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Texturing the Literary Text to Enhance the Learners' Critical Analysis of Space as a Discursive Mode of Discourse: The Case of 3rd Year LMD Students at the University of Laghouat

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Dedication

To my mother, this has always been your vision for me. This milestone is the fruit of your precious love and guidance. To my father, your support, and your faith in me at a very early age shaped me into the woman I am today. To my children, Dana and Kaden for all the sacrifices they endured, and their unconditional love. To my brothers and my sister, and finally to the special friends who never allowed me to doubt myself.

Acknowledgements

Abstract

Analytical critical thinking is at the core of teaching literature. Teaching of critical thinking is not a discipline in its own; however, the thinking skills can be taught for transfer across academic disciplines through a transdisciplinary texturing of the text. Texturing the text is a critical reading strategy, which implicates the students actively in the interpretation of both, the endophoric as well as the exophoric elements of a discourse, and apply the principle of connectivity in order to interpret the co-dependent elements of the discourse. The transdisciplinary texturing allows the students to interpret space as the semiotic dimension of the discourse of power, considering that critical analysis of space as a semiotic discourse of power is an interdisciplinary enterprise.The research method adopted to conduct the study is a triangular one; it encompasses the descriptive and analytical methods as well as the experimental. The quasi-experimental study adopts the unpaired group design, in order to investigate the effect of the transdisciplinary texturing on the student's critical thinking. The sample selected for the experiment is a convenience sample designated in a non-random sampling; it includes the first year master students of english at the University of Amar Telidji Laghouat. Data collected from the experiment confirm the hypothesis that the transdisciplinary texturing enhances the learner's critical thinking. The t-test confirms at 95 % the obtained results significance. In view of the prime objective of a literary class, this strategy, contributes to the shift from the banking model of education towards a more critical approach to studying literature.

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General Introduction

For centuries, in western European Universities, courses in literature were not included, apart from the literature of classical antiquity, which was considered to be worthy of study, none of the British or American Literature were given attention. However, considering its massive podium and the large number of people interested in literature, especially among the enlightened elite, it was only a matter of time to consider literature worthy of intellectual analysis. It gained the status of a source of knowledge, worthy to be taught, analyzed and criticized; this value has paved the way for literature to be considered as an academic subject, and was at the genesis of incorporating it within the academic sphere (Bressler,2011). Thus, analytical critical thinking on behalf of the readers is at the core of teaching literature.

Consequently, the objectives of teaching literature are not limited to knowledge about the subject only because it is extended to incorporating analytical and critical thinking skills. That is to say that teaching literature involves not only the teaching of the literary discourse or elements of fiction, but it goes beyond that, as it requires developing analytical skills. Therefore, it is possible to synthesize that the prime objective of a literary class is to depart from the banking model of education, towards a critically oriented model, in order to bring the students to a higher level of comprehension through analysis and interpretation.

There is a vast body of literature covering the major literary criticism approaches to works of literature, yet there is no comprehensive or elementary guide for developing the critical thinking or the analytical skills of the students. Teaching critical thinking is

not a discipline perse, and cannot be easily assessed. However, the thinking skills can be taught for transfer across academic disciplines through a process of problem posing and solving (Freire 1968).

The emphasis on critical thinking and the use of the cognitive process for interpretation is also advocated by the discipline of discourse analysis. Discourse analysis involves a close scrutiny of the text /talk ranging from trivial communicative events to more complex discourses which necessitate both an active reader, who is able to delve into the structure of the text; as well as a good reader capable of interpreting beyond the sentence level. This process is further emphasized by the critical approach theories of New Criticism and Reader Oriented Criticism.

Engaging with the literary text as a discourse would expose students to a language of possibilities, bearing in mind the large variety of discourses literature provides. Approaching a literary text as a discourse provides the students with tangible tools that contribute into sharpening and developing their analytical skills. Tackling literature from the perspective of discourse analysis engages the students in the process of texturing the text which implicates the students actively in the interpretation of both, the endophoric as well as the exophoric elements of a discourse embedded within a literary text. This critical reading strategy, that consist of texturing the literary text, contributes to the shift from the traditional banking model of teaching, towards a more critical approach to studying the literary text. The analysis of any given discourse would require the cognitive process of synthesizing ,evaluating, and interpreting.

The discipline of Discourse Analysis offers a plethora of techniques and methods for analyzing various discourses, ranging from minor communications, to complex

discourse charged with ideologies. The ideological discourse in general, and the discourse of power abuse in particular are pivotal terms for the discipline of Critical Discourse Analysis. The framework of Critical Discourse Analysis focuses on how the discourse structures enact, or reproduce, the relations of power and dominance. There is a misapprehension surrounding the concept of power; as it is assumed that power is 'inherently bad', and likewise it is assumed that the analysis of power is systematically 'critical'. However, there are instances of both 'Legitimate relationships of Power', and others of abusive relationship of power. Henceforth, Critical Discourse Studies as a scholarly movement is interested in the critical analysis of the discursive reproduction of power and more specifically power abuse (Van Djik, 2008).

The notion of power abuse is at the core of the Dystopian literature. The Dystopian fiction usually introduces the setting of a society governed by a total hegemony and suppressed individuality. It is considered as the antithesis of Utopia.While the latter portrays an ideal organized world free from struggles, and the discourse used holds a positive connotation; Dystopia, on the other hand is a horrendous depiction of the world (Ferris, 2012). Subsequently, it is somehow a critical response to the utopian fiction, and this sense of criticality embedded within the dystopian fiction serves the purpose of this research. The Dystopian literary text would constitute a prolific source for critical discourse analysis, considering that the Dystopian fiction illustrates the idea of power abuse, which is a central issue for the Critical Discourse Analysis. The Dystopian fiction tackles in the broad sense the theme of power relations, and more specifically various forms of power abuse illustrated through social conformity versus individuality.

The critical analysis of the discourse of power within the dystopian fiction, involves the study of the discursive modes of the discourse. It implicates the study of the in-group versus the out-goup polarization, as well as the study of the influence of the discourse of one group on the mental models and cognitive representation of another group. Henceforth, the critical analysis of the discourse, is performed as a social study, and as a close scrutiny of the social practices. It includes the observation, and the examination of the complex structures of the social order, in order to distinguish the various forms of control and power in the society. In this context, the 'text and talk' constitute just one element among several other social practices to be scrutinized when performing the critical discourse analysis.

Van Djik asserts in *Disourse and Power* (2008), that the critical analysis of the discourse of power requires an interplay of theories, methods and different disciplines. The methods adopted consist of observation, description and analysis. The study may consist of a structural or a formal study of the text talk including a semantic analysis, a pragmatic analysis or the rhetoric of political discourse, and within each there are many alternatives. Van Djik further notes that the critical analysis of discourse is not limited to the linguistic part of the discourse as it involves temporal and spatial analysis and the circumstances surrounding the communicative events, with consideration to the participants and their social roles (Van Djik, 2001).

He further argues that both the concept of ideology and the concept of power are abstract notions, and it is concretely observed through 'intermediary representations' to be analyzed to decode the discourse of power. And these intermediary representations involve all the circumstances surrounding the communicative events, including the

temporal and spatial elements escorting the discourse. As such, we may concede that the abstract ideology of power could use the concrete space as an intermediary representation. The 'spatial settings' involve the critical analysis of both the 'Built Space' and 'Spatiality'. The 'built space' refers to the architecture adopted to segment, partition and design a given space and spatiality which is defined as the positioning and the distribution of bodies in space (Van Djik, 2001).

The notion of spatiality and the spatial arrangements are indicators of the cultural, social as well as political arrangements, which is further illustrated in the Foucauldian analysis of the history of space as a history of power (Foucault, 1977). The concept of space is also tackled from the perspective of cultural geographers, sociolinguists, as well as anthropologists, considering that this area of research has proven to be a prolific source for analyzing discourse. Within these various disciplines, it is agreed that spatial organization of the society indicates its prevalent ideologies. Therefore, the spatial arrangements of people, of objects, and more precisely the architecture 'is fundamental to understanding discourse and its role in the orderly production of social life (Massey, 1994).

Therefore, the psychological, the sociocultural, or political features attributed to a given space consequently determine 'Spatiality' or the arrangement and positioning of people in a given space. It also determines the access to and restriction of space. Thus, it regulates the access and the control of the discourse, considering that it regulates who can participate in the interaction occurring in a given space; it governs how the interaction is conducted. Spatiality would also influence the choice of communication genre, style, and behaviours. Consequently, space becomes an essential element as far as

the discursive modes of discourse are concerned. It constitutes a creative and a powerful instrument in the mediation of discourse, and becomes an innovative mode for the positioning of the discourse, considering that space, and more specifically what the Marxist geographer Henry Lefebvre (1991) termed as 'The Conscious Production of Space', illustrates how space is skillfully designed for the purpose of control and dominance. Therefore, the critical analysis of the production of space would serve as a critical analysis of the discourse of power especially within the scope of Dystopian Fiction.

The novel *1984* by George Orwell, and the novel *Brave New World* by Aldous Huxley are both considered as archetypes of the Dystopian literary sub genera. The spatial arrangements of these two novels illustrate the segregation, the status differentiation, as well as the social polarization of us versus them, and these expressions with their spatial connotations create a logic of power relations between different groups. The spatial arrangements of the fictional societies within these two archetypes are designed as centers and their peripheries, and their architecture follows the 'superior–inferior' dialectic symbolizing the high status and low status relationships. The Ideological spatial arrangements can be observed in the 'Built Space', which demonstrates the ideological representation of space, in the form of buildings and constructions. 'The Built Space' in these two novels indicates the cultural structures of society, and illustrates how the system of power relations is organized.

Research Questions and Hypothesis

The spatial arrangements within the corpus selected are meticulously designed, to demonstrate the dominant ideology and illustrate a form of power abuse, which position space as a semiotic form of the discourse of power abuse. The critical analysis of the discourse of power in its semiotic form requires an interplay of disciplines. It necessitates texturing the text and applying the principle of connectedness to the endophoric, and the exophoric elements related to both space and power. In this context, the critical analysis of a literary discourse becomes a pluridisciplinary enterprise that departs from the Banking Model of teaching literature, considering that it requires the students analytical and critical thinking skills. In this vein, the main research question would be as follow: To what extent can texturing the text develop the learner's critical analysis of space as the semiotic form of the discourse of power abuse?

The objectives of teaching literature are not limited to knowledge about the subject only, but they are rather extended to incorporating analytical and critical thinking to interpret the literary discourse. They require the critical reading of a literary text, through texturing the text and connecting both the endophiric as well as the exophoric elements, which opens the door to a sub research question: Could the critical analysis of space as the discourse of power, through texturing the text help the students depart form the banking model and develop their analytical thinking skills?

The corpuses selected are considered as an epitome of the dystopian fiction, and the theme of power abuse within *1984* and *A Brave NewWorld* has been exhaustively explored, considering the countless number of literature surrounding these two literary

works.The idea of the discourse of power mediated through space is relatively recent, and cannot be found in the literary websites usually used by students. Therefore, the students would be presented with a new element for analysis and they would have to be both active and good readers in order to perform a critical discourse analysis of the literary text through texturing the text. This leads us to consider the following:

1. The representation of space within the scope of the dystopian fiction could be critically analyzed as the semiotic dimension of the discourse of power.
2. This discursive analysis of the discourse of power, would foster the student's analytical skills.
3. The experimental hypothesis formulated for this research explores incorporating texturing of the literary text to enhance the learne's analytical thinking.

Objectives

This study entails two distinct objectives. The first objective is to consider the critical analysis of the discourse of power through one of its semiotic forms. This critical analysis requires the understanding of the interdisciplinary dialogue, and entails applying the principle of connectivity for analysis. And the second objective is to depart from the banking model education, through exploring a critical reading strategy, in order to develop the students' analytical thinking skills.

Methodology

Considering the nature of the subject, and as a response to the requirement of the main research question as well as the sub research question, the research method adopted is a triangular one. That is to say that by means of an interdisciplinary approach, opting for a descriptive and an analytical methods as well as a quasi-experimental method. This dissertation attempts to investigate to what extent can the critical analysis of space as the discourse of power, through texturing the text help the students depart form the banking model and develop their analytical thinking skills. Eventually , the effect of this strategy for analysis on the students' of literature at the University of Laghouat, will be examined in order to either confirm or infirm our hypothesis. The research instruments used include a questionnaire administered to the students' of literature at the university of Amar Telidji Laghouat, in order to understand the students learning and the preparation practices followed in the module of literature . An experiment is also conducted to test the above mentioned hypotheses.

Thesis Structure

The thesis is divided into five chapters. The first chapter is dedicated to the theoretical background on the critical analysis of the discourse of power as a social practice. It focuses on the insights of Van Djik in order to explore the ideology of power abuse and the construction of the discourse. It also explores discourse as social practices, through the insights of Fairclough and Vanleewan and illustrates the discursive modes of the discourse of power through the intermediary representations.

The second chapter explores space as a discursive mode of discourse through the landscape of urban activities and the Built Space. It also explore the ideology of power in space through literature, philosophy and urbanism. It is based on the insights of Westphal and his geocritical approach to a literary text, as well as the insights of Foucault's 'Panoticism' and Lefebvre's 'Trialectic of space' in relation to the interconnectedness of space and power. The first and the second chapter of this dissertation presents a transdisciplinary dialogue, and the interdisciplinary thinking required on behalf of the student's in order to be able to explore the semiotic form of the ideology of power in the conception of space.

The third and the fourth chapters present the transdisciplinary dialogue, for the analysis of space as a semiotic mode of the discourse of power, in the corpus selected which are George Orwell's *Nineteen Eighty Four* and Aldous Huxley's *Brave New World*. It presents the critical analysis of the Landscape of Urban Activities within the scope of the dystopian fiction. In these two chapters we introduce a synopsis of both novels selected including the plot and the major characters, with a focus on the designed environment and the architecture accompanying the plots. In both novels it is suggested that the production and manipulation of knowledge are critical to the usurpation of power. The analysis conducted in the third and the fourth chapter demonstrate that the conscious production and manipulation of space is also a crucial tool in this process. Thus, the focus is on connecting the theories about the discourse of power, to the spatial production in the corpus selected. It attempts to explore the 'conscious production' of the 'built space' as an 'intermediary representation' of the discourse of power. It involves

also the Recontextualization of the social practices in the novel in relation to the space produced. It attempts to illustrate that the spatial arrangements have been consciously and meticulously conceived based on the architecture of 'The Panopticon', as such in both novels, the space becomes a discursive mode of the discourse of power, and therefore it is a the semiotic dimension of the discourse of power. The findings of these two chapters are crucial for the final chapter, as it lays the foundation for the quasi-experiment in the fifth chapter, in order to investigate the main research question and test the validity of the second hypothesis, which is to develop a strategy for analysis that enhances the student's critical thinking.

The fifth chapter of this dissertation is devoted to the experiment conducted. It explores the effect of texturing the text on the students' analytical skills. It also details the methodological approach of the quasi-experiment conducted and the analysis of the data collected. The experiment is designed as unpaired group experiment. The experiment is conducted in three phases. The pre-intervention phase involves the students' preparation for the session on dystopian literature. The second phase involves the intervention given to the experimental group, and it consists of 'the transdisciplinary dialogue' presented in the form of a lesson, during which the students' are presented with key concepts form critical discourse analysis regarding the intermediary representation of the discourse, and the landscape of urban activities.The third phase of the experiment involves a standardized test presented in two questions. The analysis of the students' answers in the test, permits the analysis of the effectiveness of the intervention concerning the students' analytical thinking. The Variables of the Experiment involvethe

independent variable **X:** Transdisciplinary Texturing of the literary text, and the he dependent variable **Y**: Critical and thinking skills.

In data collection and the data analysis, the dependent variable is divided into three reading strategies for each questions. The answers to the first question are analyzed in terms of the students' engagement with passages provided, the second reading strategy involves their references to the endophoric or exospheric references to space or architecture, and the third strategy that we observed in the students answers is their use of argumentation and illustrations from the passages. The answers to the second question are analyzed in terms of their understanding of the semiotic form of a discourse, the focus on the semiotic form of the discourse in the passages selected, and again their use of argumentations to support their answers from the text. In order to be able to calculate the students answers through the SPSS program (Statistical Package for Social Science) we assigned to each sub critical reading strategy a digit, ranging from 3 for each good answer, 2 for wrong answers or out of topic answers and 1 for unanswered questions. The analysis of the data moves from the global analysis of the answers to the specific analysis of the students' answers with regard to each critical reading strategy.

Chapter One:
The Critical Analysis of the
Discursive Production
of the Discourse of Power Abuse

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1. Introduction

The discursive production of the discourse of power; implicates the understanding of the concept of ideology as the laying foundation of a discourse, considering that there is no ideologically free mind. The understanding of the abstract notion of ideology, involves the process of its formation; as well as its intermediary representation. This clarification allows seeing the connection between ideology, the formation of discourse, as well as the reception and the interpretation of discourse. The process of ideology formation is explored on both the cognitive, and the social level, in order to illustrate the discursive modes of the production of discourse. This chapter tackles the formation of the ideological discourse, as well as the critical analysis of the discourse of power through the social practices.

The ideological discourse in general and the discourse of power abuse in particular are pivotal terms for the discipline of Critical Discourse Analysis. This scholarly movement is interested in the critical analysis of the discursive reproduction of power and more specifically power abuse. The framework of Critical Discourse Analysis offers an alternative perspective to the uncritical paradigms, and focuses on how the discourse structures enact, or reproduce, the relations of power and dominance. The critical analysis of the discourse of power is not limited to the linguistic structure, because it involves the study of the discursive modes of the discourse. It implicates the study of the social polarization, as well as the study of the influence of the discourse of one group over the mental models and cognitive representation of another group. Henceforth, the critical analysis of the discourse is performed as a close scrutiny of the

social practices. It includes the observation, as well as the examination of the complex structures of the social order, in order to distinguish the various forms of control in the society. In this context, the 'text and talk' constitute just one element among several other social practices to be scrutinized when performing the critical discourse analysis.

This discursive analysis of the discourse of power requires an interplay of theories, methods and different disciplines. It consists of the observation, description and analysis of a structural or a formal study of the text talk including a semantic analysis, a pragmatic analysis, as well as the rhetoric of the discourse. As such the critical analysis of discourse is not limited to the linguistic part only, as it involves temporal and spatial analysis and the circumstances surrounding the communicative events, with consideration to the participants and their social roles. The discursive modes of the discourse of power may also take symbolic forms that illustrate the abstract notion of ideology, through the substitution of elements of the actual social practice with semiotic elements.

Review of Literature

The element of time is a crucial element, as far as the literary analysis is concerned. However, in the era of spatio temporality; space began to gain importance within the discipline of literary criticism, as well as the discipline of discourse analysis. The analysis of space in a literary text creates a meta discourse created by a literary discursivity. In this context space in the literary text becomes a semiotic mode of the discourse of power.

2.1. Spatio-Temporality and the Spatial Turn

The concept of Space has often been relegated to the back scene of time, considering that the progression of events is time bound. This hierarchical vision of time as the main parameter for the evaluation of events consequently transformed space into an empty container or as 'merely a backdrop for time' (Westphal,2011, p.7). This hegemonic vision of space being subjected to time has long been supported by positivism. However, this traditional view has been revolutionized by Einstein's theory of Relativity, Poincaré Bifurcation and Entropy, which allowed the understanding and the mastery of space and shifting the view from an empty container to a four dimensional entity, and the fourth dimension being time gave birth to the concept of "Spatio-temporality". The Spatio-temporal revolution is also largely attributed to the Postmodern vision (Westphal, 2011). In *The Post Modern Explained*(1993), Lyotard reflects on the deconstruction of grand narratives. According to Lyotard,in the grand narratives the individual is presented as a subject in a larger totality. However, this view was challenged following the world's events between the two world wars, considering that history could no more be presented as a single grand narrative; it became plural and fragmented, and each perspective or small narrative was not time bond only but Spatio-temporal instead. In his essay *Literary Temporality* (1955) Hans Meyerhof notes that 'there is no doubt that the believe in progress has sharply declined within our generation, and no doubt that this decline has added another brick to the burden of time as it weight upon human lives' (Meyerhof, 1955, P.6).Henceforth, one of the major trait of the

postmodern is that "synchrony seems to take precedence over diachrony" (Westphal, 2011, p.14).

In literature spatio-temporality was explored prior to the postmodern thinking by Bakhtin in *The Dialogic Imagination:Discourse In The Novel*(1981),challenges the liner time bound progression with the concept of polyphony, which highlights the shift from linear logic to a multi linear logic and each relegated to space-time. He further illustrated this idea with the concept of 'chrono-tope', which emphasizes the interconnection of time and space within a literary work. As Westphal notes 'for if writing is a creeping forward in time, it also spreads itself out on the space of the page' (Westphal,2011, p.20).

Some theorists went even further to claim the supremacy of Space over time. Jhon Berger notes in *The Look of Things* 'property now involves a geographical rather than a historical projection, it is space not time that hides consequences from us…any contemporary narrative which ignores the urgency of this dimension is incomplete and acquires the over simplified character of fable'(cited in Westphal, 2011, p.34).Edward Soja also advocates this idea with his Spatial Turn in *Post Modern Geographies*1989,to illustrate that space overshadows time in contemporary literature. The same idea is also emphasized by Michel Foucault's famous quote from his lecture *Of Other spaces* "our epoch above all is the epoch of space". (Foucault 1986)

2.2 Literary Discursivity and Imagology as a Discourse

In *Time and the Narrative (1988),* Ricoeur asserts that a literary text contains a 'meta discourse', that is to say that the prime feature of a literary text is its fictionality regardless to whether a literary text tackles biographical or semi biographical facts, as

Ricoeur notes 'Fiction alone, because it remains fiction even when it projects and depicts experience, can allow itself a little inebriation' (Ricoeur,1988, p.67). Thus, the element of fictionality embedded in a literary text allows 'ineberation' and engenders a limitless range of discourses embedded within the same literary text, fictionality ' establishes discourse in the transsgressive' (Westphal,2011, p.36) , that is to say that the discourse analysis would be performed beyond the linguistic level , considering that the literary discursivity creates a meta-discourse. Bonata and Proveti assert that:

> The duplication or tracing of mental images of things composing the world …representation operates on the level of actual products, duplicating their extensive properties into words and arranging these properties according to the principles of identity , analogy , opposition and resemblance (qtd in Westphal,2011,p.75)

Therefore, the representation of space within a literary text involves the analysis of both the referent and its fictional representation, and these representations are a system of signs that requires decoding. According to Westphal, the organization of words creates a fictional space that becomes a representation. Literature is a 'poetic work' which gives birth to the space arising from 'a crossroads of discourse'. He further asserts that the referent is not reproduced by a mere description of a place, but it is rather the discourse used by the author that establishes the space, and there is a metonymic connection between the imagined spaces in a literary text and a given ideology.

Westphal (2011) further argues that the fictional representation of space, are the creations of the author's mind, and transmitted through his literary discourse ,and he refers to these fictional representations of space as 'Imagology'. According to westphal's concept of Imagology, the author becomes the architect or in his exact words: 'the writer

is the author of the city'. Imagology is considered as a projection of the schemata of the author, it examines how the author apprehends an environment that is unfamiliar, it also project cultural issues, class distinctions. In other words Imagology allows space to be put into perspective.

The impact of the text on the representation of the place may have increasing levels, from texts influencing the view of space, to places becoming themselves texts , to a genuine intertwining of text and place'(Westphal,2011, p.152). He further argues that the text proceeds the place and other text and places overlap 'the place is then a text that is a place , or perhaps the text is a place that is a txt'(Westphal, 2011, p.158). That is to say that in the same way we may analyze the linguistic discourse it is possible to analyze the discourse of space.

The characteristic of legibility of space, opens the door to the interdisciplinary approach of analysis, considering that reading a space requires a plethora of disciplines including spatial studies, social sciences as well as discourse analysis. This characteristic of legibility is also diligently tangled with the literary texts, which are a fertile source of spaces both real and fictional. A literary text does not only produce familiar spaces, but in some literary work we discover unreal spaces, which is usually the case for science fiction texts. In these types of literature we often delve into a complete unfamiliar, chaotic and sometimes futuristic settings, which John Baudrillard (1994) termed as 'Simulacrum'. He argues that "the deconstruction of the traditional concept of urban space or place leads to a highly problematic relationship between what is termed reality and the discursive. It establishes space fundamental status as a simulacrum; thus, according to Baudrillard, reality is supplanted by a 'derealizing hypereality'. On the

concept of Simulacrum or ' derealizing hyperreality', Westphal further argues 'according to Baudrillard, the map proceeds the territory and the representation replaces the referent which ultimately exist, only in discourse a discourse that could only be Iconic' (Baudrillard, qtd in Westphal, 2011,p.160). Westphal asserts that space can be read as a text and that the human space can be read like a novel which challenges the dogmatic logic that limits the text to the linguistic system. He emphasizes that the city could be regarded as a literary work, he notes that the city is a discourse, and it speaks to its inhabitants, we speak our city (Westphal 2011, P.53)

2.3. Discourse and the Surpluss of Meaning in Symbols

Pierce's concept of sign involves three components of Representamen, Object and Interpretant. According to Pierce the Interpretant relates, and mediates between the Representament ,and the semiotic objects. The interpretation acts as an intermediary between the Representamen and the objects as such all three components are in an interrelated interdependency. Pierce not only deconstructs the signs into three interrelated component, but classifies them into three categories as well .He classified them into 'Icon, Indices, Symbols. An Icon is a sign that shares some resemblance with the objects, such as maps, photographs, and index. As for the symbols, they hold an arbitrary connection to the objects. Pierce's semiotics has been further developed by (Maattanen 2006) for the analysis of the interaction of human livings with the environment. Maattanen explored interaction in terms of perception of space and actions resulting from the perception, in order to see the connection between linguistic discourse, and practices (ibid). Mattanen reflects on how the perception of spaces influences the social practices.

He notes that the social space are perceived as physical signs that vehicles meanings, in the form of habits of social practices'(Maattanen 2006)). He describes the social space as a social reality as both holds the features of expectation of the appropriate behavior in accordance with the 'social codes' and the 'spatial codes'.

The interpretation of symbols and the analysis of symbols for the surplus of meaning was further discussed by Ricoeur In Interpretation Theory: Discourse and the Surplus of Meaning (1976). Ricoeur explored the functioning of the signification in works of literature with an emphasis on the interpretation of metaphors he notes 'The question here is whether the Surplus of meaning Characteristic of literary work, is a part of their signification or it must be understood as an external factor, which is non cognitive and simply emotional. I will consider metaphor as a touch stone of the cognitive value of literary works'(Ricoeur, 1976, p.45). He further argues that 'The Surpluss of Meaning' decoded within a metaphor belongs to the domain of semantics, and exploring metaphors in this perspective would greatly extend the 'Theory of verbal signification'.

Ricoeur explores the idea of the surpluss of meaning that goes beyond the linguistic sign in *Freud and Philosophy: An essay on Interpretation Symbolism (1970).* He suggests that hermeneutics are required to illustrate the surpluss of meaning within a symbol. He further exemplified the idea of hermeneutics and the surplus of meaning, through the analysis of metaphors, and its double meaning. The literal meaning of the metaphore is the primary signification, and the figurative meaning is its secondary signification. He notes that this feature of the surplus of meaning is a distinctive feature

of literature, ' literature is that use of discourse where several things are specified at the same time and where the reader is not required to choose among them. It is positive and productive use of ambiguity'(Ricoeur, 1970, p.47). That is to say, the Linguistic structure of the discourse within a literary text generates a' semantic ambiguity' or a duality of meaning that characterizes literature. Ricoeur insights explore the concept of Metaphors and Symbols and their interpretation. The Metaphors hold the idea of resemblance to reality embodied in images within a poetic discourse .Sometimes it also offers new information about reality (ibid).

Ricoeur further notes that metaphors' double meaning has been subjugated to extensive research, however the difficulty lays within symbols and their interpretation because symbols belong to a variety of field of research, including psychoanalysis, poetics, sociology and religion ' symbols are those images that dominate, an author's work, or a school of literature, or persistent figures within which a whole culture recognizes itself, or even the great archetypal images which humanity as a whole – ignoring cultural differences –celebrate' (Ricoeur,1977, p.53). As such Hermeneutics are required to illustrate the surplus of meaning within a symbol.

2.4. Discourse Analysis and the Principle of Connectivity

Within the discipline of discourse analysis, there is a consensus that discourse is a complex cognitive and social phenomena, yet there are two mainstreams for the analysis of a discourse; namely the linguistic approach which tackles the discourse as a linguistic data, and the formal approach which calls for the study of the pragmatic function of the language. The pragmatic function of a discourse involves reference,

presumption, implicature, and inferene. Implicature, involves an account of what the speaker implies, and suggests that there is a distinct meaning from what is literary said, as such the focus is on the message implied rather than the linguistic form: 'Since the analyst has only limited access to what the speaker intended, or how sincerely he was behaving in the production of a discourse fragment, any claims regarding the implicature identified will have the status of interpretation' (Brown and Yule, 1984, p.33).

This interpretation of a discourse is linked to the socio cultural knowledge. The discourse analyst relies on 'The principle of connectivity', which refers to the elements that bind the text together and calls for 'co-interpretation'. Halliday and Hassan (1976), consider the elements that fix the text together in terms of 'cohesive relationship' which textures the text; 'A text has a texture and this is what distinguishes it from something that is not a text…the texture is provided by the cohesive relation' (Halliday and Hassan 1976, p.2). This cohesive relation within a text requires the co-dependence of interpretation of the elements of a given discourse. These elements to be interpreted include both, Endophoric which refers to the cohesive forms within the text as well as the Exophoric which are elements to be found outside the linguistic structure of the text. The principle of connectivity allows to perfom what Norman Fairclough has referred to as texturing the text (*Textual Analysis for Social 2003),* which is further discussed later in this chapter.

2.5. The Discourse of Space: A Meta Discourse Created by the Literary Discursivity

From the review of literature concerning Space, it is possible to consider the the element of space as a mediator of discourse. As Westphal notes 'Literature is opaque and centrifugal, and space is hermetic in literature' (Westphal, 2011, p. 167). The element of time has long been an essential element for a literary analysis, considering the narrative and events are time bound. However, with the research surrounding space and the new era of spatio temporality, space began to gain importance within the narrative. Time is commonly known to establish the chronological events of the narrative, considering that the elements of fiction, such as the initial situation, climax and denouement are all time bound. If we disassociate the narrative from it chronological events, and take space as the element to be analyzed in a literary text we will end up with a discourse of space or the meta discourse created by a literary discursivity. Lefbvre calls for a critic of space, yet it is not a simple matter as it requires the analysis of the spatial code. Metaphors and metonymy, both belong to the linguistic field and both terms are concerned with words rather than space and spatial practices. However, if we consider space as a symbol to be interpreted in order to decode a discourse, then we could reach a 'critic of space' or more precisely a critical analysis of the semiotic mode of the discourse of power.

3. The Ideology of Power and the Discursive Discourse

Ideologies are defined as a social, cognitive and discursive component of discourse. Ideologies shapes the identity, and organize the actions of a social group. They are constructed at the socio-cognitive level, and are expressed and reproduced in the

social practices, and they are acquired, established, and prolonged through discourse (Van Djik 2006).The intersection of the discourse and ideology is multidisciplinary 'articulated by the fundamental triangulation of discourse, cognition and society'(Van Djik, 2006, P. 115). The ideological representations are the basis of discourse, and are expressed and acquired through a number of discursive structures and strategies. (Van Djik, 2006,p.121). The following diagram developed by Van Djik (2015), illustrates the interface between the discursive reproduction of discourse, ideology, and the socio-cognitive level:
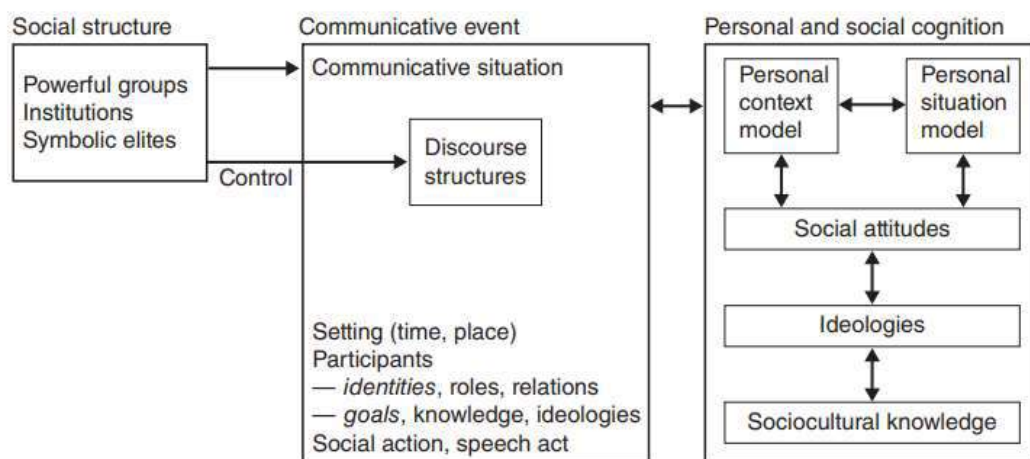
Figure (1): Schema of the Discursive Reproduction of Power

Van Djik (2015) highlights that the personal and social cognition is ultimately influenced by the social structures that are controlled by the powerful groups institutions and the symbolic elites. And the control is performed via the discourse structures which encompass the setting of the discourse.

3.1. An Overview of the Formation of the Ideology of Power

According to Van Dijk, the notion of ideology remains the vaguest and most controversial concept in social sciences, yet it could be best defined as a 'science of ideas'. The term Ideology was first coined by the french philosopher De Tracy, in *Elements d'Ideologie in 1796.* Tracy's definition of ideology, was somehow shaped by John Lock's ideas, which is apparent right from the opening of the book, as he addresses himself to young people's minds as opposed to the well-established scholars; thus, alluding to Lock's notion of 'Blank Slate', in contrast with those minds filled with preconceived ideas and notion. According to Tracy, these two contrasted minds is the perfect illustration of the process of ideologies construction, through a set of ideas and notions that contribute to schemata building. As such, from De Tracy's introduction to ideology, it is possible to assume that there is no such a thing as 'Ideologically free' mind, unless it is in a 'Tabula Rasa' state(Van Djik, 2001).

In *Ideology and Discourse* (2000), Van Dijk referred to Tracy's definition of ideology as 'the science of ideas', that is to say the study of how we think speak and talk which is analogous of the 'cognitive science'. He further argues that those preconceived notions are 'fixed ideas' which could be referred to as a system of beliefs illustrated by various 'ISMS', such as communism, socialism, feminism, racism, and the list goes on. These 'fixed ideas' labeled and categorized in various 'isms' is the embodiment and the core of the concept of ideology. Accordingly, Ideology could be defined as the fundamental beliefs of a group and its members, which is the most agreed upon definition of Ideology.

The common feature of various definition of Ideology in social sciences is the shared beliefs by a collectivity of people. In this perspective, the group ideologies are the shared dogmas about life changing issues. Some of these ISMS hold a positive connotation, while others hold a negative one; depending on the individual's perspective and his internal beliefs. The notion of positive ideologies, also referred to as 'Utopias', are related systems of resistance opposing social inequalities such as racial, ethnic or gender-based discrimination such as feminism and anti-racism. On the other hand, we have a negative connotation of ideology, which is associated with manipulation, dominance and control. The dystopic view of ideology, is often related to the inequalities of power, usually embodied in a dominant group, and the unequal redistribution of wealth and resources, which is the core subject of the ideologies of socialism, capitalism, and Marxist criticism.

