interrupt! […]' (Dahl 33)

One can assume that young readers might not empathize with Mike Teavee as they might immediately realize that it is not appropriate to talk to anyone in such a manner, especially not with adults such as the interviewers.

Charlie's family agrees with this prior assumption, namely that the children's behavior is not appropriate.

> "That's quite enough!" snapped Grandma Josephine. "I can't *bear* to listen to it!" "Nor me," said Grandma Georgina. "Do *all* children behave like this nowadays – like these brats we've been hearing about?" (Dahl 34)

Since the reader believes that Charlie is a friendly and honest boy, he/she might draw the conclusion that his family members are like him and therefore he/she might be more likely to agree with them. Moreover, all four nasty characters have in common that their inside views are not presented. In addition, when they are introduced Charlie's grandmothers always comment on them negatively. This reduces the possibility that the reader will empathize with these characters. Furthermore, all of them are punished in the chocolate factory because they do not follow the rules (Augustus Gloop goes up the pipe, Violet turns into gigantic blueberry, Veruca goes down the garbage chute and Mike Teavee shrinks). After their misbehavior, the Oompa-Loompas recite cautionary poems, a literary parody which ridicules traditional didactic and moralizing tales. The poems describe "the fate of the factious children" (Russell 270).

> The principal comic elements in cautionary verse include exaggeration, incongruity, slapstick, and absurdity – all naturally appealing to children. Everything is hyperbolized, the characters are frequently unsympathetic, and the verse is unsentimental, even sadistic. A recurrent theme is that the punishment is grossly disproportionate to the transgression. (Russell 270)

These cautionary poems can be found after the punishment of each nasty character. To give some examples, the Oompa-Loompas describe Augustus Gloop as follows: "But this revolting boy, of course / Was so unutterably vile / So greedy, foul, and infantile" (Dahl 79). In the second cautionary poem the Oompa-Loompas sing about Violet Beauregarde: "There's almost nothing worse to see / Than some repulsive little bum / Who's always chewing chewing gum" (Dahl 99). In the third cautionary rhyme it is again highlighted that Veruca Salt is

a dreadfully spoiled "brat" (Dahl 117-118) and finally, in the last cautionary poem the Oompa-Loompas criticize watching television because

> *IT ROTS THE SENSES IN THE HEAD!*
> *IT KILLS IMAGINATION DEAD!*
> *IT CLOGS AND CLUTTERS UP THE MIND!*
> *IT MAKES A CHILD SO DULL AND BLIND*
> *HE CAN NO LONGER UNDERSTAND*
> *A FANTASY, A FAIRYLAND!*
> *HIS BRAIN BECOMES AS SOFT AS CHEESE!*
> *HIS POWERS OF THINKING RUST AND FREEZE!*
> *HE* CANNOT *THINK – HE ONLY SEES!* (Dahl 139)

Since Mike Teavee only watches television, this criticism is dedicated to him. One can see that in the poem the personal pronoun *he* is used, which proves the assumption that the Oompa-Loompas address Mike Teavee.

In conclusion, it is enormously difficult for the reader to develop feelings of empathy when it comes to nasty characters. There are numerous aspects that prevent the reader from empathizing with nasty characters. To name a few, the reader's expectations towards the characters, the way the characters are set up and grouped from the beginning, what these characters do and say and the fact that the reader does not have access to their thoughts and feelings are aspects influencing readers' empathy. Consequently, the possibility of empathizing with these characters can be ruled out.

## 6. Conclusion

In the course of this diploma thesis it was investigated to what extent narrative techniques influence reader's empathy. To this end, several theoretical aspects had to be considered. Firstly, an introduction into reader response theory served the purpose of comprehending the role of the reader and his/her connection to fiction. In addition, aspects influencing reader response such as expectations and experience were also analyzed as well. Secondly, the development of empathy and the relationship between empathy and fiction were discussed. Finally, the last theory section dealt with narrative empathy, narrative techniques promoting empathy and character identification. In the second part of this diploma thesis the two children's books *The Adventures of Robin Hood* by John Burrows and *Charlie and the Chocolate Factory* by Roald Dahl were chosen for the analysis. The main goal of this analysis was to determine the effect of narrative techniques on the reader and whether he/she might respond empathetically.