3.1.1. The Socio- Cognitive Level of Ideology

In addition to the social construction of ideology, Van Dijk (2001) highlights the socio-cognitive dimension of the formation of ideology. He emphasizes that the first phase of ideology formation is cognitive, considering that ideologies hold a 'mental character'. He describes the socio-cognitive phase of the ideology formation through 'Mental Models', and the 'Context Models', the following diagram is based on Van Djik (2001) insights, and serves as a visual representation to illustrates the intersection between the cognitive and the socio- cognitive level in the process of ideology formation :
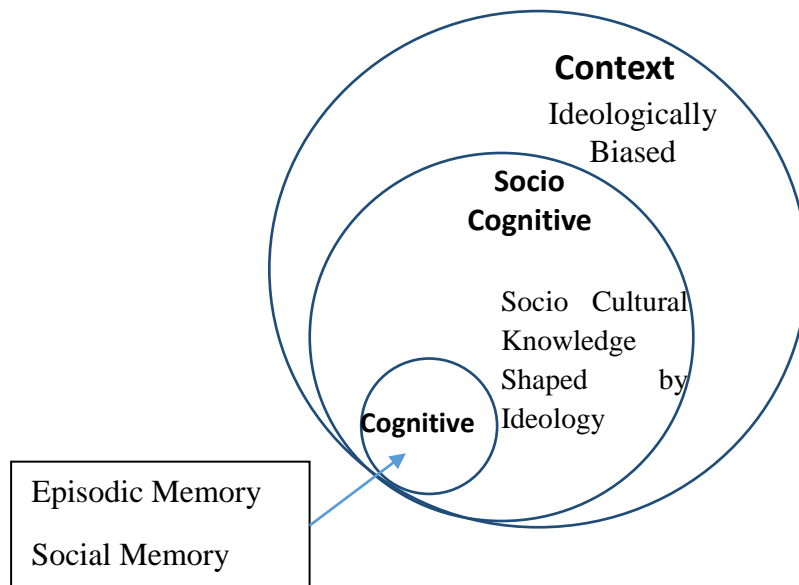
Figure (2): The Formation of Ideology

Ideologies develop first cognitively as they organize social representation, which enable the formation of groups based on shared beliefs and values. This cognitive formation refers to a though process, going through the stages of perception, judgment and reasoning. This socio- cognitive construction of ideology holds a 'mental character' as it involves an association between belief and memory. The individual's memory is divided into two sections. The first is 'the episodic memory' or the short term memory , where every day individual experiences are stored, ranging from trivial events, to important ones; it includes the individual's opinions and attitudes, and this individual memory could be influenced by ideology. However, considering that ideologies are socially shared and constructed, they cannot be stored in an episodic memory bearing in mind their personal and subjective nature. They are rather stocked in the 'Social

Memory', which encloses socio-cultural knowledge, ranging from, language and social interaction, to social practices, as well as agreed upon norms and values. As such, it is possible to conclude that the social memory is not only influenced by ideology, but it is shaped by the dominant ideologies in society.

In addition, the socio-cognitive dimension of ideology formation involves a 'Schema-like' representation in memory to emphasize the social polarization of 'US' versus 'Them'. That is to say, ideologies are represented in memory in forms of conventional categories that underline the social beliefs of a group. These organizing categories would involve: 'What' 'Why' and 'Who'. And more precisely, the group's beliefs, norms, values, activities, aims and relationship with others; as well as who belongs with us and who does not. For the purpose of this research we will explore a new category that contribute to the organization of ideology in the 'Schema-Like representation', which is the Where, and more precisely spatiality. That is to say the 'Schema-like presentation' of ideology in relation to the production and conception of space, which will be further explored later on in this chapter.

Van Dijk argues with regard to the cognitive theory of ideology, that the 'Mental Models', 'Social Models' and 'Context Models', all contribute into shaping the episodic memory. Despite of the individual and the subjective characteristics of the 'Mental Models', their structure and content are still affected by the socially 'constructed models'. They represent the shared knowledge, norms, attitudes and values, which are part of the social cognition, and consequently ideologically biased. The 'Mental models' and the 'Social models' are both essential for rendering the personal experience, as well

as laying down the foundation for the production and the comprehension of discourse. The construction and the processing of a discourse involve both models, and considering that these two models are shaped by ideology then it is also applicable to the formation of the discourse. (Van Djik, 2001)

The third model is the 'Context Model', which operates as a holistic control mechanism in discourse. The Context Model keeps track of intentions, objectives and goals, they also contribute to the construction of common knowledge. It is also a representation of settings where social interaction occurs, such as classroom or courtrooms. As such, these settings define the communicative events and shape the formation, as well as the interpretation of discourse. Similarly to the previous two models, the 'Context Model' is also ideologically biased. All three models are essential for analyzing the discursive production of the discourse of power. (Van Djik, 2001)

3.1.2. The Ideology of Power on the Micro and Macro Levels

In order to construct an ideology, a collectivity of social actors must share common goals that go beyond one particular situation or event. It entails that the social actors should have a similar 'self-schema', which contribute to their 'groupness' according to the their shared 'schema –like representation'. This process of groupness occurs both on the micro level as well as on the macro one. On the micro level, Ideologies are described in term of social practices and social interaction, and the process of groupness is essentially linked to the identification with a group. Ideological groups are regulated in an organizational structure, which is often achieved hierarchically

involving leaders and followers. Ideologies on the micro level dictate norms of interactions and cooperation among the members of the 'In Group' as well as the interaction with the members of the 'Outer group' emphasizing the social polarization (Van Djik, 2001). On the other hand, Ideologies on the macro level are illustrated in terms of power and dominance. Van Dijk argues that power could be defined in terms of the control of one group over another as such ideologies of the dominant group would serve as the 'Mental- dimension' of this control. Both on the Micro and the Macro level, the ideological groups have recourse to 'Ideological Institutions' which contributes into spreading ideologies. (Van Djik, 2001)

A similar idea of the micro and the macro level, is also emphasized by Terry Eaglton, in terms of base structure and superstructure of society in Marxism and Literary Criticism. Eaglton argues that the Ideological group seeks to legitimate its power by means of control of both, the micro level which is analogous of the base structure, as well as the superstructure which equate the Micro level:

> The economic structure of society or what is more commonly known by Marxism as the economic base or infrastructure- certain forms law and politics, a certain kind of state , whose essential function is to legitimate the power of the social class which own the means of economic production. But the superstructure contains more than this: it also consist of certain definite form of social consciousness (political, religious, ethical and so on, which Marxism designate as Ideology. The function of Ideology also legitimate the power of the ruling class in society' (Eaglton,1976, p.5)

The process of Ideology formation on the cognitive and the social level serves as a transition to the idea of power and control. The insights of Van Djik concerning the socio cognitive construction of ideology clarify the notions of social power and power

abuse. Considering that there is no ideologically free mind unless it is in the tabula rasa state, and since ideology is socially formed, and operates on both the micro and macro level, therefore, we could view it as a form of power of one social group over another. And in some cases this power takes an abusive aspect, which is the core concern of Critical Discourse Analysis

3.1.3. Critical Discourse Analysis and Ideology of Power Abuse

Critical discourse analysis (CDA) is a category of discourse analysis that offers an alternative perspective to the "uncritical" paradigms. CDA adopts an empirical and interdisciplinary approach through the observation and the critical study of social problems. The main claim of CDA is that discourse is intrinsically part of, and influenced by social structure, as well as social interaction, as such the critical analysis of the discourse is centered on how social power abuse, is reproduced and enacted in society (Van Djik, 2001). He further notes that in spite of the complex theoretical frame work outlined for the analysis of the discourse of power, and methods suggested to observe and analyze how power and domination are reproduced by text and talk, there still remain various methodological gaps, especially as far as the cognitive intersection between discourse and society is concerned: 'The cognitive interface between discourse structures and those of the local and global social context is seldom made explicit, and appears usually only in terms of the notions of knowledge and ideology (Van Dijk, 1998,p.363). Thus, despite a large number of empirical studies on discourse and power, the details of the multidisciplinary theory of CDA that should relate discourse and action

with cognition and society is a prolific field of study considering that the methodological gaps are still on the agenda.

Van Djik (1998) further argues that power is a crucial notion in critical discourse analysis. There is a misconception surrounding the concept of power, as it is sometimes assumed that power is 'inherently bad', and likewise it is assumed that the analysis of power is systematically 'critical'. He further clarifies that this is a too limited perspective of both power and CDA. He argues that power could also be used positively, as in the context of parenting or education, or in context of governmental decision for the welfare of citizens; thus, certain context of power are essential for the good functioning of the society, which Van Djik(ibid) termed as the 'Legitimate relationships of Power'. CDA concerns itself with the 'social structures', in the broad sense and the 'power relations' in particular, in order to be able to distinguish when power abuse occurs, and how this abuse of power may affect people and cause any social inequalities. As such, CDA is more interested in the critical analysis of the 'abuse of power' rather than the 'legitimate relationships of power'. He further argues that an important function of ideologies is coined with the 'legitimation of dominance'. He asserts that ideologies are the fundamental beliefs of a group and its members. He further explored the concept of ideology from a Marxist point of view of 'false consciousness' or 'a misguided belief', induced by the ruling class .According to the Marxist perspective, ideology is a system of beliefs established to serve the interests and the ideas of the dominant group.(Eaglton,1967)

Van Djik (1998) asserts that the social practices are a reflection of both 'Utopic' and 'Dystopic' ideologies, depending on the 'Schema-like' organization and

characteristics of the social practices of the members of one group adhering to a similar ideology. The social polarization of US versus THEM is among the palpable effect of an ideology. However, there is a wide range of social practices to be taken as a reflection of a dominant ideology, and the most crucial of these practices is language and discourse considering the dialectal relationship between discourse and ideology. That is to say, that discourse is shaped by ideology in the first place, and it also contributes to spread that ideology constructed among the wide range of the 'ISMS' groups , either 'Utopic' or 'Dystopic'. As such, discourse is the social practice that echoes a dominant ideology within a social group or a collectivity of people.

3.2. The Discourse of Power and its Discursive Reproduction

Van Djik sets 'the discursive reproduction of power abuse' as his prime objective in Power and Discourse (2008). In spite of the vast number of literature and the various disciplines dedicated to the study and analysis of this concept, the notion of power remains complex and fuzzy, Van Djik focused his interest on the dimension of power relevant to language use, discourse and communication. The study of the discursive power involves access to discourse as one of the primer resources of power, as it involves the strategy of the 'ingroup-outgroup polarization' and the reproduction of social inequality, and in studying the discursive modes of the discourse, we take into account how the mental models, and cognitive representations are influenced by the discourse.

Van Djik examined the relationship between discourse and power from the perspective of the 'social power' and 'control'; that is to say, the control of one group

over another. He defines the social constraints or what he termed as 'appropriateness, as a form of power to illustrate that the social power controls the minds and the actions of people. It entails that the groupness of people in their knowledge, their attitudes, their social norms and values are all examples of a controlling ideology. The control of the 'self-schema', contributes to their 'groupness' through a 'schema –like representation', on both the micro and macro level. These forms of controlling ideologies are examples of the digressive and indirect modes of control that illustrate the discursive mode of discourse. He further notes that the discursive modes of the discourse of power includes the control of discourse at the linguistic level first , and ultimately the control of the mind , through the control of the complex cognitive representations which is at the core of the 'discursive influence on the minds of people'(Van Djik, 2008, p.11).

3.3. The Intermediary Representation of Ideology

From Van Djik insights we may gather that discourse analysis is performed as a social study, and this scrutiny involves the observation and the examination of the complex structures of organization in order to distinguish the various forms of control and power in the society; as such, the 'text and talk' are just one element among several other social practices to be scrutinized when performing critical discourse analysis. In Ideology and discourse, Van Djik (2003) argues that ideology is a form of social cognition, thus an abstract notion; there may be a gap between ideologies on one hand and how discourse is produced, and how it is received, due to the individual differences the episodic memory, opinions and beliefs . As such, the abstract notion of ideology requires 'intermediary representations' between ideology and discourse. Henceforth, we

may assume that the abstract ideology of power could use space as an intermediary representation. In this perspective it is customary to define the social power of groups in terms of their control over specific material resources, such as capital or land, as well as emblematic resources such as knowledge and educations. He also argues that there are other contemporary form of power which are symbolic:

> Many forms of contemporary power, however should be defined as symbolic power…Control of public discourse is control of the mind of the public, and hence indirectly control of what public wants and does. One needs no coercion if one can persuade seduce, indoctrinate or manipulate people… Such control requires the control over public discourse in all its semiotic dimensions (Van Djik,2008, p.14)

From the quote above, concerning the contemporary forms of power and the semiotics dimensions of discourse, it can be synthesized that the discourse of power could be constructed in a symbolic form that concretely illustrates the abstract ideology of power as he notes: 'Symbolic power may be derived from other kinds of power' (ibid). The contemporary forms of power, contributes into the control of the public discourse which will ultimately lead to the control of the public mind. (ibid)

3.4. The Critical Analysis of the Discourse of Power as a Metalanguage

In his article, *What is Critical Discourse Analysis?* Terry Locke synthesized that all thoughts are ideologically inscribed and mediated by power relations, and these relations are societal or historical. He also highlights that facts that ideologies could be the illustration of the dominance of certain privileged groups over the others who are the oppressed subordinate, and that oppression takes various forms. In this regards Lock

reflect on the question of Metalanguage in Critical Discourse Analysis. He asserts that a transparency of an utterance is not the main concern of CDA, it is rather concerned with a Metalanguage, and the discursive form of a text 'CDA's concern is with the *opacity* of texts and utterances - the discursive constructions or stories that are embedded in texts as information that is less readily available to consciousness. Analysis is a method of dealing with this opacity' (Locke, 2006).

(Locke, 2006) suggests a metalanguage to deal analytically with textual opacity. He tackles the subject from two questions. The first question investigates the linguistic knowledge needed to be able to perform a critical analysis of discourse, and the second question considers 'What or whose linguistic knowledge is useful?'. To answer both questions , he suggests a *'Hallidayan grammar via Fairclough'* (ibid). He further argues that an understanding of the 'Systemic Functional Grammar' is essential for a proper understanding of CDA.

(Locke, 2006) accounts for Halliday's approach and Fairclough's adaptation of it for CDA purposes. Halliday's insights describes the context of situation and its impact on meaning making of discourse. The Hallidayian grammar views function as an essential feature of language and the semantic system, and offers three meta functions of language, the   'ideational' which includes the experiential and the logical, the *interpersonal* which refers to the process of social interaction, and the *textual* which denotes the interplay of linguistic elements to reach coherence.

3.5 The Principle of Connectivity in the Text

In *Textual Analysis for Social Research* (2003), Norman Fairclough introduces a framework for a socially oriented analysis of discourse. His framework for analysis is three dimensional. It involves three levels of the interpretation of discourse, which are the text in its spoken as well as written form. The discourse practices involve the processes of text production, distribution, and consumption. And the social practices that represent the discourse as the ideology of power.
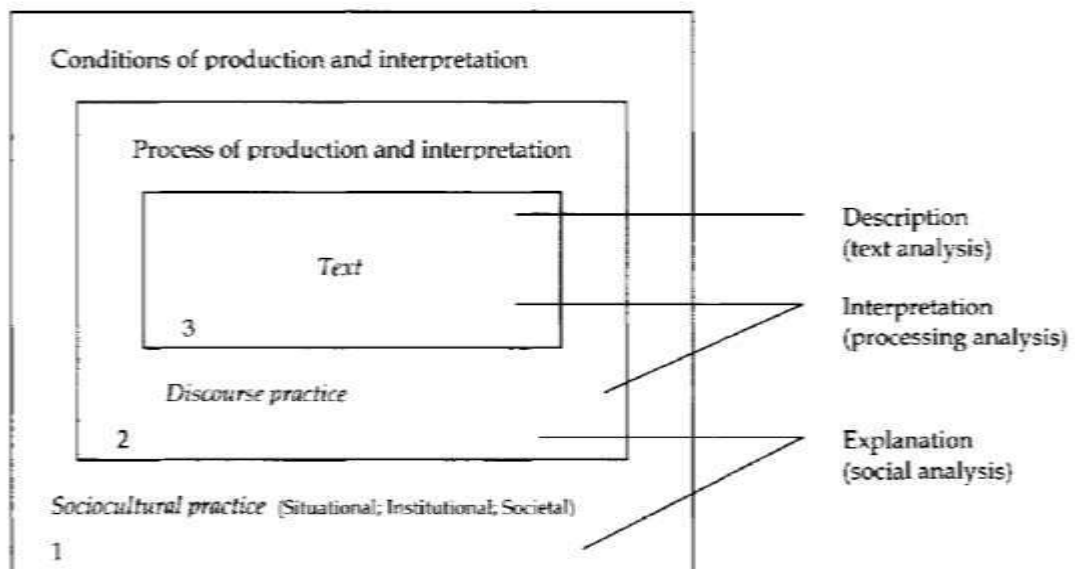
Figure (3): *Fairclough Frame Work of Social Analysis (2003)*

Fairclough's diagram illustrates the socially and discursively embedded nature of any text. The three boxes diagram relate the three dimensions of discourse to three phases of analysis. Fairclough's model illustrates to what extent CDA is an interdisciplinary enterprise. The first analysis at the level of socio-cultural practice provides a large contextual relevance, considering that it sheds light on the various

practices both at the institutional and societal levels. The analysis at the socio-cultural practice level permits to investigate and explore whether the particular text holds the connotation of a particular kind of discursive hegemony embodied in specific social practices. The second analysis is at the level of discourse practice, focuses on how the text has been produced linguistically, which raises the questions about interdisscurssivity, and manifest intertextuality. Which entails that this level of analysis focuses on both the connection to other texts, as well as the cohesion and coherence within a text, which permits the distribution, the reception and the interpretation of the discourse produced. As such, Fairclough' diagram of CDA calls for an interdisciplinary form of analysis as Fairclough notes 'discourse analysis is in fact a multidisciplinary activity, and one can no more assume a detailed linguistic background from its practitioners than one can assume detailed backgrounds in sociology, psychology, or politcs' (Fairclough, 2003, p.74).

The text is considered to be within the field of critical linguistic as such a linguistic language is a must. Yet, considering the opacity of certain texts and the discursive workings of certain types of linguistic patterning, the reading becomes complex. In this regard Locke suggests a metalangue for the textual analysis. Fairclough refers to this idea as texturing the text and the principle of connectivity through the interpretation of the Exophoric elements of a discourse. Fairclough's framework for a socially oriented analysis of discourse, emphasizes the dialectal relation of language and the social life; thus, the analysis of a discourse is performed in conjunction with other forms of analysis, which Fairclough has termed as the interdiscurssive analysis:

> I see discourse analysis as oscilliating between a focuss on specific text and a focuss on what I call order of discourse, the relatively durable social

structuring of language which is itself one element of the relatively durable structuring and networking of social practices. Critical discourse analysis is concerned with continuity and change at this more abstract , more structural, level , as well as with what happens in particular texts. The link between these two concerns is made through the way in which text are analysed in critical discourse analysis. Text analysis is seen not only linguistic analysis: it also includes what I have called interdiscurssive analysis. (Fairclough, 2003, p.3)

The interdiscurssive analysis advocated by Fairclough suggests that the discourse analysis is to be performed in conjunction with other methods of analysis in order to reach 'meaning making', as such, the Critical discourse analyst has to texture the text through the principle of connectivity and take into account both the endophoric and the exophoric elements surrounding the text in order to explore how power relations and the causal effect of an ideology. In this vein, the critical discourse analyst task, involves a linguistic analysis, a social analysis, as well as an Ideological analysis. Fairclough interdiscurssive analysis of discourse is also highlighted by Haliday's 'Systemic Functional' analysis which emphasizes the relations of the linguistic elements of a text to different aspects of social life. The Systemic functional analysis of a discourse is more centered on the social character of discourse than the linguistic part in which case discourse analysis becomes a transdisciplinary dialogue.

4. Conclusion

The theoretical background introduced in the first chapter explores the ideology of power and the discursive critical analysis of the discourse of power. The insights of Van Djik, Fairclough, claim that the critical analysis of the discourse is a discursive analysis and calls for an 'transdisciplinary dialogue'. The term discourse customarily

equates either the written or the verbal form of the language. However, if we reflect on the idea of the contemporary form of discourse, the semiotic dimension of the discourse, in addition to the insights concerning the intermediary representations of ideology as a meta discourse, it would be possible through a critical discursive analysis to analyze the semiotic modes of the discourse of power.

The frame work of Critical Discourse Analysis (CDA) is concerned with the critical analysis of the discursive reproduction of power abuse. It examines how the discourse structures enact, or reproduce the relations of power and dominance. Discourse is first a social interaction; therefore the linguistic structure of the discourse is not sufficient for the interpretation of meaning. The discursive analysis of discourse includes the analysis of the cultural, social as well as the political elements escorting the discourse

The ideological discourse in general and the discourse of power abuse in particular are pivotal terms for the discipline of Critical Discourse. Critical Discourse Studies as a scholarly movement is interested in the critical analysis of the discursive reproduction of power and more specifically power abuse. CDA adopts an empirical and an interdisciplinary approach through the observation and the examination of social structures, and how power abuse, is reproduced and enacted in society through discourse (Van djik, 2001). Therefore, critical analysis of the discourse of power is not limited to the linguistic structure, because it involves the study of the discursive modes of the discourse. It implicates the study of the social polarization, as well as the study of the influence of the discourse of one group over the mental models and cognitive representation of another group. Henceforth, the critical analysis of the discourse is performed as a close scrutiny of the social practices. It includes the observation, as well

as the examination of the complex structures of the social order, in order to distinguish the various forms of control in the society. In this context, the 'text and talk' constitute just one element among several other social practices to be scrutinized when performing the critical discourse analysis. This discursive analysis of the discourse of power requires an interplay of theories, methods and different disciplines. It consists of the observation, description and analysis of a structural or a formal study of the text talk including a semantic analysis, a pragmatic analysis, as well as the rhetoric of the discourse.

Chapter Two:
Space as the Discursive Mode of
the Discourse of Power Abuse

1. Introduction

2. The Recontextualization of the Social Practices in Space

3.The Discourse of Space and Spatiality

  3.1. The Landscape of Urban Activities and Spatial Practices

  3.2. The Transdisciplinary Dialogue of Space and Discourse

4. The Ideology of Power in Space: Literature, Philosophy, and Urbanism

  4.1. Imagology as the Discourse of fictional Spaces in Literature

    4.1.1.Transgressivity and the Dichotomy of the Private and the Public Space

    4.1.2. The Interpretation of Space and Place

  4.2. The Production of Space and the Spatial Code

  4.3. The 'Panopticon' as a Space of Surveillance

  4.4. The Panopticon Architecture as a Laboratory of Power

5. The Banking Model Versus Critical Thinking

  5.1. The Banking Model in the Class of Literature

  5.2. The Interdisciplinary Thinking in Discourse Analysis

  5.3. Discourse Analysis in Teaching Literature

  5.4. Texturing the Literary text

6. Conclusion

1. Introduction

The study of the connection between space, and the ideology of power illustrates how the production of space is a discursive mode of the discourse of power. It examines the concept of space from the perspective of discourse analysis, in order to re-contextualize   the spatial practices as a semiotic discourse. The intersection between space and discourse involves the exploration of the term spatiality from the perspective of literary criticism in the concept of imagology, with the aim of illustrating the features of legibility attributed to the spatial settings of a literary work. In this chapter the discourse of space is also tackled form the insights of the urban planner Lefebvre concerning the spatial code and the conscious production of space. And the meeting point of discourse and power is highlighted by the Foucauldian reflections on the space of power, and the architecture of Panopticism.

The last part of the second chapter delves into the teaching context of a literary class. It illustrate the intersection of the discipline of literature and critical discourse analysis, through Fairclough's analysis of discourse. It explores the Banking Model practices of teaching literature, and the alternative to the uncritical paradigms, through intergrating a transdiciplinary analysis of a literary text. The aim of this chapter is to demonstrate that the ideology, and the discourse of power could be eventually embodied in the conscious conception, and production of space.

This context established the discourse in the discursive and calls for a transdiciplinary analysis of the semiotic modes of the discourse of power abuse. The formwork of this this discursive analysis on a literary discourse allows the students of

literature to enhance their analytical skills in analyzing literary texts, by means of a transdisciplinary thinking.

2. The Recontextualization of the Social Practices in Space

In Discourse and Practice: New Tools for Critical Discourse Analysis (2008), Van Leeuwen developed an analytical framework for discourse analysis based on the concept of 'Recontextualization'. Van Leeuwen broadens the concept of discourse beyond grammatical structures and recontextualize discourse as a social practice. He defines social practices as 'socially regulated ways of doing things' and this practice combines both the text and context of the discourse and includes nine elements of discourse: the participant, actions performance modes, eligibility conditions, presentation styles eligibility conditions to resources. The participants stand for either the instigator , the affected, the agent, or the beneficiary of discourse. Actions; reflect a set of actions performed in a sequence in relation to a social practice .Performances modes and presentation styles refers to the modes of discourse. And the eligibility conditions defines who can have a access to what.

The recontextualization of the social practices adds the elements of purpose and legitimations for actions. As such, discourse can be realized not just linguistically but also by means of semiotic modes. With this regards he further argues that the process of 'Recontextualization' involves substitution: 'The most fundamental transformation is the substitution of elements of the actual social practice with semiotic elements. As soon as this happens, new meanings are added, though in some cases more drastically than in

others' (Van Leewen 2008, p.17). Van Leeuwen argues that recontextualization of social practices can be made more explicit and it is presented in three forms . It could be presented in a sequence of non linguistic actions , or in a sequence where the linguistic and non linguistic sequence alternate; whereas, the third sequence is composed of linguistic and/or semiotic actions.

He further explored space as an element of discourse, to illustrate how space could contribute to the interpretation of discourse as a social practice and more specifically the discourse of power considering that space is the material environment that regulates power relations and could define the participants roles, the actions and the performance modes. The representation of space and spatial arrangements impose a certain social conduct as such it could be analyzed as a social practice, he notes: 'Clearly, a critical analysis of power should not ignore the fundamental role of space in enacting social practices'(Van Leewen, 2008, P.90)

He reflects on the arrangements and the interpretation of space and notes how space is used to establish particular relations and how space is arranged for control. He illustrates this idea with the different classroom settings and compares some classroom settings using the traditional 'transmission' approach through the individual tables lines up, while other classrooms illustrates 'participatory' approach where tables were put together to create group work, and 'the authoritarian' approach where tables where angled together to allow the teacher total visual control, as expressed below:

> If space is functionalized and hierarchized for the purpose of an institutional order, spatial arrangements such as the positioning of tables becomes a particularly important and powerful 'preparatory practice. In discourse such activities of arranging space are realized by material processes of architecture ,

interior decoration, furniture arrangement, body positioning, etc (Van Leeuwen,2008, p.97)

The analysis of space through the recontextualization of the social practice by means of the three linguistic sequences suggested by Leeuwen, namely the non linguistic actions, a sequence where the linguistic and non linguistic sequence alternate and the sequence composed of linguistic and/or semiotic actions, would permit the analysis of space in its full dimension; it introduces the horizontal dimension of space, the dimension of action and functionality, as well as the vertical dimension which is the symbolic dimension as Leeuwen asserts:

> In short the discursive construction of social space is not necessarily informed only by a concern to indicate where thing are located, not just a matter of adding some 'reality indices' (Roland Barthes) to provide a sense of setting and atmosphere it is informed also by the functions and meanings of space' (Van Leeuwen, 2008, p.96)

3. The Discourse of Space and Spatiality

On the representation of time and place, Fairclough argues that both elements are social and regularly produced in discourse. He notes that various linguistic features contribute to the representation of both time and space. It is achieved through the use of tenses, adverbials, conjunction, preposition that mark the spatio-temporal relations. As well, the aspect of the physical environment which involves the architectural designs:

> Space, time and 'space-time' are routinely constructed in texts . Having said this, one must be carful not to reduce these constructions to texts, because aspects of the physical environment such as the urban design and the architectural design of buildings are also at issue (Fairclough, 2003,p.151).

Fairclough further reflects on 'The Systemic functional analysis' of a discourse and 'Transdisciplinary dialogue' in relation to space time. He asserts that it requires other categories outside the textual analysis:

> How people simultaneously inhabit different space time (eg global and local space time) and routinely move between them . The description of how time-space are represented in an attempt to work textually with the social research question in a way which one would not arrive at by simply describing text in terms of what grammar of English say about the representation of time and space (Fairclough 2003,p.16)

The quest of understanding social life, social change, and cultural diversity has brought the aesthetic and moral arrangement of people and objects in space to the forefront (Keating, 2015). The topic of spatiality and space arrangements are indicators of a cultural, social as well as political arrangements. The concept of space has also been tackled from the perspective of cultural geographers, sociolinguists, as well as anthropologists, considering that this area of research has proven to be a prolific source for analyzing discourse. Within these various disciplines, it is agreed upon that the spatial organization of society; that is to say, the organization of its people, its objects and more precisely its architecture is crucial for the understanding of discourse.

The psychological, cultural, social or political features attributed to a given space would consequently determine 'Spatiality' or the arrangement and positioning of people in a given space and it determines the access and restriction to space, henceforth regulate who can participate in the interaction occurring in a given space, and it also defines how the interaction is conducted. Spatiality would also influence the choice of communication genre and style, play, and work behaviors. Thus, space becomes a powerful instrument as far as the discursive mode of discourse are concerned, and it contributes to the mediation

of discourse of power, considering that space and more specifically what the Marxist geographer Lefebvre termed as 'the conscious production of space is skillfully designed, and architectured to maintain control and impose domination (Lefebvre, 1991).

3.1. The Landscape of Urban Activities and Spatial Practices

In the *Handbook of Discourse Analysis*, Keating (2015) discusses the 'landscapes of urban activity', which refers to social practices and power relations within a society. She notes that the three variables of 'space, place, and discourse' are integrated in everyday life. Henceforth, combining these three variables would constitute an interdisciplinary approach to discourse analysis, and it encompasses how space could be analogous of inexpressible aspects of human experience; it also includes how the production and the representation of space are key indicators of social inequality. She offers nine different methods concerned with the analysis of the discourse of space, and place and how these new elements contribute into both generating and understanding a symbolic behavior. The nine areas of analysis proposed by Keating include: 'space as a tool for expression, built space, private versus public space, space and identity, space and place, space and access, space and language structure, space and cognition, and space and technology.' (Keating, 2015, p. 245)

Keating asserts that space is a tool of expression, considering that it is omnipresent in our daily interactions, and communication. Therefore, it is a pervasive element in discourse .On a social level, space is used as an element of social analysis, as it indicates on the smaller scale, family spaces and intimacy, while on a larger scale of

the society space illustrates the culture of the society and the social distinctions as she notes:

> Space is used throughout societies worldwide to maintain and legitimize arbitrary social distinctions that are not intrinsically spatial but that gain solidarity when expressed through physical space. Lateral relations and vertical relations are used as vectors of difference to distinguish categories of people and to police boundaries between them. A common use of up and down is to indicate superior versus inferior social status. (Keating, 2015, p.246)

Space illustrates the distance, the segregation, the gender distinction as well as, the status differentiation. These expressions with their spatial connotations create logic of power relations between different groups. Societies are described in terms of centers and their peripheries, or in terms of the 'superior–inferior' dialectic symbolizing hierarchies positioned in space.

Keating further reflects on the concrete form of the space which she termed as the 'Built Space'. It illustrates the human intervention in the ideological representation of space in the form of architecture, buildings, and structures. This concrete structuring of space is often used by archeologist and anthropologist in order to investigate the cultural structures of societies and their evolutions. Therefore, the built space is considered as an aide-mémoire for the remembrance of the past. It becomes a social object, that reflects social values, and the social relations. Subsequently, it also illustrates how the prevailing ideologies and the social polarization are organized in space. From Keating's insights concerning space, it is possible to synthesize that space is incorporated within the formation of ideology. She further reflects on the dichotomy of the public versus private space, and their impact on 'people's sense-making procedures':

Public space is a useful construct for establishing dominance by showing which group's rules prevail. The elite, powerful groups' language forms become "invisibly normal," while forms associated with other groups are scrutinized, judged, and publicly mocked …..Public spaces are theaters for performing racial and political hierarchies, creating authorized and unauthorized ways of speaking, which are maintained by how the use of language in public space is treated and viewed (Gal 2009). Not complying with expectations of behavior in public space can result in attributions of insanity and deviance (Keating,2015, p.248).

She goes further to illustrate how space and discourse are interconnected, and how space is a discourse mediator. Keating suggests that the discourse of space is very much present in the discursive production of identity, through the creation of a sense of 'localness' and belonging. She also explores the access to discourse form the perspective of space. She argues that a limited access to a given space is analogous of a limited access to information, as well as discourse. She illustrates this idea with the spatial arrangements of the work place. The segmentation of space into isolated cubicles that limit the access to other spaces; consequently limits, the access to information. .Access can be limited not only for a business purpose, but for cultural reasons and societal values as well. The limited access to information, limits the lives of people and contributes to social isolation. As far as space and the linguistic structure are concerned, Keating claims that Space is representative of various elements surrounding a discourse and contribute into the formation of the context of a given discourse: 'Space has often been part of the "bucket theory" (Heritage and Clayman, 2010,p. 21) of context, a constellation of non-linguistic signs and dynamic processes not well defined that shape meaning and are intrinsic to speakers' and hearers' interpretive processes'(Keating, 2015, p.253)

She also accentuate the relevance of the surrounding context for understanding the linguistic structures, considering that the linguistic content of an utterance or a text creates a particular context, which she exemplifies with the influence of space on the expressions of politeness. She notes that 'the polite forms are often related to spatial relationships such as lower status persons bowing to make themselves lower in space, or someone being addressed as Your Highness' (Keating,2015,p.253). Thus, space influences the linguistic formation and vice versa, the linguistic structure creates a formal space of interaction. She further explores the interrelatedness of the linguistic structure of a discourse with space through 'Space and cognition':

> Spatial conception is influential in aspects of thinking and reasoning. Correlations have been found between how space is expressed linguistically by language and its speakers and how people perform other non-linguistic cognitive operations…The positioning of people in space is important in basic understandings of others (Keating, 2015, p. 254)

From Elizabeth Keating's insights concerning the communicative properties of space and place, it is possible to conclude that the built space is a tool for the analysis of the discourse, considering that it is an indicator of the cultural system and the societal norms prevailing in a society. The conception of space indicates the social practices and power relations within a society, thus the built space could be considered as a discursive mode of discourse since it contributes to constituting knowledge; the production of space is intertwined with discourse and its 'semiotic modalities'. Henceforth, the analysis of the production of space serves as a discursive analysis of the discourse of power especially within the scope of dystopian fiction.

3.2. The Transdisciplinary Dialogue of Space and Discourse

Keating (2015) relates the interpretation of discourse to multiple socio-cultural structures and their spatiality. She discusses how space could be viewed as a creative tool for expression, exemplified by the role of the built space in communicating cultural values and societal norms and practices. She also tackles the influence of space on discourse and subsequently its influence on cognition:

> Through language, physical space is used metaphorically to represent ineffable aspects of human experience; space is used to naturalize and visualize social inequality; space is related to certain speakers of languages and becomes an important aspect of identity work; and space and place are used to create authorized histories. (Keating, 2015, p.256)

This approach to discourse analysis suggested by Keating is an interdisciplinary approach, considering that she approaches discourse form the element of space, and more specifically 'The Built Space', which would require an interdisciplinary method, involving a plethora of disciplines including sociology, urban planning, geography, anthropology and even history in order to interpret the discourse embedded in space. This interdisciplinary approach is also advocated by Van Djik within the discipline of Critical Discourse Analysis:

> Although the label Critical Discourse Analysis has now generally been adopted. I would like to propose to change it to critical discourse studies for a number of obvious reasons. The main reason is that CDS is not, as is very often assumed, especially in social sciences a method. CDS uses ant method that is relevant to the aims of its research projects and such methods are largely those used in discourse studies generally. Indeed, and for the same reason, discourse analysis itself is not a method but rather a domain of scholarly practice, a cross-discipline distributed over all the humanities and social sciences.' (Van Djik, 2001, p. 2)

He further argues that both Discourse analysis studies and CDA contain an interplay of theories, methods and different disciplines. The methods adopted consist of observation, description and analysis, and it is the aim of the study which dictates the methods to follow. The study may consist of a structural or a formal study of the text talk including a semantic analysis, a pragmatic analysis or the rhetoric of political discourse, and within each there are many alternatives. He further notes that discourse:

> Is not only analyzed as an autonomous 'verbal' object but also a situated interaction, as a social practice, or as a type of communication in social, cultural, historical or political situation and instead of analyzing a conversation among neighbors, we may, for example have to do field work in a neighborhood, observe how people talk in cafes or other public places, and describe many other relevant aspects of these communicative events, such as temporal or spatial settings. (Van Djik, 2001, p.3)

Within the same stream of thoughts, Terry Lock raises the question of a Metalanguage in CDA in order to deal analytically with textual opacity, which requires an interdescurssive analysis of the discourse. Which is further highlighted by Fairclough's socially oriented analysis. Fairclough's model demonstrates that CDA is an interdisciplinary enterprise, and cannot be limited to the linguistic structure of the discourse only. His idea of texturing the text based on the principle of connectivity calls for the interpretation of the exophoric elements of discourse. This interdiscurssive analysis advocated by Fairclough suggests that the discourse analysis is to be performed in conjunction with other methods of analysis in order to reach 'meaning making', a 'Transdisciplinary dialogue' is a must. Similarly, Van Leeuwen's framework for discourse analysis, through the Recontextualization of the discourse as a social practice, broadens the concept of discourse beyond grammatical structures .He asserts that

discourse can be realized not just linguistically but also by means of semiotic modes. Van Leewan also explored space as an element of discourse, he notes that the social practices are regulated by the spatial arrangements. Henceforth, his approach to discourse analysis is also a transdisciplinary one, as it involves going beyond the linguistic structure in order to analyze the semiotic actions.

As such, we may conclude that CDA is not limited to the linguistic part of the discourse. It involves a spatio-temporal analysis as well as the circumstances surrounding the communicative event, with consideration to the participants and their social roles. The forms of observations and analysis performed in this context are emblematic of the methods adopted by social sciences such as anthropology, sociology and psychology, considering that there are various factors that influence the production of discourse, and its interpretation. As such from the insights of these scholars, we may conclude that an interdisciplinary approach is at the core of CDA, and this discipline is not limited to the linguistic form of the discourse only. Henceforth, exploring the notion of space and spatiality form the CDA perspective, is an interdisciplinary enterprise. It involves the discursive analysis of the ideology of space as an exophoric element of the text, as such it requires a transdisciplinary dialogue, in order to position space as a discourse of power, and it requires the recontextualization of the production space as a social practice.

5. The Ideology of Power in Space: Literature, Philosophy, and Urbanism

The Intersection of space and discourse is multidisciplinary and similarly to ideology and discourse it is articulated by the triangulation of discourse, cognition and society. Space as the semiotic dimension of the discourse of power will illustrates the interconnectedness of discourse, and space through a review of the features of legibility attributed to a given space. The connection between space, and the ideology of power illustrates how the production of space is a discursive mode of the discourse of power. This discursivity is created in the literary text by a meta-discourse. The representation of space within a literary text could be considered as a meta discourse, and critically analyzed as the semiotic mode of the discourse of power.

4.1. Imagology as the Discourse of fictional Spaces in Literature

Literary criticism has long privileged the questions of time to the detriment of an investigation of space. In 1960, following the world's developments, the groundbreaking theories on space and supported by the postmodern thoughts, the situation began to change, and space became a key term for literary analysis. In his essay *Geocriticism; Real and Fictional Spaces* (2011), Bertrand Westphal argues that literary discourse creates a fictional representation of space, which he termed as 'Imagology', and this features transforms the author of the text into the architect of the city. As such, in the same way we analyze a discourse, we can analyze the space produced in a literary text.

Westphal highlights the characteristics of the legibility of space and, presents an approach to engage with fictional spaces. He advocates a geo-centered approach to literature and cultural studies, which would permit a particular place to serve as a focal point for analysis. He argues that the understanding of a specific place is a subjective matter, which differs from one person to another based on the experience or interaction involved, because the perception of a space and the actual conception of the space are different. The Einsteinian revolution made everything relative, even the absolute and the concrete: 'Our Understanding of a particular place is determined by our personal experience with it, but also by our reading about others experiences, by our point of view, including our biases and our wishful thinking'. (Westphal, 2011, p.10).

Consequently, we may understand that a particular space is subject to symbolic readings and interpretation, rather than immediate observation. Thus one concrete space may have several subjective interpretation. For instance if we take the city of London as a concrete place, yet presented differently in the pastoral novel of Jane Austen, which contrast with the foggy and rainy Dickensian London. And both are in contrast with the dystopian Orwellian London of 1984. 'Literature becomes in this context the experimental field of alternative realities, (Westphal,2011, p.59)

Westphal suggest that the experience of place can be translated through literature via modes of perception, it also present a critique of reality or a dominant ideology. He raised the question of a *'Metalangue'* or a code allowing transmission from spatial sciences such as geography, architecture and urban studies to literature and vice versa. Which resembles the concept of 'the transdisciplinary dialogue' advocated by CDA.

Thus, a literary text becomes a source of new spaces, since it does not just reproduce reality, it also creates fictional places, which sometimes reveal the gist of concealed truths, and these fictional spaces are open to interpretations since they are also holders of an encoded discourse:

> 'The literary text therefore becomes a generator…this characteristic reveals the fictional logos reveals the meaning of hidden realities, exploring the folds of reality, and may thus be worthy of attention from geographers as it is from literary critics'(Westphal 2011, p.32).

In Geocriticsm, (ibid) also deals with the spatiotemporal analysis of fictional characters. He refers to the work of Michel Foucault, who associate the location of bodies within a social space regulated by an authority. Foucault incorporates the effect of the individual's attitude in dealing with space –time. He reflects on how the interpersonal relationships are dictated in an entourage, and how an authority can determine or prohibit access. Adapted to literature his theory permits a spacio-temporal analysis of a fictional character. This could be explained as the analysis of the interactions of the fictional character with the fictional space provided in a novel or a narrative in order to interpret and decode the discourse embedded within a fictional space.

4.1.1.Transgressivity and the Dichotomy of the Private and the Public Space

In the second chapter of Geocriticism, entitled 'Transgressivity', Westpahal explains that space is both 'Homogenous' and 'Heterogeneous'. The first would exclude the particularity of minority perception, and the latter is presented as the outcome of the transgression on homogenous space, which echoes again Van Djik's insight concerning

the formation of ideology on the Micro and the Macro levels. According to Westphal transgression relates to the crossing of boundaries outside which exists 'a marginal space of freedom'. When this transgression becomes a customary habit it turns into what Westphal termed as 'Trangressivity'. Westphal further explains that this transgressivity would result in the creation of a new space far from being homogenous, an intimate space outside of the boundaries of the enclosure. It creates for the individual a zone of intimacy, guarded against external intrusions, and allows the synthesis of all differences. This entails that the transgression on a homogenous space results in the creation of an individual place:

> This is a secret space, of hyperbaton one where the individual deploys a supplemental personal truth, protected from the eyes of the world and from the prescriptions of the code. This tension between a normatively sanctioned unity and the need for freedom emerging at the margins of the law (Westphal,2011, p.44)

This idea of the homogenous, and the individual space is also highlighted by Keating's distinction between the private and the public space. She reflects that the public space dictates societal norms and regulations; as such the public space establishes the dominance of one group over the other. As she notes 'Not complying with expectations of behavior in public space can result in attributions of insanity and deviance'(Keating,2015, p.248). As for the Private space, she reflects that it contributes into the discursive production of identity through the creation of a sense of 'localness' and belonging. She further argues that a limited access to a given space is analogous of a limited access to information as well as discourse. She illustrates this idea with the spatial arrangements that limit the access to other spaces, and consequently limits the

access to information. The limited access to information limits the lives of people and contributes to social isolation.

4.1.2. The Interpretation of Space and Place

The concept of space encompasses the universe or the outer space. This conception of space became a prolific source for science fiction, time wrap, black holes, worm holes; thus, familiar concepts in the cinematography. It highlights the idea that time can be curved, and inspired themes such as time travel and the movement between several virtual realities, and different space-time dimensions. However, the focus of this study is not on the outer space; it is more related to the visible space, or what Keating referred to as 'The Built Space', and more precisely to certain places in our space of living. Keating emphasized the richness of both Space and Place as far as discourse analysis is concerned as both sites could mediate different types of discourses. These two notions are closely related but each has its own features and subsequently each would have a discourse of its own.

Tuan's (1977) definition of space and place illustrates the correlation between the two concepts, while emphasizing the distinguished features of each. Tuan notes that both concepts; space and place are closely related notions, and often intertwined. To distinguish between the two concepts several references are made to the work of Tuan regarding the correlation and the distinction of both space and place. Place is defined by Tuan as a particular part of space that can be occupied, unoccupied, real, or perceived. Space is defined as that which is occupied by an object's volume. On the perspective experience of space and place, Tuan argued that to define space, one must be able to

move from one place to another, but in order for a place to exist, it needs a space. Thus, he concluded that these two ideas are dependent upon one another (Tuan, 1977).

Tuan further emphasizes that a space turns into a place when it gains demarcation through acquiring its own specific characteristics, and it is impossible to render the experience of space without refereeing to the objects and places within that space. Tuan notes that space in the broad sense becomes a place as it acquires definition and meaning and starts having it own aura. He also argued that space and place can be defined by their relation to each other since the two notions are mutually co-dependent, space serves as a container that englobes various places, and a place could only exist within a particular space.

> In experience, the meaning of space often merges with that of place. "Space" is more abstract than "place." What begins as undifferentiated space becomes place as we get to know it better and endow it with value. (...).The ideas "space" and "place" require each other for definition. From the security and stability of place we are aware of the openness, freedom, and threat of space, and vice versa (Tuan, 1977, p.6).

Tuan further notes that our knowledge of space and place is induced, and directed by all our senses, which he termed 'The Experiential perspective of space'. He describes the experiential perspective as the individual's ability to know and construct reality through various modes. He also divides the modes into the direct modes of perceptions, such as the passive senses of smell and taste, or the active sense of vision, and the indirect modes of symbolization. According to Tuan, the construction of reality through different modes of experience leads to diverse, complex and ambivalent interpretations of space and place. Henceforth, one place will have multiple interpretations, based on the

multiplicity of perceptions and we may suppose that space could be considered as a 'Metadiscourse'.

The nonverbal or 'Paralanguage' form of discourse is usually attributed to the facial expressions or body gestures. That is to say that the process of interpretation is not limited to the semantic meaning encoded within the linguistic structure, but it also involves the semiotic meaning which may be found in the perception of space and place.Widdowson points that:

> In speech, they make use of not only language, but of paralanguage-tones of voice, varying stress, pauses, and so on ,and what they say is accompanied by facial expression, or gesture as part of the message they intend to get across(…)the encoded meanings are semantic meanings(…)to know a language is to know what they are .But in using a language we not only put this language on display, but we also act upon it as appropriate to our communicative intentions: in other words we always make this semantic meaning serve a pragmatic purpose (Widdowson, 2007, p.8)

Tuan (1977) also echoes the ideas of Van Djik concerning the formation and construction of ideology on the Micro and the Macro level as well as Keating ideas about the hierarchical organization of space earlier discussed in this chapter. Tuan (ibid)) argues that the rearrangement of space is done by the human being. Any act of building calls for a conscious organization; thus the planning is a necessity to any architecture. Once achieved the architectural edifice forms an environment for man; that is to say that man shapes his environment to suit his body. The designed environment may also serve as an educational purpose, as architectural space may reveal and instruct, and some architectures may be instrumental in handing down traditions, communicating rituals, or for presenting a view of reality and the social norms. Tuan (ibid) emphasizes that man divides and arranges space consciously, and that the final result of this architectural

awareness will engender an architectural compound which will ultimately have an immense impact not only on the individual's perceptions and feelings towards their own living space, also on the social interactions as well. He further explained that this conscious arrangement of space will draw one's attention to the social hierarchy of space constantly reminding man of where he stands in society.

> Completed the building or architectural complex now stands as an environment capable of affecting the people who live in it .Man made space can refine human feeling and perception (…) Another influence is this: the built environment clarifies social roles and relations. People know better who they are and how they ought to behave when the arena is humanly designed rather than nature's raw stage (Tuan,1977, p.10).

In spite of the relatedness and the codependence of the two concepts of 'Space' and 'Place', the work of Tuan in *Space and Place: The Perspective of Experience,* has contributed into making a clear distinction between the two terms. According to Tuan's theory, a space turns into a place when it gains an aura or an atmosphere of its own, and this process of bestowing an atmosphere on a place is interlinked with the human senses and modes of perception, thus place can only be defined through the interaction that occurs via the direct and indirect modes of perception. From Tuan's theory, one may conclude that as entities we exist in space; but we as complex human beings truly live in a place, which we construct through our personal modes of perception. Also form the insights of Van Djik and Keating concerning space and ideology we may suppose that both place and space are mediators of discourse.

4.2. The Production of Space and the Spatial Code

Massey introduces the concept of power geometries which echoes the idea of power relations, she argues that space and power are closely intertwined. She reflects on the conceptualization of space in intellectual works, social life or political practice. This suggests that the first characteristic is that space is the product of relations (Massey, 2009). Her views, echoes Lefebvrerian Trialectic of space and the production of space.

The Major contribution of Lefebvre to the studies on space and spatiality is embodied in his 'Trialectic of Space' introduced in *The Production of Space (2001)*. In the Lefebvrian schema space is viewed in three ways, as perceived, conceived and lived: '*l'espace percu, concu, vecu*'. He argued that space needs to be understood not in two ways - as a conceived, abstract thought of space, or perceived, concrete reality of space - but in three ways, with the additional lived space, which results from the previous two spaces. Lefebvre, is also known as a neo-Marxist and existentialist philosopher, mentioned that the process of the production of space has explicit political aspects, 'there is a politics of space because space is political'(Kipfer, 2008, p.125).Lefebvre argued that the space of town planners which are understood as a scientific object, have been in fact shaped and molded through a political process (Kipfer, 2008, p.126). Therefore, the analysis of space includes the analysis of its political and the social construction, which is illustrated by Stefan Kipfer article entitled 'How Lefebvre Urbanized Gramsci':

> From Lefebvre, we can gather a new, urbanized understanding of hegemony. While Gramsci saw hegemonic projects implicitly [...] Lefebvre invites us to make an explicit link between hegemony and the production of space. [...] Processes of producing space (shaped by urban specialists) are potentially hegemonic insofar as they integrate the affective-symbolic sides of everyday life (lived space) into the practical

material (perceived) and institutional-ideological (conceived) dimensions of abstract space. This process of producing and incorporating lived space into abstract space can be hegemonic by homogenizing diversity or denying difference (Keifer,2008, p.205).

The Lefevrian Schema of 'Trialectic of Space' accentuates the three dimensional characteristic of space. The concept of 'The Lived Space' is presented as a distinct mode of critical spatial awareness. This Lived space is the outcome of the fusion of the two opposite poles of the abstract and concrete space; it is a space that results from the merger of the objectivity of the real and the subjectivity of the imagined. It is the encounter between mind and body, consciousness and the unconsciousness. The first space which is the perceived represents the visible material space that can be measured and described, with its natural markers as well as those recognizable man-made landmarks that were placed there by those in control. It also takes into consideration the configuration of the building, the campus, and the town. The Second space' may be understood as the interpretations or ideologies concerning 'First space' it is one's conceived space; it is the space of the architects designers and artist, geographers and mappers who construct a representation of the first space. Thus, the first and the second space will permit the understanding of the ideology and politics behind the conception and the perception of a particular space. However, according to Lefebvre the first,and the second space are not sufficient to understand fully the space. Because, none of the previous concepts account for the individual experience, and the individual's contact with that space, especially if we take into consideration that each one would probably have a different representation based on their interactions, and experiences of a space or a place. Henceforth, Lefebvre advanced the idea of 'The lived space'. This third space

which results from the fusion of the first and the second space, accounts for the individual's living experience in a space. The term the 'Lived Space' encompasses both the real/perceived and imagined/conceived spaces and captures real-life experiences. Lefebvreian 'Trialectic of Space' accounts for the interaction between the physical and the mental to render truthfully the living experience of a single body within a specific space.

His work paved the way to the discipline of environmental psychology; which attempts to study the relationship between environment and psychology. It examines the extent to which physical and social spaces impact upon the spaces of mental life and subjectivity. The term "environment" englobes a range of topics, such as how family life or neighborhood and culture shape conduct, but it also holds the sense of how architecture and the city planning on the macro scale can influence behavior. In the broad sense, it is about how we interact with the world in which we live, and how those interactions shape our psychology. The observations revealed that we unconsciously manifest different behaviours purely based on the change of setting related to architectures; such as the austere architecture of school and church were sufficient to establish a feeling of respect and quietude. Within the same stream, the research in environmental psychology advocated the importance of the 'Personal space'. According to environmental psychology observations of this discipline revealed the importance of the personal space since it offers a sense of security, comfort and privacy. The theories of environmental psychology on how environment impacts on the individual's emotions and behavior can be critical when designing a city. If such designs are mishandled, it could

lead to feelings of stress and animosity. As such, we may suppose that the construction of space resembles the socio-cognitive construction of ideology advocated by Van Djik, and subsequently the construction of space is also a representation of the ideology of power.

On the discourse of Space, Lefebvre further argues that space is far from being neutral. He considers space a political entity, and the urban spaces, are the spatial codes that helps deciphering the social space, thus space takes the status of a message and the inhabitants take the status of the readers of these spaces. Space is omnipresent in the literary works and it takes various forms and guises. In his preface of *The Production of Space* Lefebvre introduces his concept of 'spatial code', a term which emphasizes that space is in essence a social production. He further highlights the common or the shared knowledge by the members of a society concerning a given space or place, he notes:

> Everyone knows what is meant when we speak of a room in an apartment, the corner of the street a market place, a shopping or a cultural center a public place and so on. These terms of everyday discourse, serve to distinguish, but not isolate particular spaces and in general to describe a social space: that corresponds to a specific use of that space and hence a spatial practice (Lefebvre, 1999, p.16)

Lefebvre asserts that social practices attributed to these spaces highlight the paradigms surrounding these spaces, which becomes a specific 'spatial code', henceforth. Lefebvre raises the question 'To what extent may a space be read or decoded?'. To this question, he suggests that space can be decoded through the process of 'signification' which involves the study of the interaction between subjects and their surroundings. He reflects on the correlation of space and power; he argues that ' Space produced serves as a tool of thought and of actions; that in addition to being means of production, it is also means of control, and hence of domination of power' (Lefebvre, 1999, p. 26). He further

emphasizes that the production of space is the faithful reflection of a dominant ideology, and that the architectural designs serves as mediators of power. The various forms of power relations within a society could be illustrated or represented in the production of space. It is embodied in forms of buildings, monuments, as well as the marginalized spaces or the underground space of resistance. The production of space according to Lefebvre is a projection of the schemata of a whole society, considering that each society constructs its own specific space, which turns space into a semiotic discourse for analysis.

4.3. The 'Panopticon' as a Space of Surveillance

Foucault's insights explore the intersection between space discourse and power. Foucault reflects on the pervasive codification in the macroscopic space attributed to the state apparatus. According to him, each space is governed by a set of laws and agreements, dictated by societal rules and human conventions. He raises the question about the establishment of order in our culture, or the basic codes that govern perceptions, language and practice.

The macroscopic space is attributed to the state apparatus and holds the notion of sanctuary like sites, with a certain number of guidelines and practices which are commonly and popularly agreed upon; thus, it consciously or subconsciously maintain the notion of the sacred. Foucault also outlines a number of 'counter-spaces'. In *Other Spaces* (*1986),* Foucault introduced the concept of Heterotopia, and reflects on 'heterotopias of deviation' that are reserved for individuals with deviant behaviours,

according to the norms and practices of a given society, which he exemplified by prisons and psychiatric hospitals.

In *Discipline and Punish* (*1977)* Foucault explores in details these 'heterotopias of deviation' and offers a description of these spaces of surveillance 'the Utopia of a perfectly governed city' (Foucault, 1977, p.196). He introduced the term 'Panopticism' with reference to Jeremy Bentham's architectural design of a prison. The Panopticon architecture is meticulously designed to create a space of surveillance, where individuals are constantly scrutinized. This architecture aims to prevent any form of deviance, or transgression to the rules and norms imposed, and this was achieved by means of a meticulous arrangement of the space which is meant to be controlled:

> At the periphery an annular building ; at the center a tower; this tower is pierced with wide windows that open onto the inner side of the ring, the periphery building is divided into cells, (…) all that is needed, then is to place a supervisor in a central tower and to shut up in each shut up in each cell a madman , a patient , a condemned man, a worker or a schoolboy(…) they are like so many cages , so many small theaters, which each actor is alone, perfectly individualized and constantly visible' (Foucault,1977, p.197)

The Panopticon architecture exposes the periphery building totally to be constantly watched and observed without being able to see in return, while the central tower sees everything without being exposed. This particular use of space and the carful distribution of bodies into specific places, gives rise to a powerful space of surveillance and control. Foucault described it as a *'cruel, ingenious cage'* (Foucault, 1977,p.199), which could have multiple functions; as it could serve to reform prisoners, to confine the insane, to treat patients, to supervise workers and even to instruct school children. Foucault argues that this type of architecture would be ideal as it is based on the

distribution of bodies in space in relation to one another. It is distributed based on a hierarchical relation, and allows the control of several individuals at once, which perfectly illustrates the mediating discourse of power through 'the Built Space'.

Foucault also notes that that 'the Panopticon schema makes any apparatus of power more intense' (Foucault,1977,p.200), because power exercises its strength without directly intervening, and without any physical instrument other than architecture and geography. The arrangement of space in a Panopticon architecture acts directly on the individuals and 'give power of mind over mind'(ibid). He also argues that the increase of power created by a Panopticon architecture may degenerate into tyranny, and that the integration of a Panopticon architecture within the political apparatus will result in the subordination of bodies, through a relation of surveillance and discipline which will ultimately produce a reformed society were no discipline would be required since the constant surveillance would be sufficient to shape the human behavior towards the desired conduct. The residents of the Panopticon will ultimately be conditioned to the fact that they are constantly scrutinized, so even when no surveillance occurs they would still behave as if it did.

Foucault describes the Panopticon as the architecture that serves the apparatus of power by making it more intense. The conscious production of a space as a Panopticon equates a space of surveillance, it involves the division, and control of a space where subjects are positioned in a space and available for constant scrutiny which ultimately ensure order and amplifies power. The Panopticon could be viewed as a metaphor even

though it refers to a concrete architectural design; the practices associated with this architectures transforms it into the semiotic dimension of the discourse of power.

4.4. The Panopticon Architecture as a Laboratory of Power

Foucault notes that The Panopticon could be presented in various forms in order to produce a homogenous power. Besides, the disciplinary mechanism centered on partition and scrutiny, it is also presented by Foucault as a laboratory of power used to practice experiments on the masses, and when necessary this laboratory is used to alter behaviours of the individuals who are deemed deviant as per the controlling apparatus.

> It could be used as a machine to carryout experiments , to alter behavior, to train or correct individuals. To experiment with medicines and monitor their effects…to teach different techniques simultaneously…one could bring up different children according to different systems of thought, making certain children believe that two and two do not make four or that the moon is a cheese… the Panopticon is a privileged place for experiments on men, and for analyzing with complete certainty the transformations that may be obtained from them…alter their behavior, impose upon them the methods he thinks best …The Panopticon functions as a kind of laboratory of power. Thanks to its mechanisms of observations, it gains efficiency and the ability to penetrate into men's behaviors (Foucault, 1977, p.5)

Foucault describes the Panopticon laboratory as a privileged place for experimentations on men, and for observing and controlling systemically, and accurately their transformations. Foucault describes this laboratory of power as a set of techniques and institutions used to correct the abnormal individual, to classify characters and aptitudes. It is described as the ideal tool for the hegemonic power. It enables the control of the masses through the simultaneous teaching of systems of thoughts. It facilitates the

experiments on the masses and imposes the transformations required for a better control of the human nature.

The Panopticon space that serves as laboratory creates a homogenous society. The practices of this laboratory practices aim at the controlling and the manipulating of a specific aspect of the lives of the citizens as Foucault notes 'Techniques that makes it possible to adjust the multiplicity of men and the multiplication of the apparatus of production' (Foucault,1977, p.11).Foucault argues that the production of space as a Panopticon increases the efficiency of power. The practices within this laboratory of power aims at allocating each individual to a specific place, and a specific function with no deviance allowed 'the assignment to each individual of his true name, his true place, his true body (Foucault,1977, p.2). Foucault further notes that this laboratory is a softer and a less coercive form of power, which is similar to the hegemonic power used in a culture industry. It enables the observation, classification and the assessment of the performances and aptitude Foucault argues:

> Increase aptitudes, speed, output therefore profit; it still exert a moral influence over behavior…introduces bodies into a machinery, force into economy…prepare the child for a future in some mechanical work…They become attached to some of the great essential functions (Foucault, 1977,p.8)

5. The Banking Model Versus Critical Thinking

The core belief of Critical Pedagogy is developing the student's analytical skills and critical thinking. As such it emphasizes the necessity to shift from the 'Banking Model of education' towards the Problem-Posing Model in order to develop the student's sense of criticality (Freire, 2005). However, it turns out to be a sensitive task for a

teacher to be able to maintain a balance between the requirements and the objectives of critical pedagogy in teaching literature. Considering that sometimes the objectives of teaching literature are limited to knowledge about the subject without incorporating analytical and critical thinking on behalf of the student. Thus, it may be supposed that literature is at risk of being taught following the modus operandi of the 'Banking model of teaching' which does not leave a margin for analysis and criticality in literature classrooms.

5.1. The Banking Model in the Class of Literature

Over the past four decades, the sphere of education witnessed a sense of urgency concerning the need for more critically oriented classrooms, as opposed to a hegemonic education based on the passive absorption of a selected set of knowledge. This sense of urgency spread among educators consider the necessity to sharpen their student's analytical skills and critical thinking as being a key factor in the teaching learning process. In this perspective, the teaching practices that resemble the banking model education, in which teachers are the depository of knowledge and the students just mere receivers are outdated. The banking education paralyses and curbs creativity (Freire, 2015). As such it has to be supplanted by a whole new pedagogical approach, which would be more participatory oriented and more motivational for students as they would be actively involved in analyzing and generating meaning out of their learning. This would be aligned with the core objectives of teaching literature considering that the fundamental objective of a literary class is to bring the students to a new level of thinking through analysis and interpretation of the literary work.

5.2. The Interdisciplinary Thinking in Discourse Analysis

There is a vast literature on critical thinking, and the common consensus among these various definitions; is that it is an intellectual process, as Scriven & Paul notes "Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action" (Scriven & Paul, 1996). The critical thinking skills, allows the students to evaluate the sources of information; interpret material, data and theories and develop a strong line of reasoning based on sound evidence (Corttell 2013). The teaching of critical thinking is not a discipline in it self, and it is not easily assessed. However, the thinking skills can be taught for transfer across academic disciplines through a process of creative problem-solving and synthesis, by drawing on diverse knowledge and skills to create new ways of looking at a subject. Therefore critical thinking adopts an interdisciplinary thinking pattern. The interdisciplinary thinking, shows the ability to draw insights from multiple disciplines and apply them to a problem solving. It establishes connecting bridges , and blurs barriers between disciplines. (Briggs, 2016).

In *Interdisciplinary Research: Process and Theory*(2011), Repko identified four cognitive abilities that illustrates the interdisciplinary thinking. The first ability entails understanding multiple perspectives concerning one subject matter. The second ability involves constructing knowledge of the subject, and the third cognitive ability involves the ability to integrate views from alternative disciplines. The fourth cognitive ability is

the interdisciplinary understanding, which entails looking at an issue from a selection of perspectives and identifies how they intersect.

This cognitive process described by Repko (2011), echoes Bloom's Taxonomy of the cognitive domain and the higher order thinking level which involves analyzing, Synthesizing and evaluating. Therefore it is safe to say that, interdisciplinary thinking is the culminating point of the higher order thinking skills. The Intellectual challenge in the interdisciplinary thinking is the binding of multiple views and perspectives from various disciplines, which requires a carful evaluation , and accuracy in synthesizing and creativity in thinking.

The emphasis on critical thinking and interdisciplinarity is also advocated by the discipline of discourse analysis. The discipline of discourse analysis is at its core an intersection of diverse disciplines (Brown and Yule,1983). This discipline concerns itself with the analysis of how humans use language to communicate and how it is interpreted. The discipline of discourse analysis advocates a close scrutiny of the text /talk ranging from trivial communicative events to more complex discourses, which necessitate both an active reader as well as a good reader. Moreover, approaching a literary text as a discourse would contribute into equipping the students with tangible tools that contribute into sharpening and developing their critical thinking and analytical skills. The interpretation of a text involves the use of discourse analysis. The surface of the text requires taking into account the linguistic signals of semantic as well as the overall cohesion. However, the interpretation of a text and more specifically a literary text is far more complex than the mere interpretation of the linguistic interplay. The interpretation

of a text involves a mental work on behalf of the reader to reach coherence and analyse a literary text on various levels. This is further highlighted by Michael McCarthy in Discourse Analysis for Language Teachers as he notes:

> Making sense of a text is an act of interpretation that depends as much on what we as readers bring to the text as what the author puts into it. Interpretation can be seen as a set of procedures and the approach to the analysis of texts that emphasizes the-mental activities involved in interpretation can be broadly called procedural. Procedural approaches emphasize the role of the reader in actively building the world of the text, based on his/her experience of the world and how states and events are characteristically manifested in it. The reader has to activate such knowledge, make inferences and continuously assess his interpretation in the light of the situation and the aims and goals of the text as the reader perceives them. (Mc Carthy,1991, p. 27)

As such, we assume that analyzing a literary text as a discourse would turn the students into both good and active readers as emphasized by the critical approach theories of New Criticism and Reader Oriented Criticism. Tackling a literary text as a discourse exposes the students to a language of possibilities, bearing in mind the large variety of discourses literature provides. Likewise, engaging with the literary text from the perspective of discourse analysis actively involves the students in the process of 'Decodification' of the discourse embedded within a literary text. Consequently, it would permit the shift from the banking model of educations towards a more critical approach to studying literature, considering that the analysis of any given discourse would require the same tools and the similar process involved in critical thinking.

5.3. Discourse Analysis in Teaching Literature

The teaching of literature, the interpretation of a discourse, and the philosophy of the critical pedagogy all intersect in one point which is to develop the student's critical thinking, as such it is possible to assume that to uphold the teaching of literature in line with the requirement of this progressive pedagogy, we should have recourse to an interdisciplinary approach. That is to say that applying CDA on a literary text, would constitute a critical reading strategy that allows the shift from the banking model of education.

The analysis of a literary discourse would require the analyst to focus on two fronts: the first being the existing literary studies and the second would be field of discourse analysis. The Branch of stylistics is often used to reconcile and accommodate these two disciplines. Stylistics offers two main approaches, the *Atomistic approach* and the *Organic approach*. The first aims at analyzing the way the author manages to create an effect on his audience, the effect achieved through a carful linguistic use which involves juggling between 'implicatures' and 'inferences' in the text. The second stylistic approach is characterized as 'Organic'. Unlike the previous one, the later has a loose connection to linguistics because a literary text cannot be analyzed only from the perspective of the specific use of language. Thus, in this approach literary works are considered as a projection of the world from the author's perspective. (Savvidou, 2004)

In *Textual Analysis for Social Research* (2003), Fairclough combined the two approaches already in use by stylistics to present an interdisciplinary approach to the text through what he defined as texturing the text. He argues that discourse analysis has to be

used in conjunction with other forms of analysis. As such Fairclough proposed to develop a socially oriented analysis of discourse, an analysis which can draw upon both the atomic approach as well as the organic approach and spread to a larger context to include the social and historical context that accommodate both. Fairclough suggest to draw on a social theory to perform discourse analysis, he advocates a socially oriented analysis of discourse, through linking discourse to social theories.

The approach suggested by Fairclough is to distinguish a Social research theme, which he termed as a general theme containing a number of sub themes, the same approach is also presented in Critical Pedagogy. The general themes are refereed to as 'Thematic Universe, and the sub themes are referred to as 'Generative themes' (Freire, 2005)**,** which is quite similar to what Carter and Long (1991) describe as the cultural model in teaching literature. This model is somehow a traditional approach to teaching literature. It requires the students to explore and interpret the social, political, literary and historical context of a specific text. However, this model also represents the banking model teaching of literature, because instead of students making use of their analytical skills, it is transformed to a simple absorption of the content taught, neglecting any analytical skills on the part of the learners.

5.4. Texturing the Literary text

The approach suggested by Fairclough is focused on the social prospect, and it necessitates the learners to be involved in the analysis process. The analysis of the literary corpus as a discourse goes through two phases. The first phase involves Texturing the text, which is quite similar to the Atomistic Approach in stylistics, and the

Language model suggested by Carter and Long (1991). This language based approach requires a systematic, and a methodical approach to the text in order to demonstrate specific linguistic features, such as the literal and figurative language; however, it is a mechanistic and a reductive approach to teaching literature and describes a purely linguistic practice that might not suffice for the analysis of a literary discourse.

Within this regards, the concept of 'Texturing' suggested by Fairclough is more elaborate than a pure linguistic analysis of the text. In the initial phase the students are required to perform a 'Metonymy' through 'Texturing' which is the creation of a semantic relation. This process relates words, expressions, tones, motifs; used by the author to create an effects on the readers. In the second phase of 'Texturing' the students extracts from the text its social effect, considering that a text as a holder of a discourse can bring about changes in knowledge, tastes, beliefs, and to some extent contribute into shaping identities, which is similar to the Organic Approach which is a projection of the schemata inside the mind of the author.

As such 'Texturing' the text, could also lead to decoding the ideologies within a discourse, which brings us to the second phase. It involves to connect the outcomes of texturing to the ideology that influenced the discourse in the first place. That is to say, connecting the literary work to the superstructure of the society. It is in a sense linking the micro element which is the literary text, to the macro element which is the general historical and social context of the text. It is similar to the personal growth model suggested by Carter and Long (199); as it constitute the converging phase between the cultural and the language model. The students are using both previous models to reach a

third phase which is to express their opinions, feelings and make connections between their own personal and cultural experiences and those expressed in the text.

The approach suggested by Fairclough is a bottom up approach to the analysis of a literary discourse, as it requires the student's active involvement in the process of analysis to reach the general context. As such, it could be considered as 'the Participatory' approach that Freire suggested to develop critical thinking. From the dialectal relation of language and social life' Language is an irreducible part of social life. So starting from this common ground between literature as a reflection of society and discourse analysis from the social perspective, we could formulate, or design a framework to teach literature through discourse analysis. And explore the effect of a transdisciplinary texturing on the students analytical skills in the class of literature.

6. Conclusion

The theoretical background introduced in this chapter allows for the investigation of the first hypothesis, concerning the critical analysis of space as a semiotic mode of the discourse of power. It illustrates how the transdisciplinary dialogue referred to in the first theoretical chapter, allows the critical analysis of space in relation to the discourse of power abuse. This analysis requires what Fairclough has referred to as texturing the text by bringing together the Endophoric and the Exophoric elements necessary for the interpretation of the discourse. The Exophoric elements related to the ideological production of space are necessary to be able to analyze the discourse of space. Consequently, in order to allow the students to perform a critical analysis of space as the

semiotic discourse of power, they must be provided with an interdisciplinary dialogue to texture the text.

The transdisciplinary enterprise involved in the analysis of space, explored the theories of discourse of space from the perspectives of literature, which is illustrated by Westphal's. *'Metalangue'* or a code allowing transmission from spatial sciences such as geography, architecture and urban studies to literature and vice versa. Henry Lefebvre asserts that the social practices attributed to space highlights the paradigms surrounding these spaces, which becomes a specific 'spatial code'. The recontextualization' advocated by Van Leewan, which involves the study of the interaction between subjects and their surroundings. Lefebvre further emphasizes that the production of space is the faithful reflection of a dominant ideology, and that the architectural designs serves as mediators of power.. The production of space according to Lefebvre is a projection of the Schemata of a whole society. Similarly Keating calls for the analysis of the built space as a discourse . And this conscious production of the Built Space as a disourse of power is perfectly epitomized in The Fouculdian 'Panopticon' which he described as the architecture of power.

For the analysis of a literary text we have a plethora of literary theories and techniques, however as far as space in a literary text is concerned, we will require to have recourse to an interdisciplinary approach. Considering that the literary discursivity creates a meta-discourse, and the analysis would call for the analysis of space as a discursive literary mode of discourse. This literary discursivity creates a new mode of discourse which requires what Lefebvre has referred to as 'the spatial code', or what

Fairclough termed as a transdisciplinary dialogue , also referred to as Imagology and the Legibility of Space by Westphal. Therefore, we may suppose that space adopts the form of a symbol of a given ideology, which opens the door to further questioning: How is the representation of space in dystopian fiction constructed as the Discourse of Power?   And how could we analyze space as a discursive mode of the discourse of power?.

Starting from these questioning, we endeavor in the third chapter of this dissertation a discursive analysis of the discourse of power through the analysis of Space as the semiotic dimension of the discourse of power within the scope of Dystopian fiction. The following chapter, attempts to link the findings in the first and the second chapter concerning the ideology of power, and the analysis of space to the corpus selected. It aims at illustrating the critical analysis of space as the semiotic dimension of the discourse in the dystopian novels of George Orwell and, Aldous Huxley.