Returning to the research questions posed at the beginning of this diploma thesis, it is now possible to state that main aspects influencing reader response are expectations and experience of the reader. In addition, personal qualities, which are involved in the reading process, also affect the reader's response. Furthermore, aspects such as cultural context, personal history and inherited traits have to be considered when it comes to reader response. To answer the second research question, narrative techniques such as narrated monologue, psycho-narration, commentary and first person narration tend to provoke the feeling of empathy in the reader. Moreover, focalization and first person perspective promote empathy as well. However, it has to be noted that character identification also plays a highly important role since readers are more likely to empathize with a character when they can identify with them. The results of the analysis of the two children's books show that the narrator uses all the techniques mentioned to promote empathy when depicting the main characters in the story. In contrast, when the focus is shifted to nasty characters the narrator only sparingly uses these techniques. To conclude, it is possible to empathize with the protagonists in the two selected stories due to the narrative

techniques which are used. However, the main difference between the two children's books is that Roald Dahl offers detailed descriptions of the scene and thereby the reader finds out about Charlie's feelings and thoughts are presented. In comparison, John Burrows only briefly mentions how Robin is feels such as "Robin grew angry" (Burrows 83). In addition, Roald Dahl makes use of orality, which is another aspect supporting empathetic responses. John Burrows language is rather old-fashioned compared to the language used in *Charlie and the Chocolate Factory,* which can further be a factor influencing empathy. When it comes to nasty characters, the results of this analysis show that not only does the narrator avoid using techniques, which enhance empathetic responses but other characters also comment on the nasty characters negatively or the characters in the story are even punished (e.g.: the disobedient children in *Charlie and the Chocolate Factory*). Other aspects preventing the reader from empathizing with nasty characters are the reader's expectations and the way characters are set up and grouped from the beginning. The findings of this analysis indicate that narrative techniques affect the feeling of empathy. Nevertheless, one can draw the conclusion that narrative techniques are not the only aspect influencing empathetic responses. Therefore, one can assume that the reader will rather empathize with Charlie Bucket because of the language that is used, the oral quality of the language, the detailed descriptions and the insights into Charlie's thoughts and feelings. All of these aspects are missing in John Burrows' story and thus, the chances of empathizing with Robin are low.

This diploma thesis contributes to the field of children's literature by providing evidence of the effect that narrative techniques have on empathy. Nonetheless, a number of limitations have to be considered. In this analysis only the beginnings and the introduction of the protagonists of the two children's books were dealt with in greater detail. Only key scenes, which reveal the characteristics of the protagonists and have great potential to elicit empathy, were chosen. Consequently, the full potential of the books could not be investigated. Moreover, since this diploma thesis focused on children's books it cannot be assured that these results are applicable to other areas of research. These limitations imply further possible research strands such as analyzing

children's books in greater detail or extending this research to other fields of literature. In addition, the issue of gender is an intriguing one, which could be usefully explored in further research. It would, for instance, be interesting to find out to what extent the reader's as well as the protagonist's gender influences empathy. This diploma thesis had two male main characters and it was argued that it is possible to empathize with them. Further research might therefore explore whether female protagonists are depicted in a different way compared to male ones. In addition, the reader's gender can also be taken into consideration since there is a general assumption that female readers are more likely to empathize with others than male readers. Thus, a possible area of research could be to investigate whether this assumption is true when it comes to fictional stories.

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## 9. Zusammenfassung

Zielsetzung dieser Diplomarbeit war es zu untersuchen, ob Erzähltechniken die Empathie der Leser gegenüber den Charakteren beeinflussen. Die Forschungsfragen dieser Diplomarbeit lauten: Erstens, welche Aspekte beeinflussen die Rezeption von Lesern? Zweitens, in wie weit spielen Erzähltechniken eine Rolle in der Entstehung von Empathie gegenüber Charakteren? Drittens, ist es möglich mit bösen Charakteren in Kinderbüchern mitzufühlen? Somit befasst sich der erste Teil dieser Diplomarbeit mit der Rezeptionsästhetik, vor allem mit den Erkenntnissen von zwei wichtigen Theoretikern, Hans Robert Jauss und Wolfgang Iser. Außerdem wird die Rolle der Leser als auch die Rolle von Romanen in der Rezeptionsästhetik erarbeitet. Ein weiterer Bereich ist die Einbettung der Rezeptionsästhetik im Unterricht. Im zweiten Teil dieser Diplomarbeit liegt der Fokus auf der Entwicklung von Empathie. In diesem Zusammenhang wird auch Mitleid und Ungerechtigkeit diskutiert, da beide zu Empathie führen können. Im Folgenden wird auch der Zusammenhang zwischen Empathie und Literatur dargelegt. Der dritte Teil befasst sich mit narrativer Empathie, genauer gesagt mit Erzähltechniken die Empathie bei Lesern fördern. Schlussendlich setzt sich die darauffolgende Analyse mit der Einführung der Hauptcharaktere, Schlüsselszenen in den Werken und mit bösen Charakteren außeinander. Als Primärliteratur dafür dienten die folgenden Kinderbücher: *The Adventures of Robin Hood* von John Burrows und *Charlie and the Chocolate Factory* von Roald Dahl.

## 10. Curriculum Vitae

**Persönliche Daten**

| | |
|---|---|
| Vorname: | Alma |
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2009 Matura mit gutem Erfolg
2009-2013 Lehramtstudium Anglistik/Amerikanistik an der Universität Wien
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SS 2013 Tutorin des Seminars „Bildungswissenschaftliche Praxisreflexion" am Institut für Bildungswissenschaften
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