Chapter Three: A discursive Analysis of Space as the Semiotic mode of the Discourse of power in *Nineteen Eighty Four*

1. Introduction

2.The Characteristics of the Dystopian Literary Sub- Genres

   2.1. The Shift from Utopia to Dystopia

   2.2. The Most Recurring Themes of the Dystopian Literature

3.The Discourse of Power Mediated through Space in Nineteen Eighty Four

   3.1. The Theme of Power in Nineteen Eighty Four

   3.2. The Built Space as the Semiotic Form of the Discourse of Power

   3.3. The Built Space in the Orwellian London of 1984

   3.4. Architecture as a Substitute for Historical Books

   3.5. Space as the Intermediary Representation of the Ideology of Power

   3.6. Spatial Arrangements as the Discourse of Social Distinction

   3.7. The Panopticon Architecture as the Semiotic Mode of the Discourse of Power

     3.7.1. Panopticism as the Architecture of Surveillance In 1984

     3.7.2. Panopticism as a Laboratory of Power in 1984

1. Introduction

The literary text offers a wide range of fictional spaces. In literature in general and in dystopian fiction in particular the reader is exposed to new fictional spaces where the referent is far from the actual referee. The Dystopian fiction offers a hyper reality where spaces are constructed through a discourse. Imagology puts space into the center of the debate. It calls for an interdisciplinary approach to the literary text in order to analyze the representation of the fictional space and its relation to discourse. In this context the task of a discourse analyst becomes to interpret the discourse encoded within Imagology created by the author and examine how the metaphoric representation of space transform space into a mediator of discourse. In this case Space is to be considered as an extra textual element of discourse or a 'Meta Discourse' that holds a connection between the imaginary representations and the ideology behind these representations, as such the analysis of space as a discursive mode of discourse would shed light on the ideology involved.

The following two chapters aims at exploring the critical analysis of space as the semiotic form of the discourse of power by means of the transdisciplinary dialogue required to analyse the discourse of power through the production of space. We will attempt to link the findings in the theoretical background, concerning the discourse of power, and the discourse of space, to the corpus selected, in order to illustrate the feature of the readability of space. This chapter explores the recontextualization of social practices through space, and the Built Space in the dystopian literary sub-genera as an

intermediary representation of the ideology of power. In this context space, becomes the semiotic form of the discourse of power within the scope of the dystopian fiction.

This chapter presents an analysis of space in the novel of *Nineteen Eighty Four* as the discursive mode of the discourse of power, through the findings from the spatial sciences explored in the first chapter.

For the purpose of this research we have selected the Dystopian sub-genera which is considered as a critic of the Utopian literature. The most recurring theme within this type of fiction is the theme of power abuse in its various forms. The two novels selected for analysis are *Nineteen Eighty Four* by George Orwell and *Brave New World* by Aldous Huxley. Both works are considered as archetypes of modern dystopia. The first dystopian novel dealt with in the following chapter is a critic of communism, it is viewed as a satire of the Stalinist regime. We will attempt to illustrate how the conscious production of space runs in parallel with the ideology of power and control, prevailing in the Dystopian sub-genera. The theme of power has been explored from various perspectives in this type of fiction, However, exploring space as a discursive mode of the discourse of power would constitute a relatively new element for analysis in these two archetypes.

2.The Characteristics of the Dystopian Literary Sub- Genres

The word dystopia could be translated from Greek to 'bad place', and it usually refers to a society governed by a total hegemony, and suppressed individuality. Dystopia is often considered as the antithesis of Utopia; consequently, the clarification of the dystopia and the features of the dystopian literature as well as the reasons for its

emergence would require an understanding of Utopia. The word utopia is translated from Greek as both 'no place', but can also be interpreted as 'good place'. It is generally considered that Plato's *Republic*, written around 380 BC, gives birth to a perfectly governed city, which illustrates a utopian society. It is presented as: 'an earthly paradise, in which an authentic freedom reigns and happiness is sought in unbridled sensuous delight'(Martin,1972, p.47).This imaginary society illustrates a flawless socio-economic and political system where people live in a perfect equality and prosperity.

The genesis of the utopian literary genre and its popularity is largely attributed to the human nature, and its eternal quest for a society with a paradise like features, where men could live in a perfect harmony with himself and his surroundings. Since ancient time, man has sought to 'transcend himself and his nature through imagining a better future' (Walsh,1962, p.29). The early written utopias contain all of the attributes of this ideal place to live governed by justice and ethicality, which is perfectly illustrated by Plato's Republic(380 BC) and More's *Utopia* (1516). In The Republic leadership is based on intelligence rather that aristocracy or heritage. The society is divided into three classes: philosophers, guardians, and workers ,and all three classes living in "communal pattern of living" which excludes the idea of private property and eliminates inequality. Similarly to The Republic, Thomas More's *Utopia* (1516) also illustrates this literary genre. The utopian society created by More illustrates to some extent the fundamentals of communism, where everyone works for the benefit and the prosperity of the state. The concept of material and personal gains are annihilated, and 'The prince' is chosen for life, but can be removed in case of power abuse (Walsh 1962, pp.40.41). These two utopian literary canon engendered by Plato and Thomas more also inspired other utopias

that came afterwards and portrayed similar patterns. However, the utopian visions of the world faded significantly in the twentieth century. Some of the major historical events, such as the first and the Second World War, the collapse of socialism, followed by the cold war, and the technological advancement particularly in weaponry, and the use of the atomic bomb, all contributed to the gradual shift from Utopian literature to dystopian literature. Moylan argues in *Scraps of the Untainted Sky: Science Fiction, Utopia, Dystopia* that:

> Dystopian narrative is largely the product of the terrors of the twentieth century: A hundred years of exploitation, repression, state violence, war, genocide, decease, famine, ecocide, depression, debt, and the steady depletion of humanity through the buying and selling of the everyday life provided more than enough fertile ground for this fictive underside of the utopian imagination. (Moylan, Year 2001,p.11)

2.1. The Shift from Utopia to Dystopia

The reasons behind the shift from Utopia to Dystopia are tackled by M. Keith Booker in his book *The Dystopian Impulse in Modern Literature: Fiction as Social Criticism (1994).* Booker argues that the new technological advancements of the nineteenth and twentieth century, largely contribute to the emergence of a dystopian view of the world. According to him several technological achievements predicted by early scientists, were being realized, and these fast paced advancement demonstrate that science would not have an entirely emancipatory effect on humanity, considering that some scientific discoveries work against human nature, thus become a source of its suppression and control (Booker, 1994, p.6). The impact of technology and the shift towards the dystopian thinking is also highlighted by David Riesman, who argues that

'When governments have power to exterminate the globe, it is not surprising that anti Utopian novels, like *1984*, are popular, while utopian political thought about a more hopeful future nearly disappears' (qtd in Booker, 1994, p.95).

In addition to the technological advancement, the studies on human nature in psychology and philosophy in the nineteenth century also hold its share in the shift from utopia to dystopia. The utopian society holds that human nature is both naturally good, and perfectly moral, and the members of the utopian society work collaboratively for the good ,and benefit of all . However, the insights from the Freudian psychology challenges the utopian thinking, as it establishes that the humans are more driven by instincts, passions and desires rather than the rational thinking, consequently this self-centered view of human nature, challenges the foundation of the utopian society, based on the exercise of equality, justice and reason (Walsh 1962, p55,125). Thus, it is possible to gather that the key historical events of the twentieth century, the fast paced technology, and the altered perception of the structure of human nature and its complexity; all contributed into the shaping of dystopian thinking, and contributed to the birth of the Dystopian literary sub-genera.

The Dystopian literature is often considered as the antithesis of the Utopian literature. While the latter portrays an ideal organized world free from struggles, and the discourse used holds a positive connotation, Dystopia on the contrary offers a nightmarish vision of the world, portraying everything that could possibly go wrong in a supposedly utopian organization of the world as Yoran notes in Between Utopia and Dystopia:

More constructed an ideal Erasmian social order out of the Republic of Letters. But since his privileged perspective does not exist in humanist discourse, Utopia cannot sustain its explicit argumentation. Thus, what is presented as a utopia is often closer to being a dystopia. More's great work, in other words, shows that Utopia and the Republic of Letters—each term paradoxical—are both located in the same place, a humanist no-place (Yoran,2010,p.186)

Therefore, dystopian fiction is somehow a critical response to utopian fiction. Considering this sense of criticality embedded within this subgenera, it appears to serve the purpose of this research. The dystopian novel constitutes a fertile ground for critical discourse analysis; bearing in mind that the dystopian fiction illustrate the idea of 'Power abuse'. The fictional dystopian societies created illustrate the social inequalities, and the power relations on various levels. Henceforth, the analysis of the discourse of power in this literary text could be approached through Critical Discourse Analysis.

2.2. The Most Recurring Themes of the Dystopian Literature

The Dystopian fiction tackles, in the broad sense, the theme of power relations, and more specifically the ideology of power abuse illustrated through social conformity versus individuality. In several dystopian novels depict 'imagined societies in which the deepest demands of human nature are either subverted, perverted, or simply made unattainable' (Barash qtd in Ferris,2008, p.10).

In *A Study in Dystopian Fiction* (2008), Ferris describes a dystopian society as ruled by a group with a private agenda, or an ideology masked with euphemism and defamations. This description echoes Van Djik's insights on group formation, ideology and discourse mentioned in the first chapter. He explored five major recurring themes in

almost every dystopian work. The first theme is 'Pluralism versus individualism'. Individuals are seen as parts of the whole, and the masses are programmed to be part of the ideology of the dominant group, often embodied by the state. The second theme is the precision of language. Ferris reflects that the control of language in the dystopian societies transmits the idea of hegemony and collectivity. In 1984 for instance the government has elaborated the program 'Newspeak' for revising the linguistic scope with the purpose of shrinking the language, limiting the speech, and ultimately limiting the thoughts and the communication.

The third theme is war versus peace. Both themes are typical concerns in dystopian societies, and both are presented as valuable tools to maintain control through the prolongation of fear, in order to maintain the citizens grouped around one leader. The fourth theme is humanity, and more specifically the suppression of human characteristics considered to be volatile, and uncontrollable in hegemonic societies. Humanity as a concept is too broad to explore. but if we consider that humanity stands for needs, desires, consciousness, spirituality, and emotions, then humanity becomes a major threat to dystopian governments, considering that the human nature is unstable and unpredictable; thus, could result in chaos. As such, in the dystopian societies the ideology of mass regulation is emphasized for the sake of stability. And the fifth recurring theme in the dystopian genera is Chaos versus Order.

The five major recurring themes identified by Ferris (2008) in the dystopian fiction, illustrate clearly the ideology of power and control employed by the state or the government of these virtual societies. Each one of the five themes above mentioned illustrates the control of certain aspects of life. To these five themes we could add a sixth

theme that demonstrates the ideology of power and control of the masses in dystopian fiction which is Space. The production of space in the dystopian fiction also illustrates the theme of power and control. The settings depicted in Dystopia are somehow futuristic and sometimes even post-apocalyptic. The setting is designed to maintain a hegemonic control, and illustrates the idea of collectivism and oligarchy taken to the extreme. Individualism id suppressed in these unformed societies, and individuals are seen as parts of the whole. The masses are programmed and conditioned to be part of the ideology of an elite group, often embodied by the ruling state of these fictional societies.

The architectural design of these societies is very mechanistic, and even robotic, almost every aspect in the society is regulated following a mathematical logic. The main objective of this mechanistic mass regulation is to instate an impression of sameness, which would smooth control henceforth stability. In the dystopian societies, the traits of humanity are repressed or conditioned to be directed towards the state, the citizens are grouped mechanically or even genetically and programmed to be emotionally devoted to the dominant group and its ideology only. As such, the structure of a family is abolished, and no intimacy is allowed, so that the only sense of belonging is directed towards the elite group, this dehumanized population is and ultimately employed at the service of the state. These phases of the control of the masses in the dystopian fiction, could be illustrated in the corpus selected, by means of the analysis of space as the discursive mode of the discourse of power abuse.

3. The Discourse of Power Mediated through Space in Nineteen Eighty Four

Nineteen Eighty Four (1949) by George Orwell is a significant novel. The title itself is a political archetype, and has engendered numerous catching phrases, that became familiar expressions of the oppression, and tyranny of totalitarian regimes; such as 'Big Brother', which became an emblem for surveillance states, 'thought police' and 'Thought Crime', that stands for the suppression of freedom, 'Doublethink' and 'Newspeak', which reflects the control over the media, the propaganda, and the linguistic space to suppress thoughts.

Subsequently, a substantial body of literature surrounds both the novel and its author. In this novel the ideology of power, dominance and control could also be explored from the angle of space and spatiality as well. From this perspective, it is possible to illustrate how the arrangement of space through the built environment and the architectural planning in Oceania has been carefully designed to ensure the usurpation of one's 'personal space', and how this architecture of domination also turned out to be a valuable tool to position the discourse of power. As such the Built space in Nineteen Eighty Four could be explored as the semiotic mode of the discourse of power.

3.1. The Theme of Power in Nineteen Eighty Four

This archetype has been tackled in relation to various themes, such as how fictional works hold a strong social and political stands, the risks of tyranny that might be caused by technology, political rebellion expressed by sexual revolt, as well as the control and the restriction of the linguistic space with the purpose to limit control individual expression and rebellious thoughts.

This novel is considered as the dystopian novel par excellence, and as mentioned earlier in this chapter the most prevalent theme in this subgenera remains the theme of power and control. Orwell offers a critic of the ideology of totalitarianism and the hegemonic control over all aspects of society embodied in the government of INGSOC. The novel illustrates how the social life is organized, regulated and scheduled, in such a manner so that no room for individuality or independent thinking is left. Uniqueness is regarded as a deviance and considered to be a crime referred to as 'Own Life'. In this novel the ideology of power, dominance and control could also be explored from the angle of space and spatiality as well. The spatial arrangements of the Orwellian London, demonstrates how the architectural planning adopts the features the architecture of domination. Therefore, the built space in *Nineteen Eighty Four* could be explored as a discursive mode of the discourse of power.

The narrative is set in a futuristic and dystopian London and its capital Oceania. In this city, the state is the ultimate source of power, and all forms of individuality and personality have become criminalized. The citizens live in an atmosphere of suspicion, and extreme surveillance imposed by 'Big Brother' and 'the telescreen'. The novel focuses on the life of Winston Smith, the main protagonist, who is a member of the outer party; and employed in the 'Records Department' of the 'Ministry of Truth', where his professional duties consist of rewriting history. Apart from Winston, the novel revolves around Julia and O'Brien. Julia is also employed in the 'Fiction Department' in the Ministry of Truth. At first, Winston, believes Julia to be either an agent of the 'Thought Police' or an amateur spy, however, she secretively passes a note to Winston that says 'I love you', following which they began a secret love affair. The character of O'Brien is

member of the inner party, and he is presented as a mysterious and fascinating figure to Winston. Winston believes mistakenly that O'Brien is a member of a secret revolutionary group known as the Brotherhood; a supposedly underground organization aiming to overthrow the Party. However, towards the end of the novel it is O'Brien who personally oversees the torture and confession of Winston.

Nineteen Eighty-Four (1949) is divided into three large sections with an additional short appendix discussing 'Newspeak', a new linguistic space which imposes a more concise and accurate language for Oceania. In section one, Winston Smith, describes the material conditions of his life which include his daily rituals, the censorship he is subjected to, his feelings towards his colleagues, work, women, food, history, reality, truth and especially the regime's ideology and its leader, Big Brother. He also gives minute description of his living place and working place.

The second section introduces an element of hope as Winston and Julia experience the temporary feeling of privacy in the room above the antique shop. By the end of this section they are captured by Oceania's secret services. The third section is even uglier than the first, and exposes the extent of the brutality of Oceania's regime, in this section the protagonist is caught and tortured at the 'Ministry of Love' by O'Brien. Once Winston is estimated to be totally re-educated; he is set free and given a less responsible job at the Ministry of Truth. It is on the last page of this section that Winston expects to die, having first met Julia, who is also psychologically broken. Finally, in the appendix, Newspeak is described as if written at a time far beyond the world of *Nineteen Eighty-Four*. It includes detailed descriptions of how the vocabulary of the new language will be greatly reduced. Newspeak was one of discursive modes of power used by the

government of INGSOC. It aimed at the control the citizen's thoughts through limiting their linguistic space.

The obsessive preoccupation with limiting the linguistic space in order to control the thought*s* runs in parallel with the lack of freedom in every other aspect of life in the society of Oceania. In the imaginary world of '*Nineteen Eighty Four',* Orwell expressed the thought control with his inventions of '*Thought Police', 'Newspeak and doublethink'*, which all contributed to the production, falsification and manipulation of knowledge; thus, enabling the INGSOC government to erase any remains or fragments of the ancestral memory, including history and language. Even their inner thoughts were scrutinized as Winston described in the novel; it was even dangerous for people to allow themselves to think when they were in public or within a range of a telescreen, considering that their facial expression may betray them and they would have committed a 'face crime': 'In any case, to wear an improper expression on your face … was itself a punishable offense. There was even a word for it in Newspeak: facecrime, it was called'. (Orwell,1949, p.79).

The government has control over every aspect in the lives of the citizens of Oceania, including the spatio-temporal elements, considering that their live is scheduled and arranged by the government. The party members had no free time and where never alone, the arranged group activities, such as the 'Ninth Three- Year Plan', the daily 'Two Minutes Hate' at eleven hundred sharp the daily gathering for grouped exercise, the scheduled gathering at the community center, all illustrate the control of the spatio-temporal elements by the government. And any deviance from the schedule imposed was severely sanctioned :

> This was the second times in three weeks that he had missed an evening at the Community Centre: a rash act , since you could be certain that the number of your attendances at the center was carefully checked. In principle a party member had no spare time, and was never alone except in bed. : to do anything that suggested a taste of solitude, even to go for a walk by yourself , was slightly dangerous. There was a word for it ne Newspeak OWNLIFE, meaning individualism and eccentricity (Orwell, 1949, p.104).

Thus, in the Orwellian London the lives and the thoughts of the individuals were under constant scrutiny. The members of the party were not only wearing the same uniforms, but similar facial expressions as well. And the spatio-temporal settings are regulated in such a manner to leave no room for individuality which is considered as a crime of deviance form the imposed structure, and in case such nonconformity is detected the deviant individual would have to cease to exist, and simply dissolve form space. This offense is punishable by being erased from both space and memory.

> In the vast majority of cases there was no trial, no report of the arrest. People simply disappeared always during the night. Your name was removed form the registers, every record of everything you had ever done was wiped out, your one-time existence was denied and forgotten. You were abolished, annihilated: VAPORIZED was the usual word' (Orwell,1949,p24).

In all aspects *Nineteen Eighty Four* is considered as an emblem of the various forms of power abuse. In the Dystopic Orwellian London, the social life is organized, regulated and scheduled, in such a manner so that no room for individuality or independent thinking is left. The linguistic space is controlled with the aim to limit thought and the spatiotemporal activities are regulated to control the social practices. The quotes above illustrate that social practices are dictated by the spatio-temporal arrangements. The social activities are regulated by a fixed schedule, and any deviance from it is punishable. Therefore, the ideology of power, dominance and control could

also be explored from the angle of space and spatiality. From this perspective, it is possible to illustrate that the arrangement of space through the built environment, and the architectural planning controls the social practices, in this context the Built Space becomes an intermediary representation of a dominant ideology, and a discursive mode of the discourse of power abuse.

3.2. The Built Space as the Semiotic Form of the Discourse of Power

The term discourse is usually associated with the written or the verbal form of the language. However, if we reflect on the idea of the contemporary form of discourse in its semiotic dimension, in addition to the insights concerning the Conscious Production of the Built space , it would be possible through the 'Recontextualization' of discourse as a social practice to analyze space in its full dimension. The 'Reonctextualization' of space as a discursive mode of the discourse of power, could be achieved through the three sequences suggested by Van Leeuwen. The horizontal dimension of space is the dimension of action and functionality and it could be explored through a sequence of linguistic actions, and sequence where the linguistic and non linguistic alternate. The vertical dimension which is the symbolic dimension is achieved through the sequence composed of linguistic and/or semiotic actions.

The Built Space is a concrete indicator of spatial arrangements, and its recontextualization as a discourse; explores how the specific spatial arrangements of the built space dictate the social practices. The Built space is far form being neutral or just a static setting. Space, in this context becomes a discourse mode, considering that this form of spatial arrangements in the form of architecture and landmark buildings, illustrate the

human intervention, and the structure of the Built space becomes social objects reflecting social values and intermediary representations of the ideology of power. The conscious spatial arrangements contribute to the organization of systems of relations, and embody how the prevailing ideologies in the society are architectured in space in the form of social and hierarchical organizations. This idea is further highlighted by Henry Lefebvre in *The Production of Space*:

> Lefebvre invites us to make an explicit link between hegemony and the production of space. [...] Processes of producing space (shaped by urban specialists) are potentially hegemonic insofar as they integrate the affective-symbolic sides of everyday life (lived space) into the practical material (perceived) and institutional-ideological (conceived) dimensions of abstract space (Keifer,2008, p.205).

The Lefevrian Schema of 'Trialectic of Space', accentuated the three dimensional characteristic of space, which are the perceived conceived and lived. The first space represents the visible material space, with recognizable man-made landmarks that were placed there by those in control, it also takes into consideration the configuration of the building, the campus, the town. The second space may be understood as the interpretations or ideologies concerning the first space; it is the space of the architects designers and artists, geographers and mappers, who construct a representation of the first space (Stuart 2004). And both the first and the second space form what Keating (2015) has termed as the discourse of the built space. Thus, the analysis of the conscious production of space in *Nineteen Eighty Four*, permits the analysis of the built space as a semiotic mode of the discourse of power , and it would permit to explore the ideology of power through its intermediary representation .

3.3. The Built Space in the Orwellian London of 1984

The critical analysis of space as a discursive mode of the discourse of power involves the analysis of the ideology behind the production of the built space. It calls for the discursive analysis of the built space as a semiotic mode of discourse through the recontextualization of space as a political and a social practice. Space is the material environment that regulates power relations and defines the participants roles, the performance modes of the discourse, therefore, the critical analysis of space contributes to the interpretation of discourse as a social practice and more specifically the discourse of power Van Leeuwen notes: 'Clearly, a critical analysis of power should not ignore the fundamental role of space in enacting social practices' (Van Leewen, 2008,P. 90).

In the dystopian society of *Nineteen Eighty Four (1949)*, George Orwell illustrates the production and manipulation of knowledge were critical to the usurpation of power. And if we tackle the ideology of power from the perspective of space and spatiality, it becomes evident in the novel that the production space, is not only an indicator of social inequalities, but also instrumental in maintaining power and control. The architecture in the Orwellian London serves as intermediary representations of the ideology of power and control followed by the government. The detailed description of his built space and its architecture also serves as indicators of the oppression, as Bernstein notes:

> The negative Utopia described in 1984 is one of the repressions supported by a complex technology in the service of the state. But in Orwell's dehumanized world it is not only the psychic environment that oppresses the individual but the physical environment as well. For the architecture of Orwell's 'future' as a metaphor of a totalitarian repression (Bernstein, 1985, p.26)

In the opening pages of the novel, Orwell describes the filthy and dilapidated setting of the city of London under the rules of INGSOC. The city is described as a 'grimy landscape' (Orwell 1949, P.5) of a post-apocalyptic bombed sites, the habitat is unpleasant with its 'rotten nineteenth-century houses', with their patched windows' (ibid),and 'the sordid colonies of wooden dwelling lick chicken houses'(ibid). The first description of the built space, sets the tone of the novel, and contributes into transmitting a gloomy sensation of despair and oppression. The deserted and colorless cold street are contrasted with the posters of the government: 'no color in anything except the posters that were plastered everywhere. The black moustachio'd face gazed down from every commanding corner… BIG BROTHER IS WATCHING YOU' (ibid). The contrast created by the colored posters positioned in every controlling in the grimy colorless landscape transmits the idea that space is consciously arranged to transmit the ideology of the party.

The ideology of the dominant group is also illustrated in the contrast between the indestructible built space of government apparatus, and the ruined built place of the society. Orwell describes the deteriorated old flats of Victory Mansions where almost everything was falling apart from the ceilings , the walls, the leaking pipes, the leaking roof , and repairs had to be approved of by 'remote committees which were liable to hold up even the mending of a window pane for two years'(Orwell,1949, P.27). The dilapidated states of Victory Mansions contrasts clearly with the imposing and indestructible architecture of the Ministry of Truth, described as 'an enormous pyramidal structure of glittering white concrete, soaring up terrace after terrace, 300 meters into the

air' (Orwell,1949,P.6). The impressive architecture of the pyramidal building triggered a feeling of weakness, and fear within the protagonist as Orwell further describes:

> The Ministry of Truth, with the light no longer shining on them, looked grim as the loopholes of a fortress. His heart quailed before the enormous pyramidal shape. It was too strong, it could not be stormed. A thousand rocket bombs would not batter it down (Orwell,1949, p. 35).

The contrast between the deteriorated architecture of the citizens habitat, and the dominant architecture of the government's apparatus, along with the response of fear triggered by the enormity and strength of the pyramidal building, positions the built space as a the semiotic mode of the discourse of power within the Orwelian London.

The ideology of power in the conscious production of the built space is further highlighted by the description of the imposing architecture of the government's four ministries of Truth, Peace, Love, and Plenty. The four ministries illustrate the organization of the government's apparatus and their architectures overshadows any other built space in the city. Their architecture constitutes the visible recognizable man-made landmarks placed there by those in control, and serves as the representation of ideology. As such it is possible to assume that the discourse of power in the built space of *Nineteen Eighty Four* is represented in the visibly oversized architecture of the government apparatus, which 'dwarfed' the surroundings, and illustrates the dominance of the government of INGSOC through the hierarchical architecture:

> The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four ministries between which the entire apparatus of government was divided (Orwell,1949, p.7)

The Recontextualization of the social practices illustrates how the discourse of power can be realized not just linguistically but also by means of semiotic modes. Therefore, in this context the description of the gigantic, and impressive architecture of the four ministries dominating the grimy landscape, becomes the semiotic mode of the discourse of power in *Nineteen Eighty Four*.

Lefebvre emphasized that production of space is a conscious process, and holds explicit political aspects 'there is a politics of space because space is political'. (Lefevre qtd in Stuart 2004, p.125). This idea is further reinforced by Tuan's hierarchy of space (1977). He argued that any act of building calls for a conscious organization; thus, the planning is a necessity to any architecture. The imposing architecture of the four ministries, which contrast with the grimy landscape of the citizens homes illustrate the power relations in the society. Thus, it is possible to recontextualize the consciously and judiciously designed built space of Nineteen Eighty Four as a semiotic mode of the discourse of power of the government of INGSOC.

Tuan (1977) further emphasized that the final result of this architectural awareness will ultimately have an immense impact not only on the individual's perceptions and feelings towards their own living space, but on the social interactions as well which is illustrated by the protagonist reaction to the indestructible pyramidal building of the Ministry of Truth 'His heart quailed before the enormous pyramidal shape.' (Orwell,1949,p.35). The conscious arrangement of space draws attention to the social hierarchy of space, constantly reminding man of where he stands in society, which is also highlighted in Orwell's description of the imposing architecture of the four

ministries that dominated in size the rest of the scenery 'So completely did they dwarf the surrounding architecture' (Orwell,1949,p.35).

The built space illustrate the human intervention in the ideological representation of space in the form of architecture, buildings, and structures. Therefore, it is possible to assume, that the built space presented in the imposing architecture of the four ministries illustrate the conscious production of space in the Orwellian London and transmit the discourse of power and dominance through the semiotic mode of the architecture of the four ministries.

3.4. Architecture as a Substitute for Historical Books

Orwell expressed the thought control with his creation of 'Thought Police', 'Newspeak and doublethink', which all contributed to the production, falsification and manipulation of knowledge, thus enabling the INGSOC government to erase any remains or fragments of the ancestral memory including history and language, and all history becomes in Orwell's words: 'a palimpsest, scraped clean and re-inscribed exactly as often as was necessary (Orwell,1949, p.51).This ideology of controlling thoughts through the falsification of history is also applied on the Built Space. The government of the Orwellian London altered anything that might serve the remembrance of the, including architecture, with the aim to prohibit any historical knowledge from books, as well as architecture. The landmark buildings were attributed to the government of INGSCO, and churches were transformed into war museum for propaganda, or left as ruins with no possibility of knowing their history.

It was always difficult to determine that age of a London Building. Anything large and impressive, if it was reasonably new in appearance , was automatically claimed as having been built since the revolution, while anything that was obviously of earlier date was ascribed to some dim period called the Middle Ages. The centuries of capitalism were held to have produced nothing of any value. One could not learn history from architecture any more than one could learn it from books. Status, inscriptions, memorial stones, the names of streets- anything that might throw light upon the past had been systematically altered' (Orwell,1949, p.124)

Architecture as a discourse is highlighted in the above mentioned quote which presents architecture a substitute of historical books. As such the built space is not only a discourse of social practice but also a historical tool that could be interpreted to understand the past. The Government of 1984 was fully aware of the power of architecture in teaching, as such , just as the control of language and the social practices; the control of architecture is considered as a device of power, and it had to be controlled in order to be used as a tool of oppression as Tuan notes: 'Architecture teaches. A planned city, a monument, or even a simple dwelling can be a symbol of the cosmos .In the absence of books and formal instruction, architecture is a key to comprehending reality' (Tuan,1977, p.102)

The manipulation of architecture contributes into controlling the thoughts and the memories of the protagonist, who attempts in vein to remember the past through architecture. He tries to recall the old setting of London unsuccessfully because nothing was left from the architecture of the past that might inform on the pervious living condition prior to the control of INGSC:

He tried to squeeze out some childhood memory that should tell him wether London has always been quiet like this… sordid colonies of wooden dwelling lick chicken houses .. But it was no use, he could not remember nothing remained of his childhood memories (Orwell, 1949, p.6)

This control of the past through the control of architecture demonstrates another instance of the Ideology of power abuse in 1984. The discourse of power is discursively transmitted through the control of the built space. The conscious alteration of the historical buildings and the conscious production of the imposing landmark buildings illustrate that the control of the architecture equate the control of history. No architecture prior to the revolution was left as 'The centuries of capitalism were held to have produced nothing of any value' and 'Anything large and impressive was automatically claimed as having been built since the revolution'(Orwell, 1949, P.124). The Government of 1984 was fully aware of the power of architecture in teaching, as such controlling the architecture contributes into preventing understanding the past 'One could not learn history from architecture any more than one could learn it from books. (Orwell, 1949 p.124). The control of architecture contributes into controlling the individual's memory of the past, as such the built space becomes a valuable tool for controlling the collective memory of the past; thus, architecture becomes a discursive mode of the discourse of power. In this context the built space in the form of its architecture in 1984 constitute a semiotic mode of the discourse of power.

3.5. Space as the Intermediary Representation of the Ideology of Power.

The important function of ideologies is coined with the legitimation of dominance (Van Djik, 2001). This domination becomes at the core of the critical analysis of the discourse, considering that this domination illustrates power abuse. Analyzing the discursive forms of dominations and its reproduction as a social practice would require

exploring the ways power relations are presented in space in order to explore the forms of power and dominance. The analysis of the conscious production of space in 1984, allows to explore the discursive reproduction of power abuse through the in group-out group polarization (Van Djik, 2001), and the reproduction of social inequality illustrated through the segregation of space. Investigating space in *Nineteen Eighty Four*(1949) as an intermediary representation of the discursive discourse of power abuse illustrates the distinction in the social strata, especially in the description of the living environment of the Outer Party agents that clearly contrasts with the style of living of the elite of the Inner Party which indicates that the control of society and space is performed hierarchically.

Approaching the discourse of power through space also involves exploring what Keating (2015) has termed as the landscapes of urban activity in *Nineteen Eighty Four*. Keating (2015) asserts that space is a tool of expression, and considering that space is omnipresent in our daily interactions, and communication, it is a pervasive element in discourse. On the social level, space is used as an element of social analysis, because it indicates social practices in relation to spatial arrangements.

The ideology of power on both the micro and the macro levels is illustrated in the novel through the control of the living space of the protagonist. Van Djik (2001) argues that 'the discursive reproduction of power abuse' involves the strategy of the 'ingroup-outgroup polarization' and the reproduction of social inequality. On the Micro level, Ideologies are described in term of social practices and social interaction, and the process of groupness is essentially linked to the identification with a group. Ideologies on the

Micro level dictates norms of interactions, and cooperation among the members of the in-group, as well as the interaction with the members of the outer-group, emphasizing the social polarization.

In the fictional society created in 1984, the social relations of the members of the 'Outer party' are influenced by the ideology of 'groupness' and the separation of space. In the Orwellian London, the social practices are dictated by the spatial partition, and this partition is performed both horizontally and vertically. The outerparty members are grouped together and isolated from other segments of the society, and the architecture contributes to the isolation of its inhabitants; by assigning each individual to a particular place. The party members are both socially, and spatially separated from the state and society; they were unaware of other groups' activities. They remained partitioned, each sequestered into their own enclosed space; and each is performing a specific function, and no member was able to see the totality of the system. Thus, all facets of humanity are monitored and disciplined and this control of society illustrates the horizontal partition of space.

In the novel the partition of space is also performed hierarchically. The discursive reproduction of power abuse through the ingroup- out group polarization could be illustrated through the social inequality in the built space which illustrate the contrast between the living conditions of the 'Outer Party' and the 'Inner Party'. It is customary to define the social power of groups in terms of their control over specific material resources (Van Djik, 2008). In *Nineteen Eighty Four,* the social power of the Inner party over the Outer Party is illustrated in their control of the built space and the spatial

arrangements. The contrast in the production of space of the two groups, could be considered an intermediary representation of the ideology of power on the macro level, and the description of the built space positions the 'Inner party' as the dominant group.

3.6. Spatial Arrangements as the Discourse of Social Distinction

The Ideology of power on the macro level could be illustrated in the powerful and dominant architecture of the government as previously discussed in this chapter, and it could also be illustrated through the conscious production of space to indicates the social strata in the Orwellian London, through comparing the space of the 'Inner Party' and the space of the 'Outer Party'. The Built space of the Outer party is introduced in the first chapter. The description of the dilapidated structure of Victory Mansions as old flats falling into pieces, description of the ill-functioning everywhere: 'The hallway smelt of boiled cabbages and old rag mats…Winston made it for the stairs. It was no use trying the lift. Even at the best times it was seldom working, and at present the electric current was cut off during daylight hours (Orwell,1949, p.5). Orwell further describes the setting of the room with an emphasis on the telescreen: 'The telescreen received and transmitted simultaneously. Any sound that Winston made above the level of a very low whisper, would be picked up by it , moreover, so long as he remained within the field of vision which the metal plaque commanded, he could be seen as well as heard' (ibid). In his apartment Winston was fully aware of the constant scrutiny of telescreen; yet, he managed to find a small corner that dodged the constant surveillance :

> For some reason the telescreen in the living-room was in an unusual position.
> Instead of being of being placed, as was normal, in the end wall, where it could

command the whole room ...it was opposite the window. To one side of it was a shallow alcove in which Winston was now sitting (…). By sitting in the alcove and keeping well back, Winston was able to remain outside the range of the telescreen(…) It was partly the unusual geography of the room that had suggested to him the thing he was about to do (Orwell, 1949, p.8)

Late in the novel we are introduced to the built space of the inner party through Obrien's apartment. Obrien's place demonstrate a vibrant contrast with the appalling living conditions of the 'Outer Party' in Victory Mansions and the constant surveillance of the telescreens. The elite of the 'Inner Party' lived in huge blocks of spacious flats, softly carpeted passageways with their cream papered walls and white wainscoting were exquisitely clean.

> The room they were standing in was long shaped and softly lit. The telesreen was dimmed to a low murmur ; the richness of the dark-blue carpet gave one the impression of treading on velvet… the huge atmosphere of the huge block of flats , the richness and the spaciousness of everything was intimidating…all exquisitely clean that too was intimidating Winston could not remember ever to have seen a passageway whose walls were not grimy from the contact of human bodies (Orwell, 1949, p. 212-213)

In Obrien's office it was needless to find a hiding alcove from the telescreen , as he simply turned it off , he explains that it is one of the numerous privileges enjoyed by of the Inner party members. The contrast between the architecture and the settings of outer party and the inner party habitat, also serves to transmit the different positions in the hierarchical society. This contrast between the two spaces emphasizes that the abstract notion of ideology of power could use space as an intermediary representation.

The Dystopic view of the ideology of power which is often related to the inequalities of power , usually embodied in a dominant group 'the elite' and the unequal

redistribution of wealth and resources,(Van Dijk, 2003), which is illustrated from the contrast in the spatial arrangement of the two parties, and the privileged control of the telescreens   illustrate that the 'Inner party' controls the redistribution of wealth and controls the access.

Ideologies are represented in forms of conventional categories that underlines the social beliefs of a group and emphasize the social polarization of 'US' versus 'Them'. These conventional categories involves the idea of access and eligibility of the discourse the 'What' 'Why' and 'Who' (Van Dijk, 2003).

In the case of *Nineteen Eighty Four*the 'Where' or more specifically, the control of space illustrates the eligibility of the 'Inner Party' to the luxurious space, and the access to the device of constant surveillance. In opposition with the space of the 'Outer Party', which is presented as a dilapidated space under constant scrutiny of the telescreen. This polarization of the spatial arrangements, contribute to the organization of ideology in the 'Schema-Like representation'. That is to say the intermediary representation of ideology in relation to the production and conception of   space, could be highlighted by the contrast in the intimidating space of the dominant group and the space of the dominated group, and this power is achieved through the control of space by transforming it into a space of surveillance with the telescreens.

Considering that Ideology is a form of social cognition, thus an abstract notion , there may be a gap between ideologies on one hand and how discourse is produced and how it is received .As an abstract notion Ideology requires 'intermediary representations'

between ideology and discourse (Van Djik, 2001). As such we may assume that the abstract ideology of power could use space as an intermediary representation. The contrast between the space of the Inner party and the outer party illustrates the social distinctions between the two groups. The control of the telescreen also illustrate the ideology of dominance, in Victory Mansion; it is unconceivable to escape the constant monitoring while in Obrien's office it could be unplugged and stop the scrutiny . The contrast between the two spaces illustrates the ideology of dominance and illustrate that the dominant group is in control of space; thus, the control of space becomes an intermediary representation of the abstract notion of the ideology of power.

3.7. The Panopticon Architecture as the Semiotic Mode of the Discourse of Power

The psychological, cultural, or political features attributed to a given space, all contribute in determining the form of the social interaction occurring in that space. It dictates how the interaction is conducted; it also influences the choice of communication genre, style, and behaviors. The conscious production of space, and the spatial arrangements establish particular relations to equate the discourse of power: 'space is functionalized and hierarchized for the purpose of an institutional order (Van Leeuwen, 2008, p.97).

The conscious production of space is embodied in the skillfully designed and architecture built space, which serves to maintain control and impose domination. Accordingly space becomes is a discursive mode of discourse of power. The Ideology of power on the macro level, takes intermediary representations to illustrate the dominance

of one group over the other. And, both on the micro and the macro levels, the ideological groups have recourse to Ideological Institutions, which contributes into spreading ideologies (Van Djik, 2001).

The dominance of one group over the other, is illustrated in the novel through the complete dominance of space dominance by the government, and transforming it into a space of surveillance. The Ideology of power and control in *Nighteen Eighty Four (1949),* is illustrated through the practice of the manipulation of space. The discourse of power is discursively constructed in a symbolic form that concretely reflects the ideology of power and dominance. The arrangement of the built space in the novel, contributes into the control of the public mind.

Exploring the ideology of power, through its intermediary representation which is space, consist of the analysis of the social practices and power relations within a society through space. It involves the understanding of spatiality, which is the arrangement of people and objects in space. Spatiality and space become indicators of a cultural, social as well as a political arrangements.

The spatial organization of a society, that is to say the organization of its people, its objects and more precisely its architecture is fundamental to understanding discourse: 'Clearly, a critical analysis of power should not ignore the fundamental role of space in enacting social practices' (Van Leeuwen, 2008, p.90). The analysis of the conscious production of space in *Nineteen Eighty Four (1949),* as the discursive mode of discourse are concerned , calls for the recontextualization of social practices, and the substitution of the architecture in 1984 for its semiotic element 'The most fundamental

transformation is the substitution of elements of the actual social practice with semiotic elements. As soon as this happens, new meanings are added, though in some cases more drastically than in others' (Van Leeuwen, 2008, p.17).

The ideological features of the production of space, and its contribution into ordering and structuring the social life are traced back the genesis of the prison to the measures adopted in the seventeenth century to contain and control and prevent the spreading of the plague. The measures adopted involved a strict spatial partition and the division of the town into distinct quarters, and each quarter was placed under a strict and constant surveillance. (Foucault, 1977). The inspection functions continuously, considering that the gaze is wide wide-awake all over the place. The individuals are confined in specific places, where the role of each individual is clearly specified, which leave no room for movements, or interaction, thus no risks of contagion or rebellion. The space is strictly designed to be stable, standardized and immovable in order to facilitate the monitoring of the inhabitants, in Foucault's terms:

> It is a segmented, immobile, frozen space. Each individual is fixed in his place. And if he moves, he does so at the risk of his life, contagion or punishment[…]This enclosed segmented space , observed at every point, in which all individuals are inserted in a fixed place, in which the slightest movement are supervised , in which all events are recorded …all this constitute a compact model of disciplinary mechanism (Foucault, 1977,pp. 195-196).

Foucault (1977) reflects on how the built space is arranged to become a dense disciplinary mechanism, through the meticulous division of space. The Foucauldian measures of discipline, and the cautious design of the space of surveillance; also illustrates how the spatial arrangements could be considered as a semiotic mode of the discourse of power. The main feature of these spatial arrangement, is the constant

surveillance, 'the individuals are placed in fixed places 'observed at every point' which is similar to the spatial arrangements of *Nineteen Eighty Four (1949).* Therefore, we may suppose that the conscious production of space in the novel was not a mere coincidence, but instead it has been designed by the government of INGSOC to keep a firm control over the individuals through the constant surveillance.

The conscious and meticulous production of space, maintains the citizens under the government close watch. It illustrates the ideology of power and the dominance of one group over the other. And the arrangement of space for a perfect surveillance illustrates how space becomes a discursive mode of the discourse of power. The spatial arrangements for a perfect surveillance, is further illustrated by the architecture of the Panopticon, which is described as an effective mechanism of power without any physical instrument other than architecture and most importantly it acts directly on the individual as it gives 'power of mind over mind'(Foucault, 1977). In this context, Panopticism becomes a semiotic form of the discourse of power and the intermediary representation of the ideology of power abuse.

3.7.1. Panopticism as the Architecture of Surveillance In 1984

The Panopticon architecture is designed to create a space of surveillance where individuals are constantly scrutinized, this architecture is the perfect illustration of a solid model of disciplinary mechanism, demonstrating the way of exercising power over men. This built space is conceived based on two central concepts, which are partitioning and scrutinizing. This particular use of space and the carful spatial arrangements through the distribution of bodies into specific places results in a powerful space of surveillance and

control. This from of architecture, could be illustrated in the novel with Orwell's description of the architectural design of the macroscopic space of the protagonist, with Big Brother's posters symbolically serving as a supervising tower to be seen from each and every angle, and the constant scrutiny of the telescreens.

The architecture of the Panopticon consists of an annular building at the periphery and a tower at the center. The annular building is divided into cells, with two windows one on the inside which exposes the cell to the tower in the center and one from the outside which allows the light to cross the cell from one end to the other. Subsequently, the full lighting and the position of the supervisor in the tower would permit to capture every single movement of the inmates. Each individual is confined in his cell, and the side walls prevent any contact with his neighbors. Each individual is seen by the supervisor in the tower, without being able to see in return: 'He is seen, but he does not see; he is the object of information, never a subject in communication. The arrangement of his room, opposite the central tower, imposes on him an axial visibility…and visibility is a guarantee of order.'(Foucault, 1977, p.197).The Description of the Panopticon echoes Orwell's description of the telescreens, and the effect of the constant scrutiny. In the following quote we distinguish some similarities of the Foucauldian description of the Panopticon architecture:

> So long as he remained within the field of vision which the metal plaque commanded, he could be see as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, The Though Police plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live- did live, from habit that became instinct- in the assumption that every sound you made was overheard, and except in darkness, every movement scrutinized.

Winston Kept his back turned to the telescreen. It was safer, though, as he well knew, even back can be revealing (Orwell, 1949, p.5).

Orwell goes even further and explains that even when Winston had his back turned to the 'Telescreen' he had to be careful because 'even a back can be revealing'(ibid), which emphasizes the idea that every single little movement was monitored, and the citizens were expected to behave and conduct themselves according to the norms set by the government of INGSOC, and heretic thought or movement was deemed to be a form of deviance and punishable by annihilation or '*VAPORIZED*' (Orwell, 1949, p.24) was the exact term used by Orwell.

The architecture of the Panopticon maintains the perfect order, either in a prison, an asylum, at work or even school. This architecture abolishes any form of collectivity and supplant it by the partition of the individuals and the distribution of bodies in space. The major effect of the Panopticon induces the idea that you are being constantly scrutinized even if you are not, thus this architectural apparatus will sustain the power relation, as the inmate will never be able to tell whether he is being watched or not. Consequently the inmate will constantly live in the fear of being watched and thus will maintain the discipline imposed on him (Foucault,1977). Similarly to the Panopticon, it appears that the architecture in the Orwellian London has been designed to provide a powerful model of disciplinary mechanism. Through a clear distribution of the bodies, the citizens were partitioned and separated in order to enable a constant surveillance of their actions and thoughts, also to prevent any form of deviance that might cause a rebellion. This architecture of surveillance; holds a resonance of a gigantic prison. Early in the novel we are introduced with this atmosphere of surveillance and scrutiny at the

'Victory Mansions' with the gigantic poster watching him from every 'commanding corner' (Orwell,1949, p.5), as a constant reminder that you were under constant observation: '…On each landing…the poster with the enormous face gazed from the wall. It was one of those pictures which are contrived that the eyes follow you about when you move. BIG BROTHER IS WATCHING YOU, the caption beneath it ran' (ibid)

The atmosphere of surveillance is omnipresent in all the different spaces of the protagonist within Oceania. In the protagonist's flat, Orwell again depicts the atmosphere of scrutiny by introducing the 'Telescreen', a rectangular metal plaque which covered part of the surface of the wall, an instrument which served as a continuous tool of surveillance. Outside in the street the police patrol snooped into people's windows leaving them no privacy. In the fourth chapter we are introduced to his work place. A hall with fifty workers, and each was confined in a small cubicle where everything was within arm's reach including the 'Telescreen'. Each worker was involved in a task of his own, with no communication allowed, and that hall of fifty workers formed just a single cell of the department of records, which was itself a single branch of the Ministry of Truth (Orwell 1949). The separation, the partition as well as the careful positioning of bodies within the macroscopic space of the protagonist of the novel, are all indicators of the conscious, and the political production of space with the clear goal to maintain control and power over the individual's actions and thoughts. Subsequently, we may conclude that the space of the Orwellian London has been consciously produced by the government of INGSOC as a Panopticon. And this disciplinary architecture illustrates

how space could be the semiotic mode of the discourse, as well as the discursive mode of the discourse of power.

3.7.2. Panopticism as a Laboratory of Power in 1984

The Panopticon is also described as a space of exclusion, such as psychiatric asylum or penitentiaries. These spaces serve to contain the individuals considered to be deviant by the society's norms, and dispose of techniques and mechanisms, to supervise, to correct, and even to alter 'the abnormal' thoughts (Foucault 1977). As such, the architecture of Panopticism is not only attributed to the mechanism of surveillance; it is also attributed to the institutions used to control, shape or rehabilitate the behaviors considered to be deviant.

In the novel, the protagonist commits a transgressivity on the homogenous space creates a heterotopic place (Foucault, 1986). This act of results in a counter- site that contrasted the other spaces in the Orwellian London. The most significant feature of heterotpic place is that it had no apparatus of surveillance, and this particularity provided a sphere of intimacy that contrasted with the rules, and regulations imposed by the government. '…utterly alone, utterly secure, with no body watching you, no voice pursuing you (Orwell,1949, p.122).It has also welcomed the protagonist in time of crisis, and it created a space of illusionary safety. In this heterotopic space the protagonist was conscious that he was committing a transgression on the homogenous space as he described his act of renting the room as being madness 'conscious gratuitous suicidal folly'(Orwell,1949, p.173). Both Winston and Julia were fully aware that this counter-

site will not evade Big Brother's watch: 'Both of them knew- in a way, it was never out of their minds that what was now happening could not last long. There were times when the fact of impending death seemed as palpable as the bed they lay on…In reality there was no escape' (Orwell 1949, p.190). In deed towards the end of the novel both Winston and Julia are arrested in their secret place by the Though Police who have been scrutinizing them from a hidden telescreen placed behind the pictures above the fire place.

Following their arrest they are both sent back to the Panopticon space to correct their deviant behaviours. They both land in a space, ironically called the ministry of love 'The place where there is no darkness' (Orwell,1949, p. 130).The final destination of Winston's journey; brings him back to the Panopticon space of the ministry of love, which served as a laboratory of power used to alter and reform the deviant behavior. The third section is even uglier than the first, and exposes the extent of the brutality of Oceania's regime. By the end of the novel the protagonist is fully and completely psychologically broken and by the norm of the government of INGSOC he was considered to be rehabilitated.

Foucault argued that apart from being the perfect mechanism of surveillance. The Panopticon was some sort of a laboratory of power; which could be used to train or correct individuals or even to conduct experiments and monitor how the individual's behaviors could be reformed. With its mechanism of observation Panopticism has the ability to penetrate into men's behaviour as well as into his mind as Foucault puts it:

> Panopticon was also a laboratory; it could be used as a machine to carry out experiment, to alter behavior, to train individuals. To experiment with medicines

and monitor their effects. To try out different punishments on prisoners, according to their crimes and character and to seek the most effective ones (Foucault, 1977,p.199).

This laboratory of power is further illustrated in the novel, through the ministry of love. This institution is used by the government of INGSOC, as a laboratory of power which served to alter the deviant behaviour. The rehabilitation process was divided into three phases. In the initial phase, the prisoners are interrogated, tortured until they gradually worn down, and starts weeping with penitence; in the second phase, pain was less frequent and it focused mainly on humiliation, and the destruction of his power of reasoning and the third phase occurred in room 101.O'Brien explains to Winston that no individual brought to the ministry of love could resist the government of INGSOC: 'No one whom we bring to this place ever stands out against us. Everyone is washed clean' (Orwell,1949,p.322)

In this place, Winston lands in a small cell with four telescreens, one on each wall, which he referred to as 'the place with no darkness' (Orwell,1949, Pp. 290) , because the lights were constantly on to enable the constant surveillance of the prisoner. Winston is described sitting still on a narrow bench with his hands crossed on his knees, and avoiding any unexpected movement out of fear to be yelled from the telescreens. In the second cell, Winston was lying on what seemed to be a camp bed except that it was higher off the ground, under dazzling lights, and he was fixed down to the bed so that he could not move. O'Brien was standing on his side and on the other side stood a man in a white coat with a syringe, the room was also filled with a heavy piece of apparatus.

The description of the room makes it appear like a laboratory of power. O'Brien explains to Winston that he will never escape from the Party, and that he will never be again capable of ordinary, human feelings, as everything will be dead inside him; he will not be capable of love, friendship, laughter, curiosity or courage, and that he will be squeezed, empty and then he will be filled again by the Government of INGSCO. He also explained that anyone who is brought to this place will be washed clean and will never be able to stand against the party. This laboratory of power served to treat the deviant human nature, which is often considered to be a threat to the hegemonic regimes. The description of the purpose of this space given by O'Brien positions the ministry of love as a space of power, and further emphasized space as a discursive mode of the discourse of power.

The final stage of the rehabilitation process occurred in room 101. Orwell describes the reaction of one of the prisoners, as he heard the officer mention room 101; while pointing at him, in order to illustrate that the simple fact of mentioning that space was sufficient to trigger frantic and hysterical reactions:

> Comrade! Officer! He cried. You don't have to take me to that place! Haven't I told you everything already? What else is it you want to know? There's nothing to confess, nothing! Just tell me what it is and I'll confess straight off. Write it down and I'll sign it- anything! Not room 101! (Orwell,1949, p. 298).

In this final phase, each and every individual was confronted with his biggest fear O'Brien explained that the worst thing is in room 101 and the worst thing is a subjective matter that would vary from one individual to another, for some people the worst thing would be to be buried alive, for others it would be death by fire or by drowning (Orwell, 1949). Thus, it would be possible to deduce that Panopticism with its mechanism of

constant scrutiny, and observation enables the government to construct a detailed record with the fear of each individual and to use it in due course. In Winston's case, it was the phobia of rats, which was referred to in the second section of the novel. And indeed in room 101, he was confronted with this fear which killed his last act of resistance, epitomized in his love for Julia as he ended by asking his torturer to do it to her and not him: 'Do it to Julia !, Do it to Julia ! Not to me ! Julia!, I don't care what you do to her. Tear her face off, strip her to the bones. Not me ! Julia not me'(Orwell,1949, P. 362). Being confronted with his biggest fear, took away the final remains of power, of arguing, and reasoning and finally led Winston to abdicate to the Government of INGSOC and accept that 'two plus two equals five' (Orwell,1949,p 367). Thus, it appears clearly that the ministry of love, was also designed as a laboratory of power, which served to rehabilitate the protagonist. And the final destination of the Protagonist was in the Room 101 were all the knowledge gathered by the Panopticon through observation was used against the observed subjects to destroy them psychologically.

Henceforth, in the light of the Foucauldian description of Panopticism, and in addition to the description of the macroscopic space of Winston , which includes victory mansion and the his cubicle in the ministry of truth we may confirm the hypothesis that the space of the Orwellian London, has been consciously conceived as a Panopticon. The architectural design of Panopticism, focuses on the carful distribution of the bodies and the constant scrutiny which escorts perfectly the mechanism of surveillance. The government of INGSOC maintained a solid grip over its citizens; both physically, and psychologically. The citizens were perfectly governed through the control of the spatial, and temporal element of their lives which left no rooms for deviance; consequently it

seems obvious that the design of the macroscopic space in the Orwellian London of *Nineteen Eighty Four* was inspired by the Panopticon architecture, which facilitate control of its citizens by means of the constant and continuous surveillance. As a result of this Panopticon design Winston was fully aware of being constantly scrutinized and this awareness of being continuously gazed at, resulted in a conditioned behavior, which was in itself, the ultimate goal of the state of surveillance. The constant scrutiny of the individuals in space aimed at the control of the inner thoughts of its citizens, and ultimately the suppression of any deviant thoughts and eventually rebellious behavior, the following quote from the novel illustrate the importance of controlling the individual's state of mind in the Panopticon of Oceania:

> He knew it was useless, whether he wrote down with big brother or whether he refrained from writing it, it made no difference…The Thought police would get him just the same, He had committed, even if had never set a pen to paper- the essential crime that contained all others in itself. Thoughtcrime, they called it, Thoughtcrime was not thing that could be concealed forever. You might dodge successfully for a while, even for years, but sooner or later they were bound to get you (Orwell,1949,p.24)

Accordingly, we may also conclude that the control of the space of the protagonist in *Nineteen Eighty Four (1949)*, was also a valuable tool in the apparatus of the government. Considering that the space which was meticulously designed by the government in order to maintain a constant scrutiny over its inhabitant, also contributed in altering the inner thoughts of the individuals, out of fear of committing the biggest crime of all which was the *'THOUGHCRIME'*. The citizens of Oceania were fully aware of being constantly watched, which resulted in a disciplined society. Thus, we may infer that the space designed in the Orwellian London has resulted in a conditioned response,

and a new behavior shaping. The protagonist abide by the government rules, because he knew that he was under constant scrutiny.It is possible to conclude at this point that Panopticism, either represented in the space of surveillance under Big Brother's Watch, or as the rehabilitation lab of room 101, illustrates the conscious production of space as the semiotic mode of the ideology and the discourse of power within Nineteen Eighty Four.

4. Conlusion

The third chapter of this dissertation illustrates the discursive analysis of the discourse of power, through the production of space in the dystopian literary sub genera. The critical analysis of space in the corpus selected is conducted by means of a transcdisiplinary dialogue that highlights the feature of legibility attributed to space and creates a code allowing transmission between the discipline of critical discourse analysis and the insights of scholars in relation to the discourse of power and the discourse of space.

In the first part of this chapter the spatial settings of George Orwell's novel *Nineteen Eighty Four* have been explored, in order to illustrate the feature of legibility of space in the dystopian fiction. The Built Space in 1984 is consciously produced as a space of surveillance, where, the individuals are under the constant scrutiny of 'Big Brother', and no room for individuality or privacy is allowed in the Orwellian London. This firm grip of the government of INGSOC over space illustrate how the built space constitute a tool for positioning the ideology of power. The built space of 1984, also

illustrate the social polarization, and social inequalities architecured in space. It highlights the contrast between the space of the Inner party members and the outer party member , and illustrates the ideology of the dominant group and their access and control of the spatial arrangement, which positions the space in the novel as the discursive mode of the discourse of power abuse. The space of the Orwellian London is designed as a disciplinary state based on surveillance. It illustrates the features of Panoticism as a strong mechanism for the apparatus of power. Subsequently, the space designed in this dystopian fiction becomes the intermediary representation of the ideology of power and the semiotic mode of the discourse of power.

Chapter Four: A discursive Analysis of Space as the Semiotic mode of the Discourse of power in *A Brave New World*

1. Introduction

2. The Theme of Power and Control in A Brave New World

3. The Chemical and Behavioral Conditioning in Brave New World

4. The Built Space as the Semiotic Form of the Discourse of Power in Brave New World

5.The Recontextualization of Discourse of Space as Social Practices

5.1. Recontextualizing The Practices in The Fertilizing Room

5.2. Recontextualizing The Practice of the Social Predistination

5.3. Recontextualizing The Practice in The Neo-Pavlovian Conditioning Rooms

6. The Behavioral and The Cognitive Conditioning for a 'Culture Industry'

6.1. Recontextualizing The Practice of the Hypnopaedic Lessons of Consumerism

7. Panopticism as a Laboratory of Power in Brave New World

1. Introduction

The findings concerning the ideological and conscious production of space will be further analyzed in the second corpus selected for this research. The following chapter aims at exploring space as an intermediary representation of the ideology of power. Therefore, a discursive mode of the discourse of power abuse. The discursive analysis involves the analysis of the representation of the architecture in the corpus selected, as well as the recontextualization of the social practice dictated by the spatial arrangement in order to illustrate that the space is consciously produced as the architecture of dominance. In this context, the built space becomes the discursive mode of the discourse of power.

The second corpus is a critic of consumerism, incited by Huxley's worries of the possible horrifying outcomes of the industrial revolution, and the technological advancement that promoted mass production at its most extreme form. The setting of the novel is a futuristic, mechanized London, where material comfort and physical pleasure are the only concerns. Every aspect of the human life is industrialized, and controlled by the elite group of the World State. From the major recurring themes in the dystopian fiction (Ferris, 2008), we could see clearly the ideology of power and control employed by the government of the dystopian virtual societies. Each one of the five themes mentioned illustrate the control over certain aspects of life. In *Nineteen Eighty Four,* the control is performed through the close surveillance and scrutiny, as well as torturing the rebellious minds when necessary, with the aim of maintaining order. However, In Brave New World, the control is less coercive and more subtle. It is performed through mass

regulation, and the suppressing of humanity in order to maintain stability. This ideology is made apparent through the spaces created in the novel. These architectural institutions serve as intermediary representations of the controller's ideology, and position space a discursive mode of the discourse power.

2. The Theme of Power and Control in *Brave New World*

The setting of the novel is introduced as the beginning of a new era marked by the T-Model of the chain production popularized by Henry Ford. In Brave New World (1932), Huxley constructs a futuristic dystopian world, around six hundred years "After Ford" and all the crosses were transformed into a 'T' as Fordism became the new religion and the state's motto is 'Community. Identity. Stability' (Huxley 1932). The society appears to be a utopia of political, economic and social stability; as Margaret Atwood asserts in the introduction of *Brave New World*: "its inhabitants are beautiful, secure, and free from diseases and worries' (Atwood, 2007, p.10). This version of London does not seem as alarming, and creepy as Orwell's 1984, which is permanently at war, and the subjects are kept under constant fear and tension. In Huxley New World the war has been eliminated, and the sole purpose of the ruler is to maintain the stability of the modern world.

However, it is apparent from the first pages that the cheerfulness surrounding the technology, planning, and conditioning covers an obscure reality, which is the sacrifice of humanity to satisfy the demands of the community and maintain stability. The World Controllers came to the awareness that a modern industrial civilization depends on consumerism, and hedonism. They have realized that passion and feelings might put this

stability at risk, as such human features are a threat to this dystopic modern world. Consequently, the controllers adopted hegemonic practices that stripped the Brave New Worlders form any strong human emotions deemed uncontrollable.

The conformity in this modern world is achieved through engineered reproduction, which abolished the family ties, and any sense of belonging. The constant surveillance as a mechanism of control, is supplanted by the hypnotic instruction and conditioning. The Brave New Worlders are programmed for constant consumerism, and mandatory promiscuity, by means of conditioning, and 'Soma' the licensed drug of happiness. As such, the Controllers insured that the citizens treasured their subjection and never dreamt of a revolution. The society is organized in a pre-determined cast system ranging form the thinking elite of 'the alpha plus' to the labor class of the 'Gammas'.

The novel is divided into three parts, the first part introduces the futuristic London under Fordism, and the character of Bernard Marx, an 'Alpha-Plus' psychologist, who appears to be discontented in this materialistic world, ruled by consumerism and hedonism. The second part introduces the Savage reservation, and the character of John, who is the real main character. The third part is about John the savage, who is an outcast of both worlds created in the novel, the futuristic London as well as the Savage reservation. John truly challenges the brave new world by claiming his right to be an individual. The novel ends with the triumph of the World state in suppressing individuality destroyed by chemicals used to suppress human characteristics, and the behavioral and subconscious conditioning induced by Hypnopaedia. The battle for individuality and freedom ends with defeat in *Brave New World*. However, in *Brave New*

World Revisited (1958), Huxley emphasizes the necessity of resisting by keeping the individual's mind awake and resisting the power of tyranny.

The forms of power and control in the dystopian society created by Huxley; differs from the Orwellian London, and it can be explored from the fourth theme suggested by Ferris which is the ideology of mass regulation through the suppression of humanity for the sake of stability (Ferris, 2008). If we take into consideration the unstable and uncontrollable emotional side of humanity, which involves the feelings, the needs and the desires, then humanity stands as a threat to the stability of the hegemonic regimes, and subsequently has to be crushed. In his novel Huxley takes this theme to the extreme, and creates a dehumanized society where the individuals are emotionless: 'No pains have been spared to make your lives emotionally easy to preserve you, so far as that is possible, from having emotions at all' (Huxley, 1932, p.32), and it is done for the sole purpose to maintain 'stability said the Controller, stability. No civilization without social stability. No social stability without individual stability' (Huxley,1932, p.31)

The state's moto in Brave New World is 'Community Identity and Stability' (Huxley 1932), and it reflects perfectly the homogenously designed society, in order to ensure the organization, to maintain the equilibrium, and ultimately smooth the control. For the purpose of stability, boundaries have been pushed to the extreme, to where humans are genetically engineered. Machines and techniques are used for the production and conditioning of embryos. The process begins with the eggs fertilized by scientists, and multiplied ninety-six times, following which; they are grown and monitored in embryos tubes. In the final phase of the humans engineering, the embryos are sent to the Predistinators, who establish the future function of each embryo in the society through

the cast system, that creates and segments the citizens alphabetically. In this process of humans' creation, no room for individuality is left, the genetically engineered citizens are labeled, and given a specific identity to be part of the community and serve the stability of the civilization and economy.

In the third chapter, we encounter 'his Fordship' Mustapha Mond, one of the only ten World Controllers. Mond understands this brave new world, as well as the old world prior to Fordism, and endeavors to lecture the students on the Ideology of the world state. He first reminds the students of the situation of the primitive life in the pre-modern. Mond's discourse informs the students on the birth of the World State, following the 'Nine Years' War', that destroyed the world with chemicals bombs and poisoned water supplies, followed by the great economic collapse. The only possible way to the world's salvation was in the stability offered by the world controllers: 'The Nine Years' war, the great Economic Collapse. There was a choice between World Control and destruction, Between stability and…Liberalism, of course was dead of anthrax' (Huxley,1932, p.35). He carries on to explain that stability was only achievable through changing the social structure. The change was first attempted by force but it only in resulted in a 'Back to Nature' movement driven by people who refused to purchase and consume. Mond points out that this "Back to Nature" movement was also some sort of a cultural revival: 'Back to culture. Yes actually to culture. You can't consume much if you sit still and read books' (Huxley,1932, p.35). The government response to these 'Simple Lifers' was mass genocides since 'ending is better than mending' (ibid). To avoid any other form of rebellion, and maintain stability, the World controller decided to go to the core of the matter which is the human nature, and use less violent methods to alter and control the

volatiles human nature. The Controllers endeavored to conditioned the population to accept a new world order. 'In the end, said Mustapha Mond, the controllers realized that force was no good. The slower but infinitely surer methods of ectogenesis, neo Pavlovian conditioning and hypnopaedia' (Huxley,1932, p.35), which are less coercive yet more efficient methods to spread and maintain a hegemonic control.

Mond carries on his discourse, and explains that the problem with the 'pre-moderns' is that they were not conditioned to obey, and their behavior were guided by their feelings. Mond reflects on the misery of the pre-modern world caused by family ties and the absence of conditioning as being the major cause behind the loss of stability. The home is described as a filthy prison, the houses are very small, and over populated, grouping a monogamous couple, and children with 'no air, no space, an understerlized prison, darkness, disease, and smell… (Huxley, 1932, p. 28). The homes of the pre-moderns are described as rabbit wholes, packed with dangerous emotions and suffocating intimacies, which were considered to be the source of all miseries: 'insane, obscene relationship between the members of the family group!... our Freud had been the first to reveal the appalling dangers of family life'. (Huxley, 1932, p. 28 -29).The family ties, and the strong emotions between the family members are considered as the main source of misery, and suicide. It implies that strong human emotions develop first among the family members, therefore, the family structure is considered as a threat to stability, and had to be abolished.

> No wonder these poor pre-modern were mad and wicked and miserable. Their world didn't allow them to take things easily, didn't allow them to be sane, virtuous, happy. What with mothers and lovers, what with prohibitions they were not conditioned to obey, what with temptations and

lonely remorse, what with all the disease's and the endless isolating pain, what with the uncertainties and the poverty they were forced to feel strongly…, how could they be stable? (Huxley, 1932, p. 30)

The description of the pre-modern world appeared to be surreal for the hypnopaedically instructed students. The premodern world is described as a primitive one, where people had to live in a 'home', and among families, and even worse 'to have a viviparous mother' (Huxley,1932, p.26). The premodern living conditions, seemed unconceivable for the Brave New Worlders, who have been conditioned and sleep taught the hypnopaedic proverb that: Every one belongs to everyone else, the students nodded, empathetically agreeing with a statement which upwards of sixty two thousand repetitions in the dark had made them accept, not merely as true, but as axiomatic, self-evident, utterly indisputable (Huxley,1932, p.29)

Henceforth, the Ideology of power in Brave New world is well determined by the discourse of Mustapha Mond. From the world's controller discourse, we can grasp that the stability of the civilization necessitate the total obedience of the citizens, and this was only achievable through curbing the volatile nature of humanity. Subsequently, the ideology of power could be explored from the perspective of the fourth theme, which is the dominance of the human characteristics, considered to be unstable; thus, constitute a risk for hegemonic societies. Humanity stands for needs, desires, consciousness, spirituality, and emotions. These traits of humanity are repressed or conditioned in the dystopian society of Brave New World, where the citizens are grouped both mechanically and genetically. The Brave New Worlders are programmed to be

emotionally attached to the state and its ideology only, as such the structure of a family is abolished and no intimacy is allowed, to where the only sense of belonging is directed towards the state, and the citizens are dehumanized and employed at the service of the state.

3. The Chemical and Behavioral Conditioning in Brave New World

The dystopian society created by Huxley (1932) is based on uniformity, conformity and consumerism, and the human nature is redefined for the purpose of maintaining the equilibrium of this modern world. Stability is achieved through nonviolent methods, aiming to amend the human nature through the dehumanizing chemical process of 'ectogenesis' and the, behavioral conditioning through 'neo Pavlovian conditioning and hypnopaedia' (Huxley,1932,p.36). This nonviolent process used by the Controllers of the World-State, ensured that the characteristic of the pre-modern were exterminated 'All the psychological stigmata of old age have been abolished, and along with them, ..all the old man's mental peculiarities' (Huxley,1932, p. 38)

The use of chemicals starts in the social embryos and the predestination phases. The Director of the Hatchery Center explains the biochemical technology used to create identical human beings; thus, suppressing individuality. The cast system in the social predestination phase is also achieved through a carful dosage of alcohol to produce the Gammas, Deltas, and Epsilons who are skilled at work but incapable of independent thoughts, and are considered 'sub-human' in comparison to the 'Alphas' and the 'Alpha Plus'. The use of chemicals does not stop at this phase, it is carried all throughout the

novel. The most important chemical used by the controllers of *Brave New World* to maintain stability is '*soma'* the mandatory drug of happiness. The drug helps prevent the individuals from experiencing negative feeling that are uncontrollable such as pain, unhappiness, and dissatisfaction:

> The perfect drug euphoric narcotic pleasantly hallucinant… all the advantages of Christianity and alcohol; none of their defects … take a holiday from reality whenever you like, and comeback without so much as a headache or a mythology… stability was practically assured …one cubic centimeter cures ten gloomy sentiments (Huxley, 1932, pp.37,38)

The Brave New Worlders are programmed to face any negative situation by a few tablets or by taking an extended *soma*-holiday. The use of Soma is crucial to maintain the social stability, as it eliminate any feeling of discontent that might cause a rebellion. The control is performed chemically first but it is also performed through conditioning. The Brave New Worlders are conditioned through Hypnopaedic trainings, which also served to maintain stability. The citizens were sleep-taught the principles of their existence which is to serve the world state objective of stability. The Hypnopaedic suggestion of 'Every one belongs to everyone else' encouraged recreational promiscuity, through the social ritual of 'Orgy-Porgy' which highlights the abolition of exclusivity. The sleep teaching sessions, also ensured compliance with the social order created in the social predestination room, through the Elementary Class Consciousness. The children where sleep taught according to their class system , in order to engrave their social identity, where the same words are repeated, a hundred and twenty times, three times a week for nearly two years and a half during their sleep, following which they move to another class consciousness lesson:

All wear green said a soft but very distinct voice, beginning in the middle of a sentence, and Delta children wear khaki, Oh no I don't want to play with Delta Children, and Epsilons are still worse, They are too stupid to be able to read or write. Besides they wear black, which is such a beastly color, I'm so glad I'm a Beta, there was a pause, then the voice began again. Alpha children wear grey .They work much harder than we do, because they are frightfully clever. I'm awfully glad I'm a Beta, because I don't work so hard. And then we are much better that the Gammas and Deltas (Huxley, 1932, pp.20,21)

The characters throughout the novel refer to their hypnopaedic training almost unconsciously, and behave according to the principles of the sleep-teaching. The hypnopaedic proverbs are constantly repeated, as part of the character's dialogues, to highlight the powerful influence of these short sayings over the subconscious mind, 'Every one belongs to everyone else', 'One cubic centimeter cures ten gloomy sentiments' (Huxley, 1932).The words incepted in the subconscious mind of the citizens through Hypnopaeda, helped to program the individuals to abide by the rules, and regulations imposed by the World State; thus, eliminate individual discrepancies for social aims as well as for economic goals. The Hypnopaedic teaching also served to encourage consumerism: 'Old clothes are beastly we always throw away old clothes, ending is better than mending. Every man, woman child compelled to consume so much a year. In the interests of industry…The more stitches the less riches..I love new clothes' (Huxley, 1932, pp. 9-37)

The Conditioning and regular intake of Soma the drug of happiness also served to encourage the citizens to be part of non-stop distractions, and to be regular consumers of these distractions. These two tools of control served to prevent the citizens from taking any active interest in social, scientific or political issues, they were happily performing

the tasks they were assigned to in the social predestination phase of their creation, and eagerly indulging in the imposed promiscuity, and failing to do so was considered as an anti-social conduct.

The Ideology of power in Brave new world could be summed up in mass regulation to prevent chaos and maintain stability. The fetal conditioning and the hypnopaedeic trainings further highlights that humanity is viewed as a threat to this modern world order. Individuality and uniqueness must be sacrificed for the purpose of uniformity and steadiness. Every trait of human nature is chemically engineered and human behaviors are meticulously conditioned to serve the benefits the state. As such the world controllers established a mass production system of humans, and engineered institutions architectured in space to serve their ideology.

4. The Built Space as the Semiotic Form of the Discourse of Power in Brave New World

The settings described in a Brave new world under Fordism is very futuristic, mechanistic and even robotic. The main objective of this mechanistic mass regulation is to instate and impression of sameness which would facilitate control henceforth stability. A close scrutiny of the built space of the novel, could also illustrate the ideology of power abuse, as well and control of the masses through dehumanization, and hegemony for the sake of stability. Investigating the conscious production of space, and the exploring the social practices assigned to each space renders space as both an intermediary representation of the ideology of power as well as the semiotic mode of the discourse of power. The ideology of the world state controller expressed by the discourse

of Mustapha Mond, could be concretely illustrated through the practices occurring in The Hatchery Center. This space is presented as a surreal human factory from the opening pages, and a close scrutiny of the social practices in this center, serves as an intermediary representation of the ideology of mass regulation and hegemonic control.

The Hatchery Center has been consciously produced by the world controllers in order to serve their ideology of stability. If we refer to conscious production of space (Lefebvre, 2001); then the production of the Hatchery Center is an intermediary representation of the ideology of power followed by the world controllers which is further highlighted by the following quote from the novel, where the World Controller clearly explains that the main purpose of this built space is to make concrete the ideology of power which is to maintain stability:

> Wheels must turn steadily, but cannot turn untended, there must be men to tend them, men as steady as the wheels upon their axles, sane men, obedient men, stable in contentment … stability, insisted the controller stability. The primal and the ultimate need stability. Hence all this' with a wave of his hand to indicate the gardens, the huge building of the Conditioning Centre (Huxley, 1932, p.31)

Mustapha Mond explains that the problem with the pre-moderns is that they were not conditioned to obey, and their behavior were guided by their feelings. Stability is the primal and ultimate need of this dystopian society, and it is the mains reason for the establishment of this center. As such, it is apparent from the discourse of the world controller that the Hatchery Center has been consciously conceived and produced to serve the ideology of the power. This architecture served to achieve the stability aimed for. A close scrutiny of the practices followed in this space, and their recontextualization

emphasize this built space as an intermediary representation of the ideology of Power, and a discursive mode of the discourse of power abuse.

5.The Recontextualization of Discourse of Space as Social Practices

Van Leeuwen's analytical framework of 'Recontextualization' (2008) emphasizes the elements of purpose and legitimations for actions, which enables the discourse to be performed by means of semiotic modes. It involves the analysis of the nonlinguistic actions and the semiotic actions. Which could be applied to the analysis of the practices of the discourse of power occurring in a given space. Bearing in mind that space is the physical environment that regulates power relations, subsequently the recontextualization of the practices occurring in the Hatchery Center permits the analysis of the discourse of power in Brave New World through the Built Space.

The practices occurring in The Hatchery Center could be divided into four distinct practices and each practice serves to illustrate the ideology of mass regulation. The first practice is the 'Boganovsky Process' in the 'Fertilizing Room', the second is the cast system regulation in the 'Social Predestination Room', the third is the infant conditioning in the 'Nursery Room' and finally the 'Hypnopadeic' teaching. All four practices functions to create a homogenous society in order to instate a hegemonic governance through controlling every aspect of the human nature, and ultimately the mind of the masses. This process followed by the world controllers echoes what Van Djik (2008) referred to as the contemporary forms of the discourse of power. It contributes into the total manipulation of the mind of the public, as well as the control of their wants and actions without having recourse to coercion or any violence all it requires is the 'the

control over public discourse in all its semiotic dimensions'(Van Djik, 2008, p.14). This positions the built space of the Hatchery Center as a semiotic mode of the discourse of power abuse.

5.1. Recontextualizing The Practices in The Fertilizing Room

The first practice taking place in the Hatchery Center is in the   Fertilizing room. The first process in the mass production of identical human, deprived form any form of uniqueness, and stripped form any fragment of individuality beings with the Boganovsky's process. This mechanical process serves to produce a series of similar human beings, through the duplication of one single fertilized egg producing 'Ninety-six identical twins working ninety-six identical machines' (Huxley, 1932,p.7). It is presented as the industrial assembly line for the production of human beings.

> One egg, one embryo, one adult—normality. But a boganovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full sized adult. Making ninety-six human beings grow where only one grew before.Progress…Boganovsky's Process in one of the major instruments of social stability" The Director explains to the students (Huxley, 1932,p.7).

Recontextualizing the practice of technology of fertilization, illustrate the controllers ideology of mass regulation. It allows a better control through the production of uniformed humans 'the principle of mass production at last applied to biology' (Huxley,1932, p.8). The Boganovsky's Process aims at eliminating any differences through the creation of a homogenous society. It ensures the perfect hegemonic governance, which aligns with the main purpose of the world controllers of social

stability, and prosperous economy. The ideology of mass regulation for maintaining

stability, and upholding a flourishing economy followed in Brave New World, illustrates

the insights of The Frankfurt school thoughts concerning the social power, conformity

and uniformity. The ideological structures are designed to assimilate people into social

networks. Through cultural dominance and a scientific reasoning 'In general the

Frankfurt school theorists emphasize the cultural realm and the growth of scientific

rationality as important sites of domination, where dominant classes exercise power

through ideology'(Stoddart, 2007, p.200). That is to say that stability requires a

homogenously structured society, which enables a hegemonic control. The notion of

Hegemony has been elaborated in the work of Antonio Gramsci (1992), Hegemony is an

alternative form the coercive form of power. It is described as a mechanism of social

power as Stoddart notes:

> The hegemonic form of power works to convince individuals and social classes to
> subscribe to the social values and norms of an inherently exploitive system. It is a
> form of social power that relies on voluntarism and participation rather than the
> threat of punishment for disobedience.. Hegemony appears as the common sense
> that guides our everyday, mundane understanding of the world. It is a view that is
> inherited from the past and uncritically absorbed and which tend to reproduce a
> sort of social homeostasis, or a moral and political passivity …In Industrial
> capitalist societies hegemonic power is the prevalent form of social power
> (Stoddart, 2007 p. 201)

Henceforth, the Recontextualization of the practice occurring in the fertilizing

room of the Hatchery Center, exposes a discursive mode of the discourse of power abuse.

The practice of the Boganovsky process illustrate the ideology of mass regulation,

henceforth the hegemonic form of power. Gramsci argues that hegemony has recourse to

various means to exercise power, and influence the public opinion, including the media,

schools as well as 'architecture' (Gramsci qtd in Stoddart, 2007, p. 202). In Brave New World the controllers created a hegemonic society starting with the embryos. And the conscious production of the Fertilizing room serve as an intermediary representation of the ideology of a hegemonic control thus this room becomes a semiotic form of the discourse of power.

The first stop at the Hatchery Center illustrates the ideology of mass regulation through the genetically engineered human beings. The creations of identical human beings for the sake of stability is further carried out in the following room, which is the social predestination room in order to assign to the multiplied embryos there predestined cast, and the hypnopaedic classes aims at making them satisfied and even proud of the cast they belong to.

5.2.Recontextualizing The Practice of the Social Predistination

The study of the discursive power involves the discourse of the ingroup-outgroup polarization, and the reproduction of social inequalities. This discursive practice of the discourse of power is illustrated through the second phase in the Hatchery center, which occurs in the social predestination room. In this room the multiplied embryos are chemically conditioned in the bottling room with the aim of categorizing them, and assign their predestined cast system: 'The predistinators send their figures to the Fertelizers , Who give them the embryos they ask for and the bottles come in here to be predestined in detail' (Huxley, 1932, p. 9)

In the social predistination phase, the bottling room determins the class systems in the BNW. The social predestination room, illustrates the idea of the social polarization

and the social hierarchy. The society is divided into five casts, the Alphas who are at the top of pyramid, followed by the Betas, the Gammas, the Deltas, and the Epsilons at the bottom, and each cast is also divided into three divisions, such as the Alpha Plus, Alpha, and Alpha Minus. The Alphas and the Betas are predestined to be the elite; therefore they remain in their incubators. They are not multiplied in large numbers while the Gamma, Delta, and Epsilon undergo the Bokanovsky's Process. This illustrates from the beginning the social polarization between the elite and the masses. The multiplied embryos are then predestined to serve in a specific class, and are also conditioned to love their assigned class.

> We also predestine and condition. We decant our babies as socialized human beings, as Alphas or epsilons, as future sewage workers or future Directors of Hatcheries…The lower the cast, said Mr.Foster, the shorter oxygen. The first organ affected was the brain . after that the skeleton… but in epsilon said Mr.Foster very justly,we don't need human intelligence (Huxley,1932, pp.11,12)

The above quote illustrate the social polarization starting form the social predestination phase, as the embryos are categorized and predestined to perform specific tasks in the society. Both the physical, and the intellectual features of the soon to be a member of the society are meticulously programed, in order to create genetically a pyramidal cast system. The Epsilons are predestined to be the labor class; as such, they are multiplied in large numbers. They are physically conditioned to adjust to heat and cold considering that they were predestined to work under harsh weather conditions, and unbearable temperatures 'we condition them to thrive on heat' (Huxley,1932, p.13). And the shortage of oxygen insures a limited intelligence thus passivity and un-criticality to avoid any rebellion of some sort. On the other hand, the fertilizing and the conditioning of the Alpha plus; differs considerably from the Epsilons. The Alpha plus are produced

in a very limited number 'One egg, one adult' (Huxley, 1932, p.108), and their

conditioning prepare them to be the decision making elite .In the following quote

Mustapha Mond explains reasons behind the difference in the conditioning of the two

opposed cast, and the main purpose behind this cast system, is to ensure stability by

ensuring that each embryos is fully satisfied with his cast no questions asked, and thus

avoid and any discontent

> Imagine a factory staffed by Alphas that is to say by separate and unrelated
> individuals of good heredity and conditioned so as to be capable (within limits) of
> making a free choice and assuming responsibilities. Imagine it" he repeated… it
> is an absurdity. An Alpha-decanted Alpha-conditioned man would go mad if he
> had to do Epsilon Semi-Moron work go mad, or start smashing up… Only an
> Epsilon can be expected to make sacrifices for the good reason that for him they
> aren't sacrifices; they are the line of the least resistance. His conditioning has laid
> down rails along which he's got to run…But if we happen to be Alphas, our
> bottles are, relatively speaking enormous. We should suffer acutely if we were
> confined in a narrow space. You cannot pour upper cast champagne surrogate into
> lower cast bottles (Huxley,1932,p.152)

The discourse of Mond highlights that the main purpose of the cast system, and

this social polarization between the upper cast and the lower cast is to maintain stability.

The cast system is first performed genetically, and in the next phase the conditioning is

further carried out on the cognitive level which aims at 'making people like their

unescapable social destiny' (Huxley,1932,p.13).

Van Djik (2001) asserts that in studying the discursive modes of the discourse, we

take into account how the mental models, and cognitive representations are influenced by

the discourse .He asserts that the social practices could be a reflection of dystopic

ideologies, and reflects the schema-like organization of an ideology, and the social

polarization of us versus them is among the palpable effect of an ideology. This social

polarization is also illustrated in the novel through the hypnopaedic teaching of class consciousness that served to structure the schema like organization of the society on the cognitive level, and to reinforce the previously performed chemical conditioning in the predestination room.

The second phase of the cast system occurs in the student dormitory. The students are sleep taught to take pride in the class they have been previously predestined to. During the Elementary Class Consciousness, sleeping students listen to the hypnopaedic lessons from a speaker underneath their pillows. They are exposed to a discourse related to their class over fifteen thousand time and then move to a more advanced lessons, till each Brave New Worlder is fully conditioned both chemically and subconsciously to be proud of the class he has been assigned to:

> Alpha children wear grey. They work much harder than we do, because they're so frightfully clever. I'm really awfully glad I'm a Beta, because I don't work so hard. And then we are much better than the Gammas and Deltas. Gammas are stupid. They all wear green, and Delta children wear khaki. Oh no, I don't want to play with Delta children. And Epsilons are still worse. They're too stupid to be able to read or write. Besides they wear black, which is such a beastly colour. I'm so glad I'm a Beta (Huxley,1932, p.15)

The Recontextualization of the practices occurring in the Social predestination Room, and the Hypnopaedic lessons in the Dormitory, allows to unveil the ideology of power of the world controllers. The social distinctions created at the embryos phase, and carried out in the social predestination room, followed by the reinforced class consciousness, all illustrate the ideology of class system and the social polarization. The

conditioning performed aims at making people embrace their inevitable social fate, and consequently maintaining both social stability and economic productivity.

Through the Recontextualization of the practices in space, we may conclude that these rooms of the Hatchery center have been consciously produced to serve the ideology of the world controllers. The practices taking place in these rooms become indicators of the prevalent ideology, and an intermediary representation of the ideology of power. The multiplied embryos in fertilizing room followed by the conditioning, first genetically in the social predestination, and then cognitively in the sleeping classes, all indicates the ideology of mass regulation and hegemony for maintaining stability through a firm grip over human nature. In this context, this built space becomes an intermediary representation of ideology and a discursive mode of the discourse of power abuse.

5.3. Recontextualizing The Practice in The Neo-Pavlovian Conditioning Rooms

The conditioning of the humans in Brave New world was not restricted to the cast system conditioning. The conditioning served to create a vertical line of production, starting from the alpha plus at the top of the pyramid, going all that way down to the epsilon labors. The controllers of this dystopian society ensured that every member of the society contributes in the steady production, with the aim to maintain a stable rhythm of the supply chain production. However, it is only one side of the coin, considering that a prosperous economy requires a steady rhythm of demand as well; thus the equilibrium has to be kept between the demand and the supply, in order to ensure economic stability. Therefore, the citizens had to be programmed not only as producers, but as consumers as

well, in order to maintain the balance between the supply and the demand, through installing a culture of consumerism.

This cultural hegemony diffused in *Brave New World* echoes what Horkheimer and Adorno describe as a culture industry which consist of a plethora of media forms used to spread an ideology among the masses. The culture industry is described as a homogenizing force that creates the sense of sameness among people through transforming them into consumers (Stoddart, 2007). The ideology of culture industry is illustrated through the final phase of conditioning taking place in the Neo-Pavlovian Conditioning Center through both, the behavioral conditioning and hypnopaedic cognitive conditioning.

6. The Behavioral and The Cognitive Conditioning for a 'Culture Industry'

The behavioral conditioning process draws on Pavlov's conditioned reflexes, and is demonstrated in the infant Nursery Room. In this room, the nurses condition a Boganovsky group of Delta babies to repulse books and flowers, because they are predestined for factory work. Each time the happy crawling babies attempt to touch the colorful books and the beautiful flowers they are exposed to a violent explosion, shrieking alarm bells, and an electric shock in order to condition the reflexes of the babies so that they will develop an instinctive hatred of books and nature. The infants are conditioned according to their cast system. The Delta cast unlike, the Alphas are not expected to do intellectual works, and are expected to work in factories henceforth the

love of books, and nature could impede them form performing their tasks. In this manner they are perfectly conditioned for production, yet they had to be conditioned as consumers as well:

> They' ll grow up with what psychologists used to call an instinctive hatred of books and flowers. Reflexes unalterably conditioned. They ll be safe from books and botany all their lives… you couldn't have community times wasted over books…A love of nature keeps no factories busy. It was decided to abolish the love of nature, at any rate among the lower classes; to abolish the love of nature, but not the tendency to consume transport…We condition the masses to hate the country concluded the Director . But simultaneously we condition them to love all the country sports…so that they consume manufactured articles as well as transport (Huxley,1932, p.17).

6.1. Recontextualizing The Practice of the Hypnopaedic Lessons of Consumerism

The final conditioning process is less violent than the Neo-Pavlovian Conditioning, but similarly powerful. It consist of hypnopaedia, also referred to as 'sleep-teaching or'—the 'greatest moralizing and socializing force of all time.' (Huxley,1932, p.21). The infant were sleep taught, and subconsciously conditioned, to the regularly repeated hypnopaedic lessons, until the lessons were anchored in the minds of the citizens.

> Till at last the child's mind is these suggestions, and the sum of the suggestions is the child's mind. And not the child's mind only. The adult's mind too-all his life long. The mind judges and desires and decides – made up of these suggestions . But all these suggestions are our suggestions. The director almost shouted in his triumph. Suggestions from the state(Huxley, 1932, p.21)

The Brave New Worlders were hypnopaedically instructed to consume for the good of the industry. 'Every man, woman child compelled to consume so much a year. In

the interests of industry.' (Huxley,1932, p.35). All throughout the novel the characters recite their hypnopaedic teaching; thus, illustrating the consumerism culture 'Ending is better than mending , The more stitches, the less riches…Old clothes are beastly, we always throw away old clothes' (ibid).They are also conditioned to enjoy activities that requires a massive amount of apparatus, therefore increasing consumption of the equipment produced for their entertainment. The Brave New World created by Huxley echoes Marcuse Herbertdescription of the one dimensional society: 'Nature, scientifically comprehended and mastered, reappear in the technical apparatus of production, and destruction which sustains and improves the life of the individuals while subordinating them to the masters of the apparatus (qtd in Garlick, 2016, p.89).

The Brave New Worlders were conditioned both behaviorally, and cognitively for a culture industry. They are programmed to consume for the good of the industry 'Every man, woman child compelled to consume' (Huxley, 1932). Henceforth, in Brave New World, the citizen are hypnopaedically conditioned to subordination, towards both; the production, and the consumption system. The hypnopaedic teaching illustrate the direct control of the mind, through the inception of the state ideology into the mind's of the public. This practice could also be recontextualized as a discursive practice of the discourse of power. On the discursive practice of discourse Van Djik highlights that the mind control involves the control of the complex cognitive representations which is at the core of the 'discursive influence on the minds of people'(Van Djik,2001, p.11).

Similarly, the hypnopaedic conditioning contributes into creating, and enforcing the cognitive representations for the Brave New Worlders. As such it is possible to recontextualize the practices in the Neo-Pavlovian Conditioning Center as a discursive

form of the discourse of power as both contribute into shaping the minds of people. And both practices illustrate the ideology of the 'culture industry' or the hegemonic form of power in the industrial society. The world's controllers consciously produced the Hatchery center to reach its ultimate objective of maintaining stability, reinforce production and increase consumerism, and this is made apparent through recontextualizing the practices occurring in this center.

The analysis of the hatchery Center through recontextualizing the practices, position this Built space as an intermediary representation of the ideology of power in Brave New World. The practice in the fertilizing room, and the boganovsky process illustrate the hegemonic governance. The practices in the social predestination room, illustrate the cast system, and its relevance to the industry, and finally recontextualizing the practices in the Neo pavlovian conditioning center illustrate the 'culture industry'.

The world controllers with their moto of stability creates through the Hatchery Center a well organized chain production of human beings, then condition and instruct them to be passive consumers of their own products; thus, turning them into both subordinate in the production line, as well as consumers. And this ideology is clearly summed up in the conscious production of built space and the practices occurring in this space ,as such this space becomes an intermediary representation of the ideology of power in Brave New World.

7.Panopticism as a Laboratory of Power in Brave New World

The architecture of the Panopticon serves the apparatus of power, by making it more intense. It has been discussed in the first part of this chapter that the conscious production of a space as Panopticon equate a space of surveillance. It involves the division and control of a space and where subjects are positioned in a space and available for constant scrutiny which ultimately ensure order and amplifies power. The Panopticon could be viewed as a metaphor, even though it refers to a concrete architectural design, the practices associated with this architectures transform it into the semiotic dimension of the discourse of power.

The Panopticon could be used in several forms with the aim to produce homogenous effects of power. It is a disciplinary mechanism based on division and observation, which is illustrated in Orwell's Ninteen Eighy Four (1949). However the Panopticon is also presented as a laboratory of power used to tryout experiments, and change behavours for the benefit of the overall society (Foucault,1977). This description of the practices of the Panopticon is applicable to the production of space in Brave New World .Foucault describes this laboratory of power as an advantaged place for experiments on men, and for investigating with complete confidence the transformations that may be obtained from them. This laboratory of power is described as a set of techniques and institutions, used to correct the abnormal individual, to classify characters and aptitudes:

> It could be used as a machine to carryout experiments , to alter behavior, to train or correct individuals. To experiment with medicines and monitor their effects…to teach different techniques simultaneously…one could bring up different children according to different systems of thought,

making certain children believe that two and two do not make four or that the moon is a cheese… the Panopticon is a privileged place for experiments on men, and for analyzing with complete certainty the transformations that may be obtained from them…alter their behavior, impose upon them the methods he thinks best …The Panopticon functions as a kind of laboratory of power. Thanks to its mechanisms of observations, it gains efficiency and the ability to penetrate into men's behaviours (Foucault,1977, p.5)

In the opening pages of Brave New World, we are introduced to a setting of the Hatchery center which is depicted as a scientist laboratory. The Central Hatchery Conditioning Center, and its revealing moto 'Community, Identity, stability' sums up the mission of the controlling elite which is the sacrifice of the individual identify for the benefit of the community, inorder to ensure stability.

A SQUQT grey building only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and in a shield the World State's motto, COMMUNITY,IDENTITY, STABILITY (Huxley,1932, p.5)

The institution of the London Hatchery and Conditioning Centre plays a crucial part in the artificial reproduction, and social conditioning of the population. Human beings are created in laboratories, and conditioned following a strict cast system. In the opening pages we are offered a tour of this facility, the Director of the Hatchery Centre escorts a group of new students, and explains the operations of the fertilization, the social predestination, and the social conditioning, all performed in this facility, with the aim to create a homogenous and stable society. As such, the ideology of power is illustrated from the opening pages through the description of this laboratory of power:

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some

draped lay figures, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleaky shining porcelain of a laboratory. Wintriness responded to wintriness. The overall of the workers where white, their hands gloved with a pale corpse colored rubber. The light was frozen, dead a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the tables (Huxley,1932, p.5)

This space sets the tone for the rest of the novel .The director of the center gives a tour to the students, as well as the readers, and explain how the whole structure of the society in Brave New World is constructed. This built space is presented as a laboratory of power, and the practices conducted has been recontextualized in this chapter, with the aim to illustrate the discourse of power abuse in its semiotic form.

The ideology of the world controllers which is the dominant group in the novel is epitomized in the practices conducted in the Hatchery Center. Henceforth, this Panopticon laboratory becomes the intermediary representation for the discourse of power in Brave New World. The World controllers in Huxley's novel aim at achieving stability, in order to ensure a favorable climate for a prosperous economy of the modern world. The aim in itself appear to be a noble objective, yet the means used to achieve this objective illustrate a form of power abuse. From the recontextualization of the practices in the hatchery center, it is apparent that human nature constitute a threat to the stability of this modern society .This ideology has been fulfilled at a very high cost, which is the sacrifice of humanity, through altering the human character and suppressing individuality

In order to control the human nature and create a homogenous society on all levels, the world state has consciously produced a space for this purpose, and this space

serves as laboratory to achieve the ideology of power and control, could be analyzed as the semiotic mode of the discourse of power in Brave New World. The discursive discourse of power in the built space of the Hatchery Conditioning Center, and the recontextualization of the social practices assigned to each section in this space, contributes to illustrate the ideology of power. The practices of fetal conditioning, the social predestination, the neo pavlovian conditioning, and the hypnopaedic teaching, all these practices aim at the control and the manipulation of specific aspects of the lives of the citizens as Foucault notes ' techniques that makes it possible to adjust the multiplicity of men, and the multiplication of the apparatus of production' (Foucault, 1977, p.11). As such, it is possible to assume that this center echoes the Foucauldian insights on Panopticism as a laboratory of power.

The practices within this laboratory of power aim at allocating each individual to a specific place 'the assignment to each individual of his true name, his true place, his true body (Foucault, 1977, p.2), which is illustrated through the practices of the social room and the class consciousness. The Panopticon could also be used as a pedagogical experiment similarly to the practices in the hypnopaedic lessons in the conditioning center:

> To train or correct individuals . to experiment with medicines and monitor their effects… to teach different techniques and to try our pedagogical experiment…One could bring up different children according to different systems of thought making certain children believe that two and two do not make four…A real subjection is born mechanically from fictitious relation (Foucault, 2014, p.329.)

The production of space as a Panopticon increases the efficiency of power. It is a softer and a less coercive form of power similar to the hegemonic power used in a culture industry. It enables the observation, classification and the assessment of the performances, and the aptitudes. In the novel the citizens are created in a panoptic space, and through the different phases, of their creation in this laboratory; they are programmed to perform specific tasks in the economic wheel, and they are also programmed to be satisfied with their destiny no questions asked, which echoes Foucault's insights on the Panopticism: Increase aptitudes, speed, output therefore profit; it still exert a moral influence over behavior…introduces bodies into a machinery, force into economy…prepare the child for a future in some mechanical work…They become attached to some of the great essential functions (Foucault, 1977, p.8)

4. Conclusion

The spatial settings of Brave New World by Aldous Huxley are also explored in the fourth chapter. The recontexctualization of the social practices in four different spaces of the London Hatchery Center, allows the analysis of space as a discursive mode of the discourse of power abuse, and positions space as the semiotic dimension of the discourse of power. The ideology of power abuse in Brave New World is illustrated through recontextualizing the practices conducted in the fertelizing room , the social predistination room, and conditioning center. The society created by Huxley is a modern society, economically prosperous, and politically stable. Inn fact it appears to be a utopian society on the surface. However, Recontextualizing the social practices of the

Hatchery Center illustrates the ideology of power abuse, through the built space as the semiotic mode of the discourse of power abuse. The ideology of the world controllers is epitomized in this laboratory that served as a chain production of human beings. The Hatchery Center exemplifies the features of the Panopticon as a laboratory of power, which position Space as the representation of the ideology of the world controllers and the semiotic mode of the discourse of power abuse.

The transdisciplinary dialogue allows the Critical analysis of Space in relation to the discourse of power abuse. This discursive analysis requires the texturing of the text by bringing together the endophoric and the exophoric elements necessary for the interpretation of the semiotic modes of discourse. The Exophoric elements related to the ideological production of space are necessary to be able to discursively analyze the discourse power abuse through space as its semiotic mode. Consequently, in order to allow the students to perform a critical analysis of space as the semiotic discourse of power they must be provided with this interdisciplinary dialogue in order to texture the text and this is further discussed in the third chapter related to the pedagogical implications.

Chapter Five:
Experiment and Data Analysis

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6.Pedagogical Implications of the Transdicipliary Texturing Experiment

7. Conclusion

1. Introduction

The following chapter presents the experiment conducted in relation to the critical analysis of the discourse of power mediated through space within the scope of the Dystopian sub genera. In the introduction we highlights the main research question which is : To what extent can texturing the text develop the learner's critical analysis of space as the semiotic form of the discourse of power abuse?. To this question we hypothesized that the critical analysis of the discourse of power through its discursive modes of space requires an interdisciplinary dialogue and texturing the text to reach the interpretation of the discourse of power abuse. We also hypothesized that the critical analysis of the discourse of power mediated through space contributes into sharpening the student's analytical skills. Henceforth, it contributes to the shift from the banking model teaching through developing the sutents' analytical thinking.

The following chapter introduces the methodology followed in the experiment conducted at the university of Laghouat along with the data analysis , in order to investigate how texturing the text might enable the students to make use of their critical thinking cognitive tools through identifying both the endophoric and the exophric elements of the text. Through a very modest experience of three years of teaching literature at the Univesrity of Amar Telidji Laghouat, I had the opportunity to observe the students interactions during the class of literature. It has been observed through the students' answers in their exam papers that there were the same recurring sentences, and in some cases they presented the same introduction and the same conclusions. The

students' answers did not display individual analytical thinking, instead it was presented in the form of summaries of the novels and very often that answers were out of topic.

It has also been observed that the teaching of this module is designed according to the formula of the Banking Model Teaching. The students are presented with a specific corpus, and are assigned specific angles to be analyzed, such as themes ,characters , plot, or writing technics. In order to do so the students refer to readymade analysis related to their corpus, such as Shmoop, Cliff Notes , Spark Notes and Crash Course (see appendix 1), and by doing so they would simply use rot-learning , instead of genuinely reflecting on the art work, or analyzing the literary corpus. Therfore, we may suppose that the current ways of teaching literatures illustrates the *modus operandi* , of the Banking Model System, which is repressive of the student's sense of criticality , and subdue the predisposition to yearn for answers. In this context, this model of teaching literature should be reduced by introducing other teaching strategies that enables the students to develop their critical thinking.

This initial observation of the teaching of literature at the University of Amar Telidji- Laghouat, triggered the quasi experiment conducted in three phases. In the first phase, the students are informed one week prior to the experiment that they will have a session on Dystopian literature, and that they are going to tackle two literary works *Nineteen Eighty Four* by George Orwell and *Brave New World* by Aldous Huxley. In order to allow them to prepare for the session in their usual manner. Allowing the students to have one week preparation also permits to evaluate the effectiveness of the intervention.

2. The Methodological Approach of the Experiment

The objective of this experiment is to answer the sub research question raised about the critical analysis of the discourse of power mediated through space and its contribution into urging the students to make use of their critical thinking cognitive tools through the strategy of texturing the text. To this question, we hypothesized that the critical analysis of the discourse of power,through its discursive modes of space,allows the shift form the Banking Model of teaching literature. The critical analysis of this discursive mode of discourse requires an interdisciplinary dialogue and texturing the text to reach the interpretation of the endophoric and the exophoric elements of the discourse referring to space as the semiotic mode of the discourse of power abuse.

The design followed for the experiment is the unpaired group design, as it allows us to use the banking model strategy and the experimental strategy in order to compare both, and analyze which strategyis more effective in making the students use of their cognitive analytical tools. The experiment involves presenting the students with the transdisciplinary dialogue. The students are familiarized with some key terms for CDA such as the analysis of the social practice of a literary discourse, and the semiotic forms of a discourse. By means of texturing the text, the students are required to interpret the endophoric elements of the text and apply the principle of connectivity to relate the exophoric elements to the text. The control group is required to do the same analysis, however the lesson is conducted in the banking model design.

The experiment is conducted in three phases. The first phase is the pre-intervention phase , in this phase both groups are informed in advance about the session

and the corpus to be analyzed in order to allow the students to prepare for the lesson following their customary methods. This phase involves the students' preparation for the session on dystopian literature and the warm up. During this phase the students' are presented with the same selected passages from *Nineteen Eighty Four* and *Brave New World*.

The second phase occurs during the session. During this phase, the experimental group receives the intervention that consist of the transdisciplinary dialogue concerning the discourse of power and space, The transdisciplinary dialogue is presented in the form of a lesson, during which the students' are presented with key concepts form critical discourse analysis regarding the intermediary representation of the discourse, and the landscape of urban activities. Both the experimental, and the control group are asked to discuss the theme of power in the corpus selected.

The third phase of the experiment involves a standardized test for both groups by the end of the session. Both groups arepresented with the same passages from the corpus selected, and are required to texture the text in order to analyze the discourse of power. The students are required to critically read the text through texturing, in order to analyze both the endophoric and the exophoric elements in the text connected to the discourse of power abuse form the selected passages. The scores of the students in the test permits the analysis of the effectiveness of the intervention to see if when texturing the text the learners exhibit full comprehension of the literary discourse.

The variables of the experiment involves:

The Independent Variable   **X**: Transdisciplinary Texturing

The Dependent Variable   **Y**: Analytical skills

2.1 The Setting of the Experiment

For the purpose of this research we chose to conduct the quasi-experimental study at the Amar Telidji University of Laghouat considering that the first diagnostic was made at this University while teaching literature to the third year Students of LMD. The sample students selected includes the students of English at the Masters one level, considering that the first observation was related to these students when they were in their third year.

2.2 Populations and Sampling

The sample selected for the experiment is a convenience sample designated in a non-random sampling, considering that it was more convenient to experiment with the students already enrolled in master one and conducted the experiment following the already established students' lists. The sample selected for the research includes Master one students, because of two main reasons. The First is that the teaching and learning objectives at this level is critical thinking, considering that the students are expected to conduct their own research in Master Two. Subsequently, at this level the students are expected to have well developed analytical skills. This sample selection also allowed for limiting the variables introduced into the study. The students demonstrate similar characteristics as far as the age and level of studies is concerned. The sample is depicted in the table (1):

Table (1): The Sample of the Experiment

University	Sample	Sample
Amar Telidji	Experimental group	Control group
	37	38

2.3. The Unpaired Group Design

The experimental design for this research adopts the unpaired group design. The experiment involves two groups the experimental and the control group who share similar background characteristics .The information in Table 2 below depicts the design selected to investigate the research questions. Which is if **IV** (The Transdisciplinary Texturing) has an effect in enabling the students to texture the text and reach a better interpretation of Space as a Semiotic mode of the discourse of Power.

Table (2): The Unpaired Group Design

University	Convenience Sample	Intervention	Post test
Amar Telidji Laghouat	Experimental Group	Present the students with the a 'Transdisciplinary Dialogue' in the form of : Recontextualization of social practices Intermediary representation of discourse The semiotic form the discourse	Written Test
	Control Group	No intervention	Written Test

The hypothesis is one tailed. We hypothesize that the intervention group would exhibit a better comprehension of the text. The experimental group would be able to texture the text, and reach a better interpretation of the endophoric exophoric element of the text by means of a transdisciplinary dialogue. And subsequently reach the interpretation of space as a semiotic mode of the discourse of power. The second hypothesis infirms the first one, and it illustrates that the control group reached a better level of analysis. The third hypothesis is that the Intervention has no effect and both groups would exhibit the same interpretation of the literary text. The three directional hypothesis is presented as follows:

H1: Texturing the text will increase the learners' critical analysis of space within the discourse of power abuse.

H2: Texturing the text will decrease the learners' critical analysis of space within the discourse of power abuse.

H0:texturing the text will not increase the learners' critical analysis of space.

2.4. The Observation of the Experiment

The Experiment has been conducted as planned on Monday 07th February 2018 at the University of Amar Telidji –Laghouat, and it has been conducted in three phases as illustrated in the lesson plan (appendix2). In the pre intervention phase, both groups of master one were informed one week prior to the experiment that they will have a session of literature with Ms. Djihad Selt who has been selected following a socio-metric procedure performed at the level of the department of English at the University of

Laghouat (see appendix5). They were informed that the topic of the session is going to be Dystopian literature, and that they are going to tackle two literary works '1984' by George Orwell and 'Brave New World' by Aldous Huxley. The reason we informed the students of the topic to be discussed is to allow them to prepare for the session in their usual manner. And as already illustrated through the students of literature questionnaire (see sppendix A), the students usually revert to literary analysis websites. Allowing the students to have one week preparation also permits to evaluate the effectiveness of the intervention.

It has been observed during this phase that the teacher encouraged interaction , and the students have shown motivation through their interactions. They have been able to discuss the plot and the major themes of the two novels. However it has been also observed that they were more comfortable in discussing '1984' than 'Brave New World'. Some students argued that the first novel was easier to follow. This may be attributed to the conventional plot structure of the first novel, while the second plot is fragmented and nonlinear, which may explain the difficulties the students have faced. As far as the theme of power is concerned they mainly focused on the government's control over the individual's freedom, during the discussion they made references to the main protagonist in '1984', and to the conditioning process in 'Brave New World'. Thus the first observation is that both groups were familiarized with the two novels and the major themes in Dystopian fiction.

In the second phase, the students are presented with the same selected passage from the two novels (see appendix 3). In this phase, the reading of the passages is proceeded by the teacher's intervention with the experimental group, while the control

group will focus only on reading the passages. The intervention consist of introducing the idea of the transdisciplinary dialogue , and present the students with insights from CDA concerning the discourse of power abuse and its semiotic dimension through the Recontextualization of practices, and the intermediary representation of the discourse. During this phase it has been observed that the students were able to easily grasp what is meant by a transdisciplinary dialogue, they were not familiar with CDA, however they were able to link it to the theme of power in the novel.

In the Third phase the students from both are presented with the same central question with two possible position which is: Could space be considered as the discourse of power?. The students are asked to choose their position and support their answers with arguments. It has been observed in this phase that the majority of the students from the control group disagreed with this position and argued that space could be personal, considering that Winston was able to start a diary, and in Brave New world they argued that the only form of power was the Soma drug. As for the Experimental group; it has been observed that there were two groups almost equal in number and they defended their points of view. In this phase, the teacher acts as a facilitator without intervening or in the students' debate.

Following the debate the students have answered two open-ended questions about the form of power abuse (see appendix B): 'Can you identify the ideology of power abuse in *Nineteen Eighty Four* and *A Brave New World* form the passages selected?' ,and the second question 'Can you identify the semiotic form of the discourse of power from the passages selected?'. The two questions are broad in order to allow the students form both group to answer, yet they are also asked to support their positions through the

literary passages they are presented with, and are also expected to argument and draw their own conclusions. The students' answers have enabled us to compare the level of the analysis performed and evaluate if the Independent Variable(**X**:The Transdisciplinary texturing) had an effect on The Dependent Variable (**Y**: The analytical skills of the students). It permits a comparison of the level of interpretation of the experimental group and the control group in order to determine which group could texture the text through endophoric or exospheric elements.

2.5. Data Collection and Analysis

The main research and the sub research question that initiated this experiment is : to what extent could the interdisciplinary texturing help the students depart form the banking model, and enhance their analytical thinking through texturing the text, And reach the critical analysis of space as the discourse of power?

The Hypothesis that initiated this experiment is that texturing the text allows the students of literature to reach a better interpretation of the endophoric and the exophoric element of the text, and by means of a transdisciplinary dialogue they subsequently reach the interpretation of space as a semiotic mode of the discourse of power. Therefore in the data analysis in order to evaluate the dependent variable which is **Y**:the analytical skills of the students) ,we divided the DV into three critical reading strategies to illustrate the process of texturing the text. In the students answer to the first question, we observed the following critical reading strategies:

- The students engagement with the text that we labeled as FOCUS

- The students made endophoric or exospheric references to Space or Architecture from the text, that we labeled as SPACE

- The students provide examples and arguments to support their answers form the text, that we labeled as EXAMPLE

In the students answer to the second question we observed the following critical reading strategies:

- The students define and explain the semiotic form of a discourse, that we labeled as SEMIOTIC

- The students engage with the text to define semiotic that we labeled as FOCUS

- The students provide examples and arguments for their answers from the text, regarding the semiotic form of discourse, that we labeled as EXAMPLE

And in order to be able to calculate the students answers through the SPSS program (Statistical Package for Social Science) we assigned to each critical reading strategy a digit as follows:

- For each good answer we assigned: 3

- For wrong answers we assigned : 2

- In the absence of answers we assigned :1

3. Data Analysis

Data analysis is presented as global first, then moves to the specific. We first compare the global answers of the whole experiment, then contrast the global answers of the two group, following that we compare the students' answers for the critical reading strategies that illustrate the students texturing the text.

3.1. Analysis of the Answers of both groups:

The global analysis of all the answers collected for the two groups combined shows that 54% of the sample selected provided good answers, 36% were out of topic or provided broad answers, and only 9 % did not provide answers. As illustrated in table (3)

Table (3): Analysis of the Answers for Both Groups

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Focus	0	0	34	45,9	40	54,1
Architecture	0	0	42	56,8	32	43,2
Example	0	0	42	56,8	32	43,2
Semiotic	13	17,6	9	12,2	52	70,3
Focus	14	18,9	16	21,6	44	59,5
Example	14	18,9	17	23,0	43	58,1
Total	41	9,23	160	36,04	243	54,73
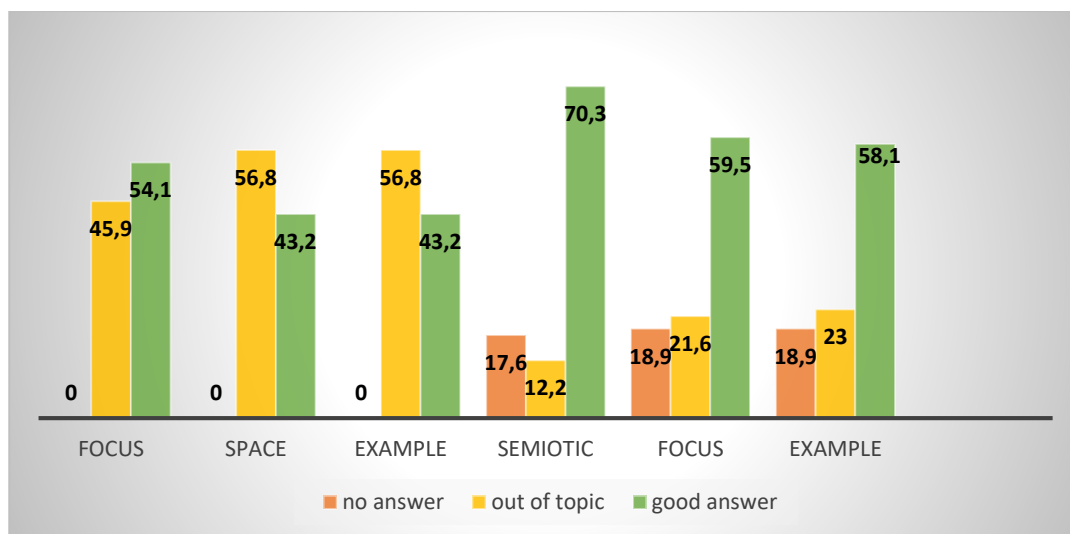
Figure (4): Analysis of the Answers for Both Groups

The global analysis of all the answers collected for the two groups for the first questions shows that only 54% of the sample selected focused on the passages selected while 45 % of the answers were out of topic, and only 43% referred to space in their answers. The global analysis of the answers of the second question shows 70% of good answers concerning the semiotic form of a discourse however only 59% were focused on the passages. It is noticeable that the percentage of unanswered question is higher for the second question

3.2. Analysis of the Control Group Answers

The global analysis of the control group answers shows that only 35 % of the sample selected provided good answers, 48% were out of topic or vided broad answers, and 15% did not provide answers, as illustrated in the table (4)

Table (4): Analysis of the Control Group Answers

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Focus	0	0	24	63,2	14	36,8
Architecture	0	0	27	71,1	11	28,9
Example	0	0	28	73,7	10	26,3
Semiotic	11	28,9	7	18,4	20	52,6
Focus	12	31,6	12	31,6	14	36,8
Example	12	31,6	13	34,2	13	34,2
Total	35	15,35	111	48,68	82	35,96

3.3. Analysis of the Experimental Group Answers

The global analysis of all the answers collected for the experimental group shows that 72 % of the sample selected provided good answers, 27% are out of topic or provided broad answers, and only 2% did not provide answers as illustrated in the table (5)

Table (5): Analysis of the Experimental GroupAnswers

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Focus	0	0	11	29,7	26	70,3
Space	0	0	16	43,2	21	56,8
Example	0	0	15	40,5	22	59,5
Semiotic	2	5,4	3	8,1	32	86,5
Focus	2	5,4	5	13,5	30	81,1
Example	2	5,4	5	13,5	30	81,1
TOTAL	6	2,70	55	24,77	161	72,52

It is noticeable from table (2) and table (3) above that there is a clear contrast between the global analysis of the answers of the control and the experimental group. The percentage of good answers in the experimental group exceeds the one in the control group. The percentage of the answers out of topic and too broad in the control group exceeds the one in the experimental group, which is further highlighted by the two Graph (2) and Graph (3)
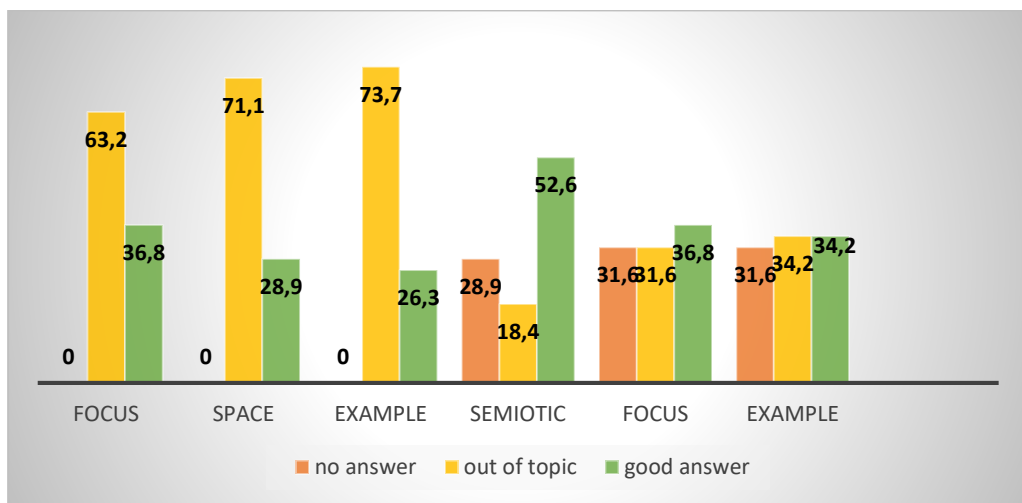
Figure (5): Analysis of the Control Group Answers
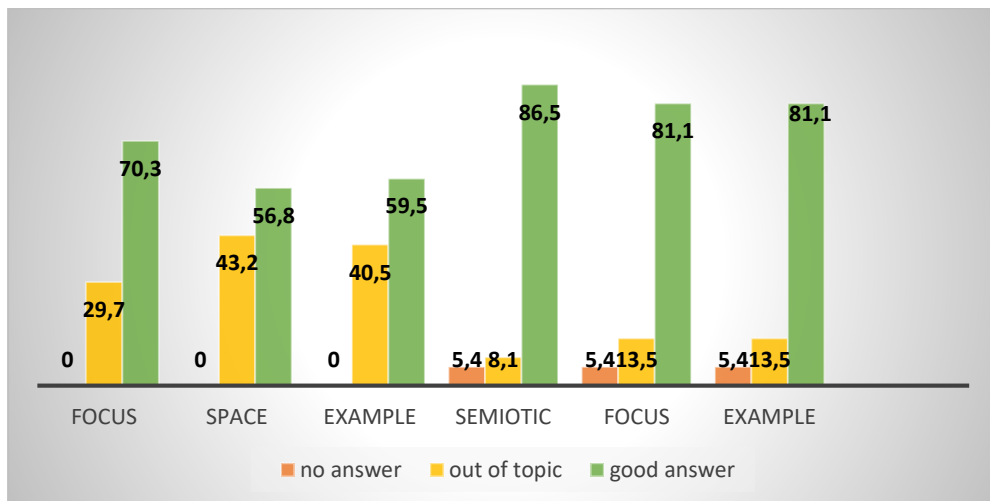
Figure (6): Analysis of the Experimental Group Answers

The answers of the control group show that students did not engage with the text. 49% of the answers are presented as a synopsis of the novel or as a summary. Their answers did not mention the endophoric or exophoric elements of the text. Some of the answers are identical, which confirms that they are still referring to readymade analysis. In contrast 72% of the answers of the experimental group shows the critical reading strategies. And 56% of the answers refers to space as the discourse of power.

3.4. Analysis of Answers Focused on the Passages for the First Question

The first critical reading strategy we have considered in the students' answer is their engagement with the text, which we labeled as focus. We notice that 63 % of the answers of the control group were broad answers. Some answers were the synopsis of the novel, and other answers presented the main themes, which indicates that they are still using to the readymade analysis. In contrast, the experimental group shows a better engagement with the text. 70% of the experimental group answers are focused on the passages even though they had access to the same website for their preparation. See table (6) and table (7)

Table (6): The Focus of the Control Group - First Question

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Focus on the Passages	0	0	24	63,2	14	36,8

Table (7): The Focus of the Experimental Group - First Question

Question	No Answer	Out of Topic	Good Answer

	N	%	N	%	N	%
Focus on the Passages	0	0	11	29,7	26	70,3
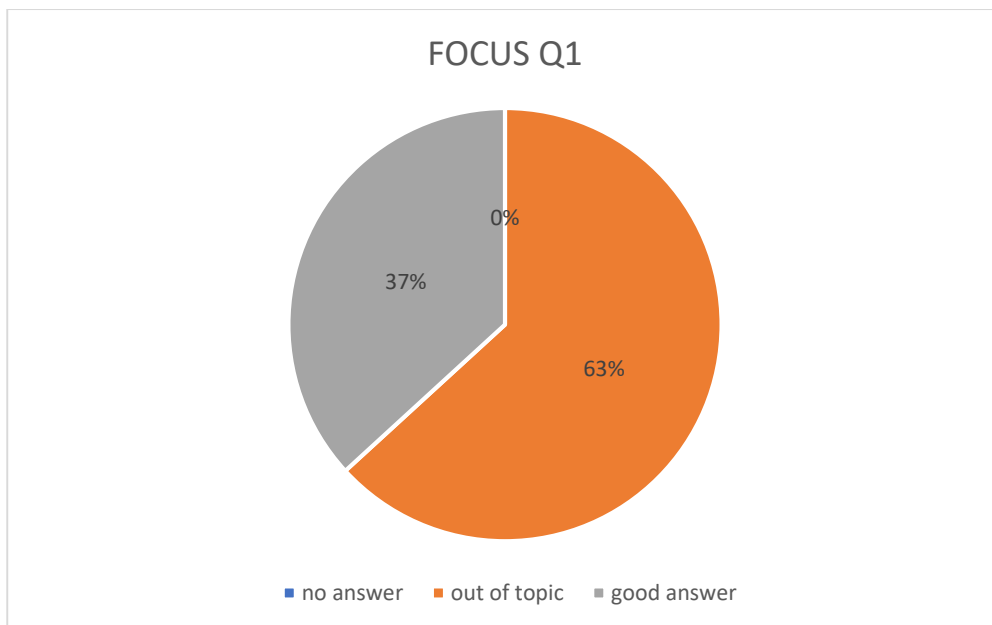
Figure (7): The Focus on The Passages for the Control Group
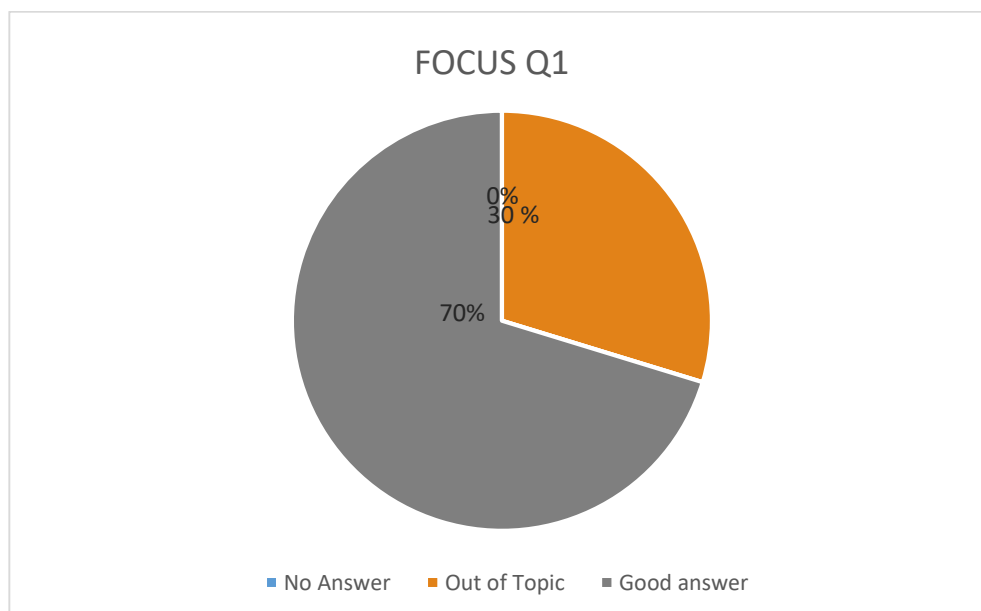
Figure (8): The Focus on Passages for the Experimental

From the analysis of the first critical reading strategy taken into consideration in the students' answers and comparing the two groups answers in terms of their focus on their engagement with the passages, we may conclude that the transdisciplinary texturing enables the students of the experimental group to exhibit a better critical reading of the passages selected. Therefore the Independent Variable had a positive effect on the Independent Variable**.**

3.5. Analysis of References to Space in the Answers

The passages selected from the two novels focus on the description of space and architecture, and the theme of the session is the ideology of power abuse in the dystopian subgenera. From the student's answers in the control group, only 30% of the answers makes an endophoric reference to the spatial arrangements as a form of control. In contrast, in the experimental group 57% of the answers mentions space as a form of power, the answers included space, architecture, description of the buildings, the setting atmosphere, the description of the room and surveillance as well as the laboratory of the conditioning center, see table (8) and table (9):

Table (8): Control Group Answers Referring to Space

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Space and Architecture	0	0	27	71,1	11	28,9

Table (9): Experimental Group Answers Referring to Space

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Space and	0	0	16	43,2	21	56,8

Architecture						

The students' answers referring to space as a discourse of power, highlight the effectiveness of the intervention. In the control group, 71% of the answers were out of topic. In their answers, the students referred to the form of control through psychology, drugs, and technology, which is available in the readymade analysis they had access to. We notice that 30% of the control group have mentioned architecture and it indicates that their answers make endophoric references to the buildings of the governments. In this critical strategy. It has been noticed that the answers of the experimental group contain both endophoric and exophoric references to space and power, which entails that the experimental group is better at texturing the text than the control group, we may conclude for this strategy, that the Independent Variable has a positive effect on the Dependent Variable therefore **.**

SPACE AND ARCHITECTURE

0%

29%

71%

■ no answer ■ out of topic ■ good answer

SPACE AND ARCHITECTURE

43%

57%

■ No Answer   ■ Out of Topic   ■ Good answer
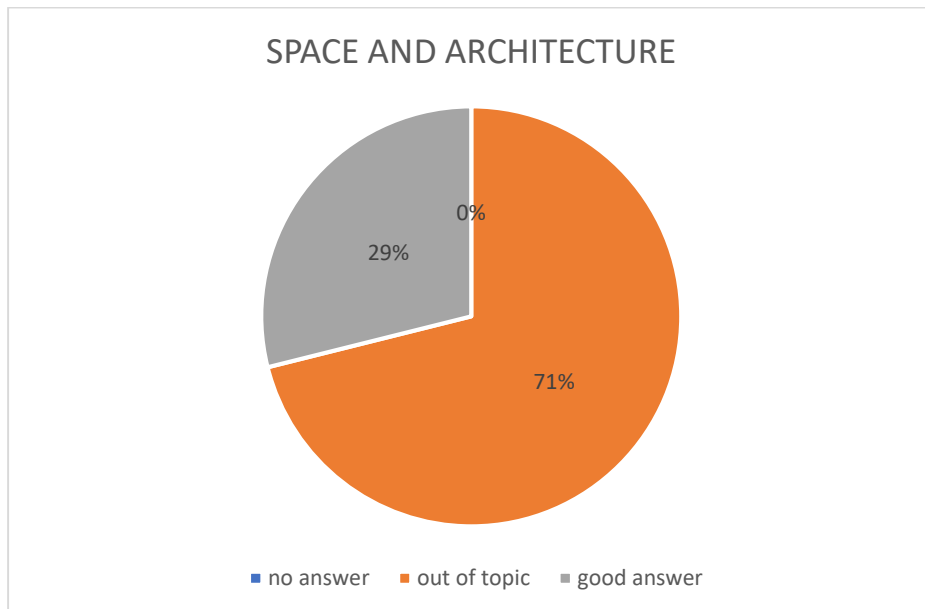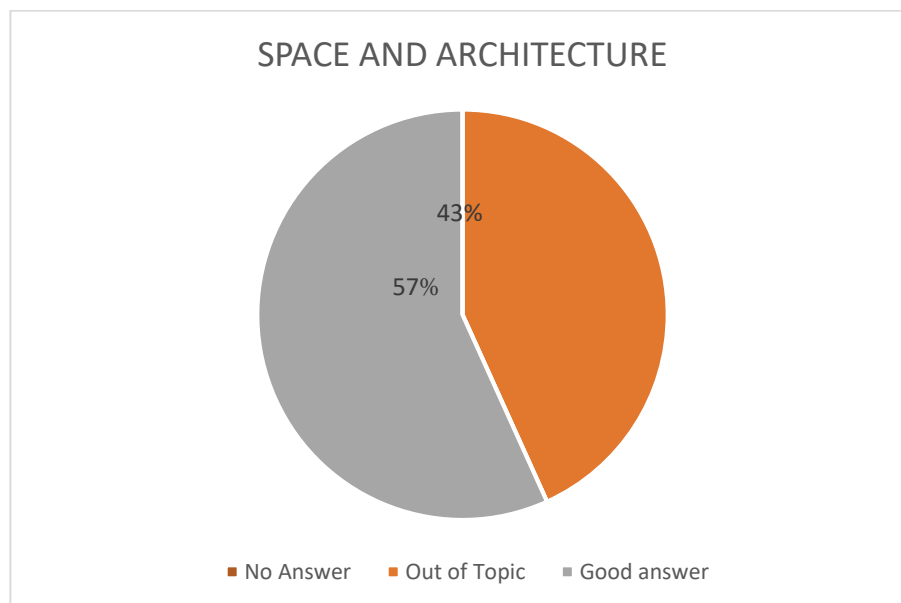
Figure (10): The Experimental Group Answers Referring to Space

3.6. Analysis of Argumentations and Illustration for the First Question

The third critical reading strategy involves the students evaluation and interpretation, which we labled as argumentation. The use of argumentations and illustrations from the text in order to support their answers is a crucial element for analyzing the answers. The ability of the students to support their arguments through examples is what demonstrate best their analytical skills related to the dependent variable of this experiment. Data collected show that 60% of the answers collected form the experimental group contains argumentations that are supported by examples form the passages provided, while only 30 % of the answers collected form the control group made use of argumentation to support their answers, see table (10) and table (11)

Table (10): Analysis of the Argumentation of the Control Group

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Example	0	0	28	73,7	10	26,3

Table (11): Analysis of the Argumentation of the Experimental Group

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Example	0	0	15	40,5	22	59,5

The arguments taken into consideration in this variable focus on the passages selected. It is noticed that 74% of the answers of the control group are out of topic as far as illustration and argumentation are concerned, because the answers were presented as a synopsis of the novels, with no use of analytical skills.
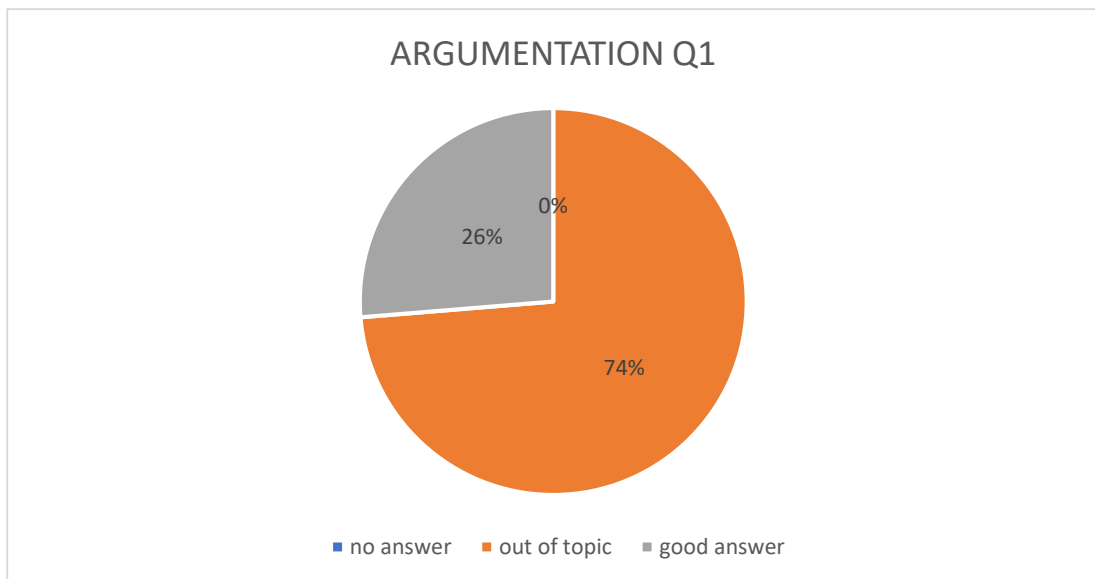
Figure (11): Analysis of Argumentation and Illustration of the Control Group
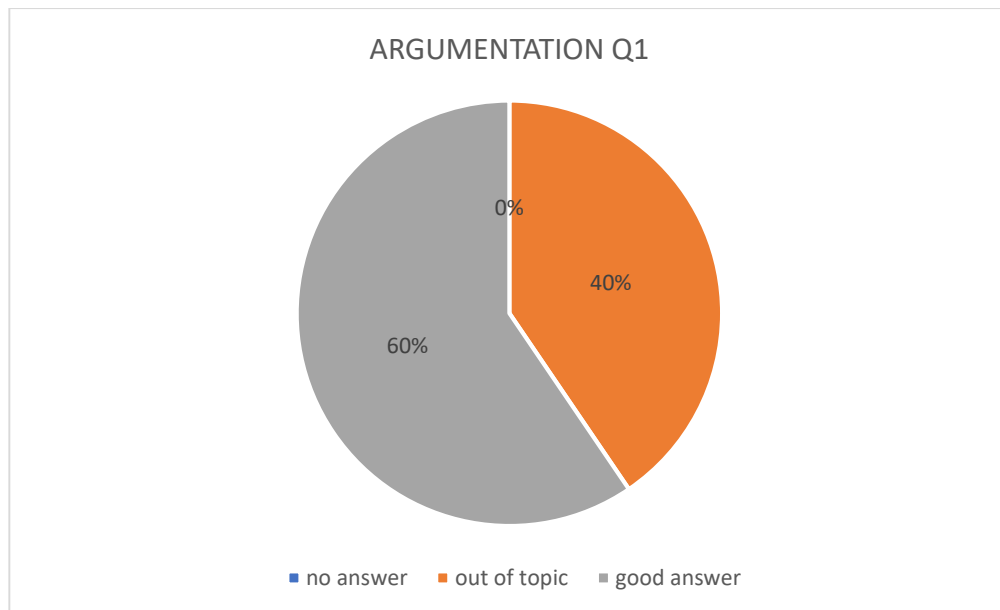
Figure (12): Analysis of the Argumentation of the Experimental Group

For this critical reading strategy, data analysis reveals that the experimental group presents argumentations and illustrations through both endophoric and exophoric references to the discourse of power and space, it is possible to conclude that the independent variable has a positive effect on the dependent variable.

3.7. Analysis of Answers on the Semiotic Form of the Discourse of Power

The analysis demonstrates that the highest percentage of good answers for both groups is present in this question. The students' answers demonstrate a good understanding of semiotic in general, and they make use of their schematic knowledge to answer this question. In some answers, it has been observed in the students' answers that references are made to the symbols of power in the novels selected such as 'Big Brother'

or 'Soma'. In the control group, there are 52 %, good answers, and in the experimental group, there are almost 87% good answers. However, the analysis also reveals that the percentage of unanswered questions in the control group is of 30% in contrast with only 5% in the experimental group, see table (12) and table (13) below:

Table (12): Analysis of the Answers for the Control Group in Semiotic

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Semiotics	11	28,9	7	18,4	20	52,6

Table (13): Analysis of the Answers for the Experimental Group in Semiotics

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Semiotics	2	5,4	3	8,1	32	86,5
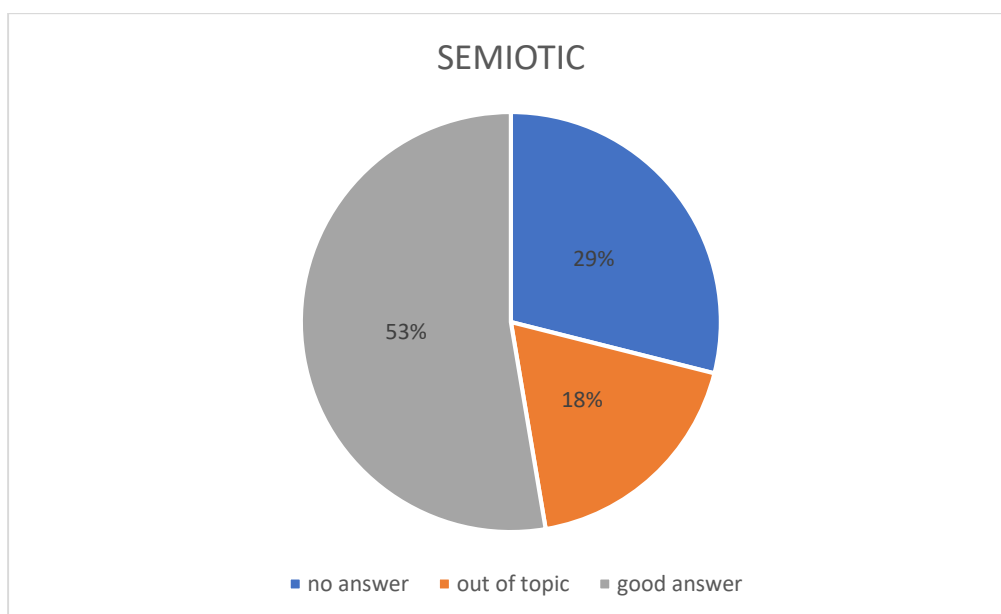
Figure (13): Analysis of the Answers for the Control Group in Semiotics
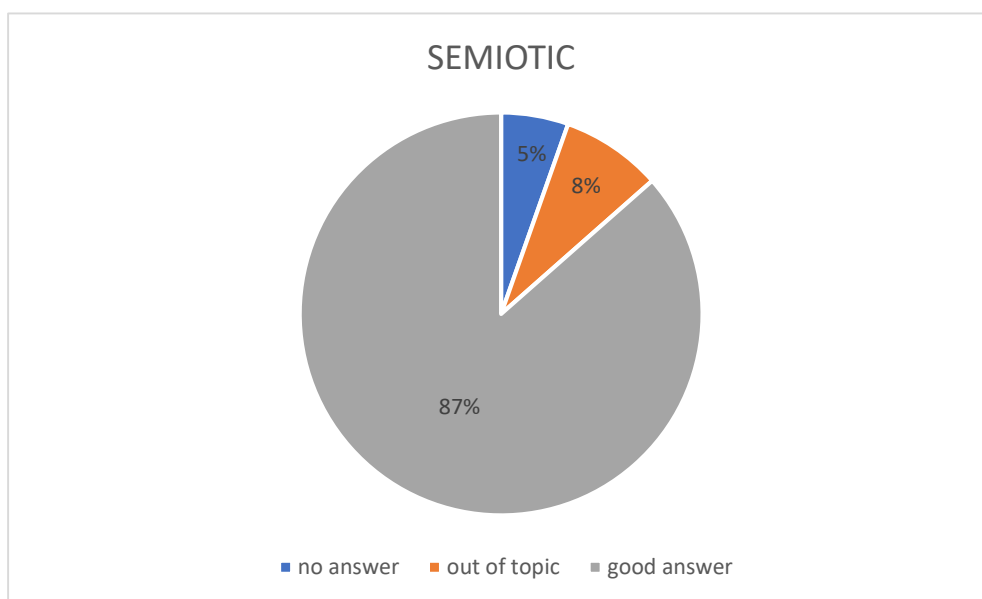
Figure (14): Analysis of the Answers for the Experimental Group in Semiotics

Data collected reveal that 18% of the control group answers are out of topic in contrast with only 8% for the experimental group, which is due to the very broad answers without any clear explanation or definition of semiotics or discourse. For this first variable in the second question it is observable that the experimental group provides 87% of good answer with only 13% of unavailable or out of topic answers; thus we can conclude that the independent variable has a positive effect on the dependent variable.

3.8. Analysis of Answers Focused on the Passages for the Second Question

The second critical reading strategy taken into consideration in the students' answer is similar to the first one in the first question, that is to say they focus on the passages selected in their answers. The data in table (12) and (13) above reveal that the

question on semiotic received the highest percentage of good answers form both group. However, the answers received from the control group were still too broad or not focused on the passages selected. The data reveals that the answers of the experimental group regarding the semiotic form of the discourse of power are 81% more focused on the passages selected in contrast with 36 % of the control group answers, which referred to psychology and technology as semiotic form of the discourse of power. It is also observable that the overall percentage of unanswered questions and the answers out of topic is 63%in the control group and only 19% for the experimental group. Even though the answers on semiotics; registered the highest percentage of good answers, 87% for the experimental group and 53% for the control group(see table 10 and 11), the details added by the second variable only highlights the hypothesis that the students refer to analysis available in the literary websites, and are unable to think autonomously. In the passages, there is no mention of 'Big Brother', or 'Doublethink' or 'Newspeak'. Yet, the students referred to these as semiotic forms of the discourse of power, which is a correct answer , however they are specifically asked to focus their answers on the passages in order to see their ability to texture the text as illustrated below in table (14) and table (15):

Table (14): Analysis of the Focus of the Control Group in The Second Question

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Focus	12	31,6	12	31,6	14	36,8

Table (15): Analysis of the Focus of the Experimental Group - Second Question

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%

| Focus | 2 | 5,4 | 5 | 13,5 | 30 | 81,1 |
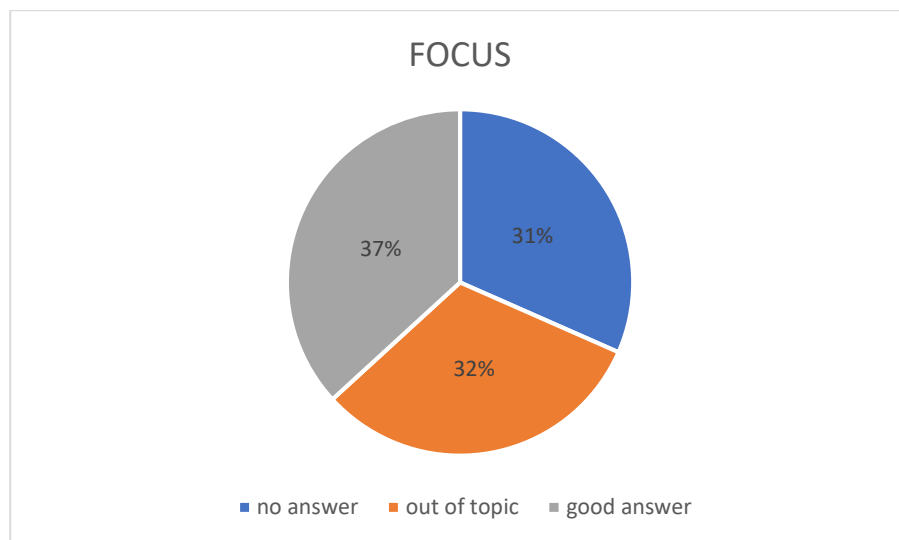
Figure (15): The Focus For the Control Group
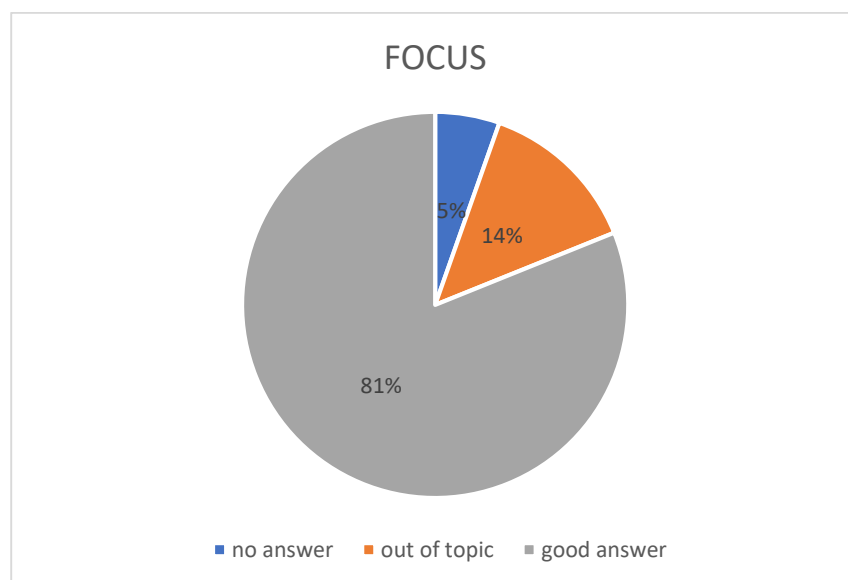
Figure (16): The Focus on the Passages for the Experimental Group

From the analysis of the second variable taken into consideration in the students' answers, and comparing the two groups answers, in terms of their focus on the passages, we may conclude that the intervention of the transdisciplinary dialogue enables the students to texture the text.

3.9. Analysis of the Argumentations and Illustration for the Second Question

For the second question, we also take into consideration the use of argumentations and illustrations from the text in order to support their answers. The argumentations for the second question also enable us to observe the students' analytical skills. For this question, it is expected that the students' focus on the passages from the novels and identify the semiotic form of the discourse of power within the passages, and illustrate their answers.

Table (16): Analysis of Argumentation of the Control Group

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Example	12	31,6	13	34,2	13	34,2

Table (17): Analysis of Argumentation of the Experimental Group

Question	No Answer		Out of Topic		Good Answer	
	N	%	N	%	N	%
Example	2	5,4	5	13,5	30	81,1

It has been observed that the control group provided two main answers, which are technology and psychology, with no examples from the text, whereas the experimental group identified space and architecture, and exemplified through endophoric element within the text. Data collected for this critical reading strategy shows that 81% of the answers collected form the experimental group contains argumentations, and are supported by examples form the passages provided, while only 34 % of the answers collected form the control group made use of argumentation to support their answers, see table (16)and table (17).
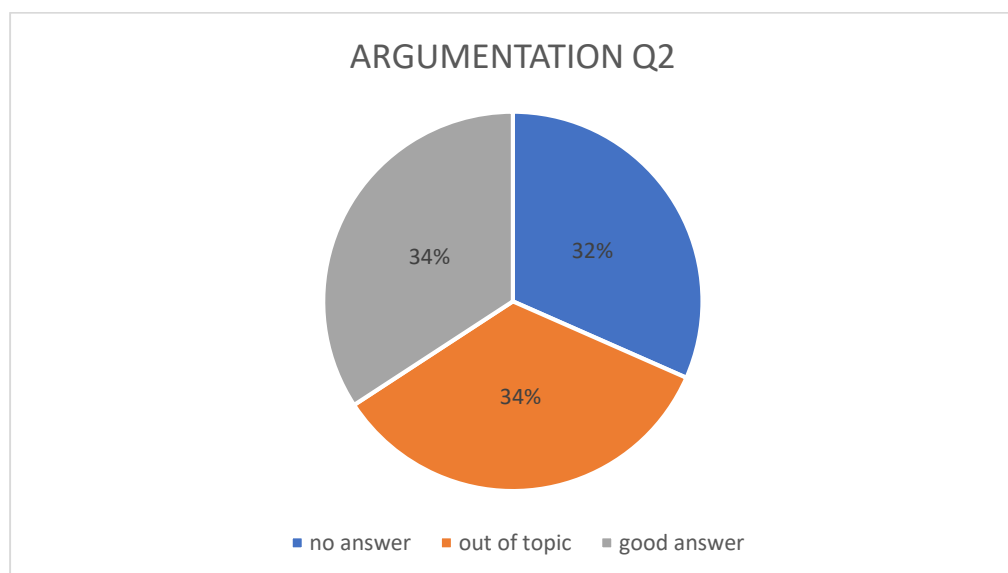
Figure (17): Analysis of the Argumentation of the Control Group
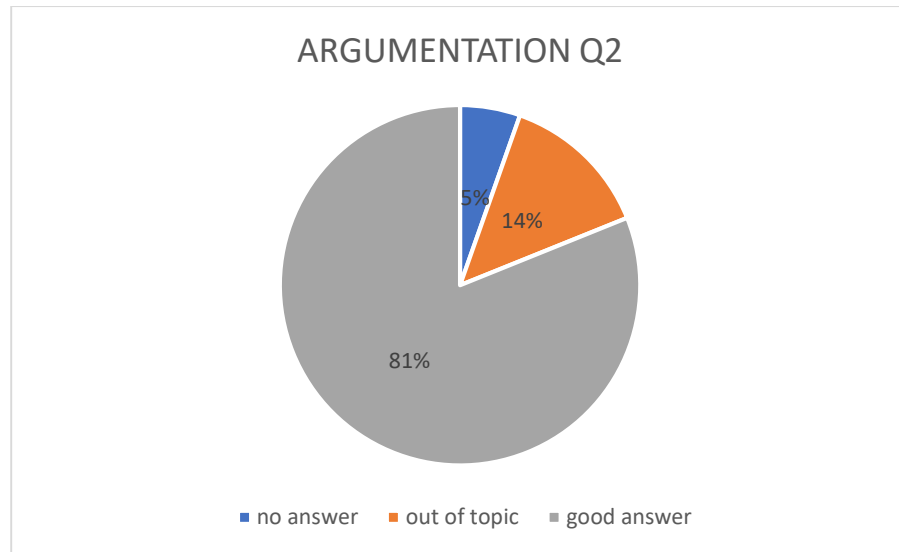
Figure (18): Analysis of the Argumentation of the Experimental Group

Data collected for this strategy reveal that the percentage of unanswered questions and the examples that are irrelevant to the text for the control group is 66 %, in contrast to 19 % only for the experimental group. For this critical reading strategy, we can also conclude that the independent variable has a positive effect on the dependent variable.

4. T- Test

In order to test the hypothesis which states that the independent variable: interdisciplinary texturing has a positive effect on the dependent variable: the students' critical thinking, The independent-samples t-test has been performed to compare the means of the experimental and the control group. Referring to Miller (1975), Brown (1995) T-Test for two independent samples involves the following:

1- The two samples means $\bar{X}_1$ and $\bar{X}_2$ using the formula :

$$\bar{x} = \frac{\sum x}{n}$$

2- The two samples variances S_1^2 and S_2^2 using the formula :

$$S^2 = \frac{\sum x^2}{n} - (\overline{x}^2)$$

$$SD = \sqrt{S^2}$$

3- Substitute the values in the formula for t :

$$t_0 = t_{N_1+N_2-2} = \frac{(\overline{x_1} - \overline{x_2}) \sqrt{(N_1 + N_2 - 2)N_1 N_2}}{\sqrt{(n_1 S_1^2 + N_2 S_2^2)(N_1 + N_2)}}$$

(Miller 1975,p.18)

In which $(N_1 + N_2 -2)$ is the degree of freedom.

4- Find the critical value in the table of (t) distribution depending on :
   a)- The number of degree of freedom;
   b) – The prediction; directional or not

5- If the observed value of t_0 is equal to or greater than the value of t_c (critical value),

we reject the null hypothesis in favor of the alternative hypothesis, i.e., we conclude

that the independent variable has an effect on the dependent.

6 – Draw a conclusion depending on :

   a) – the observed t➔ t_0
   b) – The critical value➔ t_c
   c) - Level of significance α

In calculating the T-Test, we adopt Yates and Fisher t-distribution table (see appendix D).

T- Test

A/ Control group:

$\sum X_2 = 295$

$N_2 = 38$

$\sum X_2{}^2 = 2686$

1) Mean : formula :
$$\overline{x_2} = \frac{\sum x}{N_2}$$

$$\overline{x_2} = \frac{295}{38} = 7.76$$

$$\overline{x_2} = 7.76$$

2) Sample variance : formula :

$$S^2 = \frac{\sum x^2}{n} - (\overline{x}^2)$$

$$S_1^2 = \frac{2686}{38} - (7.76^2)$$

$$S_1^2 = 70.68 - 60.21$$

$$S_1^2 = 10.47$$
$$SD = \sqrt{10.47} = 3.23$$

B/ Experimental group:

1) Sample mean formula :
$$\overline{x_1} = \frac{\sum x_1}{N_1}$$

$$\overline{x_1} = \frac{522.5}{38} = 13.75$$

$$\overline{x_1} = 13.75$$

2) Sample variance formula : $S_1^2 = \frac{\sum x_1^2}{N_1} - (\overline{x_1^2})$

$$S_1^2 = \frac{8252.5}{38} - (13.75)^2$$

$$S_1^2 = 217.17 - 189.06$$

$$S_1^2 = 28.11$$

$$SD = 5.30$$

T- Test Formula:

$$t_0 = \frac{(\overline{x_1} - \overline{x_2}) \sqrt{(N_1 + N_2 - 2)N_1 N_2}}{\sqrt{(n_1 S_1^2 + N_2 S_2^2)(N_1 + N_2)}}$$

$$t_0 = t_{N_1 + N_2 - 2} = \frac{(\overline{x_1} - \overline{x_2}) \sqrt{(N_1 + N_2 - 2)N_1 N_2}}{\sqrt{(n_1 S_1^2 + N_2 S_2^2)(N_1 + N_2)}}$$

$\overline{x_1} = 13.75$ $S_1^2 = 28.11$ $N_1 = 38$ $SD = 5.30$	$\overline{x_2} = 7.76$ $S_2^2 = 10.47$ $N2 = 37$ $SD = 3.23$
Df= $N_1 + N_2$ -2 = 73 $N_1 N_2 = 1444$ $N_1 + N_2 = 75$	

$$t_0 = t_{N_1 + N_2 - 2} = \frac{(13.75 - 7.76) \sqrt{(38 + 38 - 2)38 \times 38}}{\sqrt{(38 \times 28.11 + 38 \times 10.47)(38 + 38)}}$$

$$t_0 = t_{N_1+N_2-2} = \frac{(5.99)\sqrt{(74)x38x38}}{\sqrt{(38x28.11 + 38x10.47)(38 + 38)}}$$

$$t_0 = t_{N_1+N_2-2} = \frac{(5.99)\sqrt{106.856}}{\sqrt{(1068.18 + 397.86)(76)}}$$

$$t_0 = t_{N_1+N_2-2} = \frac{5.99x326.88}{\sqrt{(1466.04)(76)}}$$

$$t_0 = t_{N_1+N_2-2} = \frac{1958.01}{333.79}$$

$$t_0 = 5.86$$

- $t_0 = 5.86$
- Two tailed
- Level of significance $= 0.05 = 5\%$
- df $= 73$
- tc $= 2.00$

As observed t (t_0) is greater than critical t (tc), viz, $5.86 > 2.60$, it is unlikely that our results could have arisen by chance. Therefore, we accept the alternative hypothesis that texturing enhances the learner's critical thinking and we reject the null hypothesis. The probability that the difference between the two means arose by chance is less than 0.05 ; this means that we are 95 % sure of the obtained results significance.

5. The Limitations of the Experiment

Although the experiment has reached its initial aims, there are still shortcomings and limitations. First of all, because of the time limit, this experiment was conducted in one day. Due to the busy schedule of the teacher as well as the compacted time table of the students, and unavailability of classrooms. The period allowed for the experiment is

not sufficient for the researcher to observe and compare the impact of the intervention. The second limitation of the study is the sample selected in terms of number. The population includes 120 but only 75 students participated in the experiment. We were unable to control this factor of absenteeism. The third limitation is that the experiment focuses on one literary genera, and only one theme. And in order to explore the effectiveness of a transdisciplinary dialogue for the students' analytical skills in a literary class. Therefore, it is not possible to generalize the results for larger groups or other universities. The study should have involved more participant, and it should have been conducted in more than one session and for different topics of literature. Thus, it lacks external validity, and requires further quantitative experimentation.

While the generalizability of this research is not absolute, however it is statistically probable. The impact of the transdisciplinary texturing has been statistically proven to be effective on the student's critical thinking in the class of literature. The quantative part of the designed quasi-experiment could provide an acceptable foundation for producing broad generalizability, providing that the experiment is conducted on a larger population.

6. The Pedagogical Implication of the Transdicipliary Texturing Experiment

This research and the results obtained from the experiment have emphasized the great importance of the interdisciplinary thinking skill in literature. Students as well as learners need to know the methods and techniques used in reading and interpreting the

literary discourse. The Literary text offers a fertile ground for the study of the discursive modes of discourse. This transnsdiciplinary analysis serves as a critical reading strategy that helps the learner develop their analytical thinking skills.

The transdisciplinary dialogue is not a simple enterprise, henceforth, It is also the responsibility for teachers to communicate the necessary knowledge about the transdiciplinary dialogue and the transdiciplinary texturing that allows learners to decode a literary discourse. From the findings of this research, we can defend that the transidsciplinary dialogue in the literary class permits to the shift towards a more learner-centered approach to teaching literature as opposed to the teacher-centred banking model.

Furthermore, in this chapter we suggest that pedagogical implications to help learners foster their the interdisciplinary thinking, allows for a creative interpretation of the literary discourse, as it helps the learners explore the meta-discourse of the literary texts.

7. Conclusion

The experimental chapter answers main research question, which investigate the impact of the transdisciplinary texturing on the student's critical thinking. It is hypothesized that texturing the text, and a transdisciplinary dialogue, would urge the students' to use their critical thinking and analytical skills when approaching a literary text. The research methodology followed is a unpaired group design. The unpaired group design allows using the Banking model of education and the strategy of texturing the text in order to compare both, in terms of the students use of their cognitive analytical tools. The experiment is conducted in three phases, the pre- intervention, the intervention and

the post intervention phase . In the first phase the students are presented with the same selected passages form *Nineteen Eighty Four* and *Brave New World*. In the second phase the experimental group receives the intervention which consist of the Transdisciplinary dialogue concerning the discourse of power and space, while the control are asked to discuss the theme of power in the corpus selected. The final phase involves a standardized test for both groups. Both groups are required to texture the text in order to analyze the discourse of power form the text.

The analysis of the data collected permits the analysis of the effectiveness of the intervention. The variables of the experiment involves: The independent variable X: transdisciplinary texturing, andthe dependent variable Y: The students' critical thinking. The directional hypothesis of this experiment are H1**:**Texturing the text will increase the learner's critical analysis of space within the discourse of power abuse in which case the independent variable has a positive effect on the dependent variable. H2:The second hypothesis would infirm the first hypothesis and would illustrate that texturing the text will decrease the students' critical analysis. H3: The Null hypothesis would illustrate that texturing the text will not increase the learners' critical analysis of space, in which case the independent variable has no effect on the dependent variable

The global analysis for all the answers collected for the control group shows that only 35 % of the sample selected provided good answers, 48% were out of topic or provided broad answers, and 15% did not provide answers. while The global analysis for all the answers collected for the experimental group shows that 72 % of the sample selected provided good answers, 27% were out of topic or provided broad answers, and

only 2% did not provide answers. It is noticeable that there is a clear contrast between the global analysis of the answers of the control and the experimental group. The percentage of good answers in the experimental group exceeds the one in the control group , and the percentage of the answers out of topic and too broad in the control group exceeds the one in the experimental group.

One of the critical reading strategies taken into account for the data analysis is the focus of the students' on the passages selected, which illustrates their attempt to texture the text. For the first question we observe that 63 % of the answers of the control group were did not exhibit an engagement with the text, in contrast 70% of the experimental group answers were focused on the passages. For the second question we also observe a clear contrast between the students' answers. We notice that the answers received from the control group were still too broad or not focused on the passages selected. while the answers of the experimental group regarding the semiotic form of the discourse of power are 81% more focused on the passages selected in contrast with 36 % of the control group answers. The answers of the control group were the synopsis of the novel, and other answers presented the main themes, which indicates that they referred to the readymade analysis that they used for their preparation.

Although the experimental group had access to the same websites for their preparation, yet they were able to texture the text, and their answers are more focused which confirms that the independent variable X, has apositive effect on the dependent variable Y.As for space as the semiotic form of the discourse of power,we notice from the student's answers to the first question that 30% of the control groupanswers refer to

the spatial arrangements as a form of control. In contrast, in the experimental group 57% of the answers refer to space as a form of power. And for the second question 87% of the answers refer to space and architecture as a semiotic form of the discourse of power. The students' answers referring to space as a discourse of power, highlights the effectiveness of the intervention. As earlier mentioned in this chapter the interconnectedness of space and power is not an obvious matter for the students.

In the control group, 71% of the answers were out of topic. In their answers, the students referred to the form of control through psychology, drugs, and technology, which is available in the readymade analysis they had access to. We notice that 30% of the control group have mentioned architecture and it indicates that their answers focus on the passages and refer to the buildings of the governments. However, Space and architecture as a discourse of power requires a transdisciplinary dialogue for analysis , therefore in this variable and considering the contrast in the student's answers we may also conclude that the independent variable has appositive effect on the dependent variable.

The use of argumentations and illustrations from the text in order to support their answers is the third critical reading. The students' argumentation shows their abilities in supporting their arguments through examples, and it demonstrate their analytical skills. The data collected shows that 60% of the answers collected form the experimental group contains argumentations and are supported by examples form the passages provided, while only 30 % of the answers collected form the control group made use of argumentation to support. For the second question, we also take into consideration the

use of argumentations. We observe that the control group provided two main answers, which are technology and psychology, with no examples from the text, whereas the experimental, group identified space and architecture, and exemplified through endophoric element within the text. The data collected for this shows that 81% of the answers collected form the experimental group contains argumentations and are supported by examples form the passages provided, while only 34 % of the answers collected form the control group made use of argumentation to support their answers.

Form the experiment conducted we may conclude that H1: X=Y is confirmed. From the analysis of the data collected and through comparing and contrasting the students's answers, we may conclude that the transdisciplinary dialogue enabled the students to explore space as the semiotic mode of the discourse of power. The transdisciplinary dialogue allowed the students to texture the text and to use the principle of connectedness through extracting the endophoric and the exophoric element of the text. Therefore, **t**he independent variable has a positive effect on the dependent variable. The t-test results further confirm the first hypothesis. As observed t (t_0) is greater than (tc), viz, $5.86 > 2.60$. The probability that the difference between the two means arose by chance is less than 0.05; this means that we are 95 % sure of the obtained results significance.

General Conclusion

In this study, we have synthesized that the prime objective of teaching literature is to bring the students to a new level of thinking through analysis and interpretation; though the teaching of critical thinking is not a discipline in its own. However, the thinking skills can be taught for transfer across academic disciplines through a transdisciplinary texturing. This process requires the interpretation of both Endophoric as well as the Exophoric elements of a discourse embedded within a literary text, and it would permit the shift from the banking model of education towards a more critical approach to studying literature. Considering the nature of the theme selected for analysis in this research namely the semiotic modes of the discourse of power abuse, we focused on the discipline of Critical Discourse Analysis, which revolves around the study of the discourse structures that enact or reproduce, the relations of power and dominance.

The study of the discursive modes of the discourse of power is performed as a social study; it involves a scrutiny of the complex structures of the social arrangements, in order to distinguish the various forms of control and power in the society. Moreover, both ideology and power are abstract notions, and it requires 'intermediary representations' to be analyzed to decode the discourse of power. These intermediary representations involve all the circumstances surrounding the communicative events. Therefore, the critical analysis of the discourse of power is not limited to the linguistic part of the discourse only. It also involves the analysis of the spatial circumstances surrounding the communicative events. Thus, it involves an interplay of disciplines. The 'spatial settings' involve the critical analysis of both the 'Built Space' which refers to the

architecture adopted to segment, partition and design a given space,and 'Spatiality', which is defined as the positioning and the distribution of bodies in space.

These concepts are indicators of cultural, social as well as political arrangements. Henceforth, Space becomes a powerful instrument as far as the discursive modes of discourse are concerned, and the critical analysis of the production of space would serve as a critical analysis of the discourse of power especially within the scope of Dystopian Fiction. The notion of power abuse is at the core of the Dystopian literature. Therefore, these literary subgenera constitute a fertile ground for critical discourse analysis, considering that it illustrates the idea of 'Power' in its negative form. The novels selected for this research are considered as archetypes of the dystopian fiction. The Spatial arrangements of these two novels illustrate the logic of power relations between different groups. The Space within the corpus selected is meticulously designed to demonstrate the dominant ideology, and illustrate a form of power abuse.

The critical analysis of space as a semiotic dimension of the discourse of power is an interdisciplinary enterprise. Thus, it requires an interdisciplinary texturing of the text, taking into consideration both the endophiric and the exophoric elements related to both space and power in order to decode the discourse of power mediated through space. In this vein, we raised two research question. The main research question investigates to what extent texturing the text can develop the learner's critical analysis of space as the semiotic form of the discourse of power abuse, and the sub research questions aim at exploring if the critical analysis of space as the discourse of power, through texturing the text could help the students departing form the banking model and develop their analytical thinking skills.

The research method adopted for in this research is a triangular one. By means of a descriptive, analytical method as well as a quasi experimental design method, this dissertation attempted to investigate space as one of the discursive modes of discourse, as well as the pedagogical implications of this form of analysis. The dissertation has been divided into five chapters. The first and the second chapter were dedicated to the theoretical background. The first chapter explored the ideology of power and the discursive critical analysis of the discourse of power. The Idea of the contemporary form of discourse, and the semiotic dimension of the discourse intersect with space as a meta discourse. The results from the first chapter also highlighted that the critical analysis of space as the semiotic mode of the discourse of power requires a 'transdisciplinary dialogue', in order to decode the built space as the architecture of power. The findings of this chapter delved into the 'Spatial code' and positioned space as a code allowing the transmission of discourse. The production of space is not ideologically free, therefore the production of space is the faithful reflection of a dominant ideology. The landscape of urban activities as well as the marginalized spaces, and the various forms of power relations within a society in forms of buildings, monuments. In this context, the production of space became a projection of the Schemata of a whole society.

The critical analysis of space as the semiotic mode of the discourse of power was presented in the third and the fourth chapters of this dissertation. It illustrated the discursive analysis of the discourse of power, through the production of space in the dystopian literary sub genera. The critical analysis of space in the corpus selected was conducted by means of a transdisciplinary dialogue that highlighted the feature of legibility attributed .In dystopian fiction the reader is exposed to new fictional spaces

where the referent is far from the actual referee. Dystopian fiction offers a hyper reality where spaces are constructed through a discourse. In this case space is to be considered as a 'Meta Discourse' that holds a connection between the imaginary representations and the ideology behind these representations,

In the third chapter, we explored the spatial settings of Geroge Orwell's novel *Nineteen Eighty Four*. We have discussed that space is a mechanism for the apparatus of power. It is consciously produced as a space of surveillance, where the individuals are under the constant scrutiny of 'Big Brother' in the Orwellian London. This firm grip of the government of INGSOC over space illustrates how Space constitutes a tool for positioning the Ideology of power. The analysis of the Built space of the novel also illustrated the social polarization of us versus them, and the social inequalities architecured in space. The contrast between the space of the Inner party members and the outer party member illustrated the dominant group who has access and control of the spatial arrangement. From the analysis of the spatial arrangements in the novel, we concluded that the space of the Orwellian London is designed as a disciplinary state based on surveillance, which illustrates the features of 'The Panopticon' architecture. Subsequently the space designed in this dystopian fiction becomes the intermediary representation of the ideology of power and the semiotic mode of the discourse of power.

The fourth chapter we have explored the spatial settings of a second dystopian archetype A *Brave New World* by Aldous Huxley. Space as the semiotic dimension of the discourse of power was explored through the recontextualization of the social practices in four different spaces of the London Hatchery Center. The ideology of power

abuse in A Brave New World is illustrated through recontextualizing the practices conducted in the 'Fertelizing room' , the 'Social Predistination Room', The two rooms of the Neo-Pavlovian Conditioning Center , which are the Nursery Room, and the Dormitory.

The society created by Huxley contrasts with the Orwellian London. In Brave New World, Huxley designs a modern society, economically prosperous and politically stable; in fact, it appears to be a Utopian society on the surface. However, recontextualizing the social practices of the Hatchery Center illustrates the ideology of power abuse. This Built Space became the semiotic mode of the discourse of power abuse, considering that the ideology of the world controllers is epitomized in this laboratory that served as a chain production of human beings. From the Foucauldian insights we attributed to the Hatchery Center the features of the Panopticon as a laboratory of power, which position Space as the representation of the ideology of the world controllers and the semiotic mode of the discourse of power abuse. In the third,and the fourth chapter the Transdisciplinary dialogue allowed the Critical analysis of Space in relation to the discourse of power abuse. This analysis required texturing the text by bringing together the Endophoric and the Exophoric elements necessary for the interpretation of the discourse. The Exophoric elements related to the ideological production of space are necessary to be able to analyze the discourse of space. Consequently, in order to allow the students to perform a critical analysis of space as the semiotic discourse of power, they must be provided with this interdisciplinary dialogue.

The fifth chapter of this dissertation explored the effect of the transdisciplinary texting on the learners' critical thinking. The experiment conducted aimed at examining the effect of this strategy for analysis on the students' of literature at the University of Laghouat. The experiment is designed as an unpaired group experiment. It involved a sample of seventy five master students from the university of Amar Telidji, devided into the control group and the experimental group. The experiment was conducted in three phases. The pre-intervention phase involved the students' preparation for the session on dystopian literature. The second phase involved the intervention given to the experimental group, and it consisted of 'the transdisciplinary dialogue' presented in the form of a lesson, during which the students' are presented with key concepts form critical discourse analysis regarding the intermediary representation of the discourse, and the landscape of urban activities. The third phase of the experiment involved a standardized test presented in two questions. The variables of the experiment comprise the independent variable X: Transdisciplinary Texturing of the literary text, and the he dependent variable Y: Critical Thinking.

In data collection and the data analysis, the dependent variable was divided into three critical reading strategies for each questions. The answers to the first question are analyzed in terms of the students' engagement with passages provided, the second reading strategy involves their references to the endophoric or exospheric references to space or architecture, and the third strategy that we observed in the students answers is their use of argumentation and illustrations from the passages. The answers to the second question are analyzed in terms of their understanding of the semiotic form of a discourse,

the focus on the semiotic form of the discourse in the passages selected, and again their use of argumentations to support their answers from the text.

The analysis of the data moved from the global analysis of the answers to the specific analysis of the students' answers with regard to each critical reading strategy. The data analysis demonstrated that the experimental group exhibitted better analytical skills than the control group. The global analysis for all the answers collected for the control group shows that only 35 % of the sample selected provided good answers, 48% were out of topic or provided broad answers, and 15% did not provide answers. While the global analysis for all the answers collected for the experimental group shows that 72 % of the sample selected provided good answers, 27% were out of topic or provided broad answers, and only 2% did not provide answers. It is noticeable that there is a clear contrast between the global analysis of the answers of the control and the experimental group.

The percentage of good answers in the experimental group exceeded the ones in the control group, while the percentage of the answers out of topic in the control group exceeded the ones in the experimental group. One of the variables taken into account for the data analysis is the focus of the students' on the passages selected, which illustrates their attempt to texture the text. For the first question we observe that 63 % of the answers of the control group were not focused on the passages in contrast 70% of the experimental group answers were focused on the passages, which demonstrates that the experimental group could critically analyze space as a semiotic mode of the discourse of power by means of a transdisciplinary texturing

It has been observed that the experimental group answers regarding the semiotic form of the discourse of power were 81% more focused on the passages selected in contrast with 36 % of the control group answers. The answers of the control group were too broad, some answers were the synopsis of the novel, and other answers presented the main themes, which indicates that they referred to the readymade analysis that they used for their preparation. Although the experimental group had access to the same websites for their preparation, yet they were able to texture the text, and their answers are more focused which confirms the effectiveness of the intervention and demonstrates that the independent variable e has a positive effect of the dependent variable.

The data revealed that 57% of the experimental group answers referred to space as a form of power, for the second question 87% of the answers refer to space and architecture as a semiotic form of the discourse of power.In contrast, only 30% of the control groupanswers referred to the spatial arrangements as a form of control. In the control group, 71% of the answers were out of topic. In their answers, the students referred to the form of control through psychology, drugs, and technology, which is available in the readymade analysis they had access. Only 30% of the control group answers refer to architecture and this indicates that they critically read the passages. The students' answers referring to space as a discourse of power, highlighted the effectiveness of the intervention. The interconnectedness of space and power is not an obvious matter for the students. The analysis of space and architecture as a discourse of power requires a transdisciplinary dialogue for analysis.

The use of argumentations and illustrations from the text in order to support their answers is a crucial element for analyzing the answers. The students' argumentation showed their abilities in supporting their ideas through examples, and it demonstrated best their analytical skills which is related to the dependent variable of the experiment conducted. The data collected revealed that 60% of the experimental group answers contained argumentations, and were supported by examples from the passages provided, while only 30 % of the answers collected from the control group made use of argumentation to support their answers. For the second question, the control group provided two main answers, which are technology and psychology, with no examples from the text, whereas the Experimental, group identified space and architecture, and exemplified through endophoric element within the text. The data collected also revealed that 81% of the experimental group answers contains argumentations, and are supported by examples from the passages provided, while only 34 % of the answers collected from the control group made use of argumentation to support their answers.

The results of the experiment conducted allowed to conclude that the transdisciplinary dialogue enabled the students to explore space as the semiotic mode of the discourse of power. The transdisciplinary dialogue allowed the students to texture the text and to use the principle of connectedness through extracting the endophoric and the exophoric element of the text. Therefore, **t**he independent variable has a positive effect on the dependent variable. The t-test results further confirm the first hypothesis. As observed t (t_0) is greater than (tc), viz, $5.86 > 2.60$. The probability that the difference between the two means arose by chance.

While the generalizability of the findings of this study are not absolute, however it is statistically probable. The impact of the transdisciplinary texturing has been statistically proven to be effective on the student's critical thinking in the class of literature. The quantative part of the designed quasi-experiment could provide an acceptable foundation for producing broad generalizability, providing that the experiment is conducted for other disciplines and on a larger population.

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Appendices

Appendix A: Survey for the Students of Literature

The following questionnaire has been designed for a scientificresearch. The Purpose of this questionnaire is to investigate the student's attitudes towards the subject of literature and their usual practices in

preparing for a literary assignment. You are kindly requested to tick the box corresponding to your answer to each Item.

	Items	S.D	D	N	A	S.A
1	Overall I am satisfied with my class of literature					
2	I feel motivated to study literature					
3	I understand the purpose of studying literature					
4	I find it difficult to focus in the class of literature					
5	I can understand basic concepts in literature					
6	I think literature is a useful subject					
7	I often find it difficult to perform a literary analysis					
8	I can understand complex philosophical questions related to a literary corpus.					
9	In the class of literature we are asked to examine and sometimes evaluate the literary literature.					
	When analyzing a literary work we tackle the elements of fiction such as plot, characters, text and context					
10	We often engage in debates and discussions with the teacher and my classmate in the class of literature					
11	I take time in reading and analyzing the book before the class.					
12	I can perform an analytical reading from various angles					
13	I usually rely on the teacher's lecture and handout in the class of literature.					
14	For my literary assignments I have recourse to the study guides available on the internet.					
15	I usually check a review of the literary work to be analyzed prior to reading it or doing the assignment given by the teacher.					
16	When given a special angle to be analyzed by the teacher I like to rely on specialized websites for literary analysis.					
17	I have no time to read the book I prefer to read a summary of the book on the websites specialized in literary analysis					

18. Do you usually use any of these websites to accomplish your assignments in literature?

Items	S.D	D	N	A	S. A
Smoop.com					

Cliffsnotes.com					
Sparknotes.com					
Thugnotes.com					
Crash course					
Bookrags.com					
Novelguide.com					
Gradesaver.com					

Students Responses collected by Google form

https://docs.google.com/forms/d/1mW4FsGTe5BnLmvDy9vdHja-DjFsqxTJpdezw8-apC8c/edit#responses

When given a special angle to be analyzed by the teacher I like to rely on specialized websites for literary analysis.

49 réponses

Do you usually use any of these websites to accomplish your assignments in literature? (You may tick more that one choice)
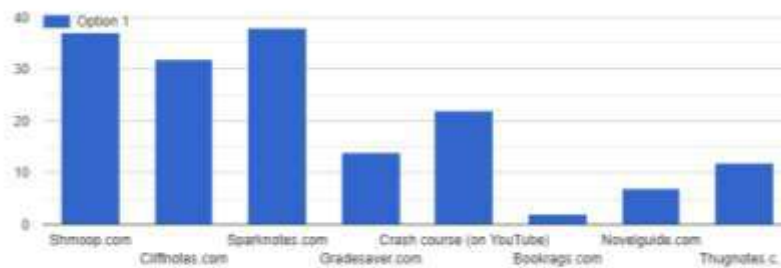
Appendix B: The Lesson Plan

The Lesson plan for teaching the analysis of a literary text through an interdisciplinary dialogue

Overview

Teacher: Mrs. Jihad Selt			Room:
Observer: Mrs.IbtissamTouhami			Expected Number:
Date: --/--/2018		Time:01:30	Class Level: Master One
Teaching Aids:George Orwell 1984/ Aldous Huxley Brave New World			
Learning Objectives: Understand the ideology of power abuse. Understand CDA and the use of the transdisciplinary dialogue Recontextualization of practices (semiotic) Intermediary representation of the discourse			Personal aim: Encourage the students to use their analytical thinking and think of other examples of semiotic forms of the discourse of power
Anticipated Problems for Students			solution
Anticipated problems for teacher			solution
PROCEDURE			
1ST PHASE/ENGAGE TIME 10 MINUTES			
Pre Intervent ion Phase	5mn T>S 5 mn S>S S>T T>S	The students must have a background knowledge of the two novels in order to facilitate interaction. In this lesson, the students will be introduced by the instructor to the two book novels, and to the ideology of power abuse in general. Open the lesson with an informal discussion of what students already know about the Ideology of Power and Power abuse in Literature. Inform the student's that they are going to discuss this theme in two selected novels. The teacher's presentation is followed by a whole-class discussion that place emphasis on Dialogical-Thinking. The students are engaged to articulate their thoughts in response to literature through dialogue. The Dialogical Thinking goes beyond the question-and-answer and recitation methods that usually deal only with literal thinking. Students develop critical thinking as they learn to justify their reasons for a certain position on a story-specific issue. Let students know that after reading the book, they're going to be asked a question that will take the whole class to answer-and everyone's answer could be different. What will be important is whether they can provide acceptable reasons to support their answers.	
2ND PHASE: STUDY / TIME25 MINUTES			
The Interventi on	15mn T>S	In the second phase of the lesson the teachers introduces the idea of the transdisciplinary dialogue , and present the students with insights from CDA concerning the discourse of power abuse and its semiotic dimension. In this phase the students are presented with passages from the two novels and are requested to explore the ideology of power from CDA perspective. The second phase of the lesson plan is targeted for the experimental group only inorder to be able to evaluate the effectiveness of the intervention	

| Reading phase | 10mn S-S-S | Following the teacher's intervention, the students are presented with passages from the two novels and the students are requested to read silently. |
| | | Check understanding of the text by asking questions after the reading. |

3rd PHASE: ACTIVATE 30 MINUTES

| Post Intervention Discussion (depending on class size) | 30 Min T>S S>T S>S | A new discussion is opened. The second discussion will be performed The second literature discussions is based on Posed questions , which generates many questions, and the students will help one another clarify questions, through listening carefully to their peers, and engaging in critical thinking . There are four basic components to this part of the lesson to observe the students critical-thinking process: Present the students with a central question and two possible positions. Identifying reasons to support the possible answers Evaluating the truth and acceptability of the supporting reasons Drawing final conclusions on the merit of the possible answers **Central question.** Could Space be Considerd as the Discourse of Power ? **Position One:** Space is a not a discourse of Power **Position Two:** Space is a discourse of Power The students are asked to decide which position they think best answers the central question and to be prepared to explain why. Let students know that they can change their positions after the discussion. **Identifying reasons.** Have students explore each position by identifying supporting reasons for it. The students begin discussion and the teacher acts as a facilitator between them. As they cite reasons, encourage them to use examples from the text, from their background knowledge of the interdisciplinary dialogue. The teacher record all reasons on the board underneath their respective positions **Evaluating reasons:** The facilitator, put each reason before the group for discussion and let students decide amongst themselves the truth and acceptability of each reason. Ask the following kinds of questions: What makes this reason true? Or what makes it false? What examples can you give from the book to support a reason as acceptable? Students should know that an acceptable reason is based on text,background knowledge, or logic. The teacher guides them in this thought process until they are able to tell you what justifies the reasons. **Drawing conclusions:** After all reasons have been evaluated, give students the opportunity to say what their positions are based on the discussion. Has anyone changed his or her mind? For those who are sticking with their original positions, do |

		they feel more strongly about them now? Also, give students the option to say they have not made up their minds (for the ability to withhold judgment is central to critical thinking). Another way to end the lesson could be to have the students write their conclusions and justify their reasons in a journal entry or a more formal writing assignment.
ASSESSMENT 30 Minutes		
Assessme nt		In the final phase the students will answer open-ended questions about the form of power abuse from multiple perspectives. Students are asked to support their positions through the literary passages they are presented with. They are also expected to argument and draw their own conclusions. Question one: Can you identify the ideology of power abuse from the passages selected? Question two: Can you identify the semiotic form of the discourse of power from the passages selected? Observe the following in students answers: Does the student provide arguments for his her position supported by the text and the intervention? Does the student, provide support for both positions and evaluate each as they did in the lessons. Does the student justify his/ her conclusions using reasons supported by the text, background knowledge, or logic? Do the students' writing responses reflect your expectations for them?

Material Used: Selected Passages form 1984

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four ministries between which the entire apparatus of government was divided(Orwell,1949, P. 7)

So long as he remained within the field of vision which the metal plaque commanded, he could be see as well as heard. There was of course no way of knowing whether you were being watched at any given moment. How often, or on what system, The Though Police

plugged in on any individual wire was guesswork. It was even conceivable that they watched everybody all the time. But at any rate they could plug in your wire whenever they wanted to. You had to live- did live, from habit that became instinct- in the assumption that every sound you made was overheard, and except in darkness, every movement scrutinized. Winston Kept his back turned to the telescreen. It was safer, though, as he well knew, even back can be revealing.(Orwell, 1949, P.5).

It was always difficult to determine that age of a London Building. Anything large and impressive, if it was reasonably new in appearance , was automatically claimed as having been built since the revolution, while anything that was obviously of earlier date was ascribed to some dim period called the Middle Ages. The centuries of capitalism were held to have produced nothing of any value. One could not learn history from architecture any more than one could learn it from books. Status, inscriptions, memorial stones, the names of streets- anything that might throw light upon the past had been systematically altered' (Orwell,1949, ,P.124)

Selected Passages from Brave New World

Wheels must turn steadily, but cannot turn untended, there must be men to tend them, men as steady as the wheels upon their axles, sane men, obedient men, stable in contentment … stability, insisted the controller stability. The primal and the ultimate need stability. Hence all this' with a wave of his hand to indicate the gardens, the huge building of the Conditioning Centre' (Huxley, 1932, P.31)

A SQUQT grey building only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and in a shield the World State's motto, COMMUNITY,IDENTITY, STABILITY'.(Huxley,1932, P5)

The enormous room on the ground floor faced towards the north. Cold for all the summer beyond panes, for all the tropical heat of the room itself, a harsh thin light glared through the windows, hungrily seeking some draped lay figures, some pallid shape of academic goose-flesh, but finding only the glass and nickel and bleaky shining porcelain of a laboratory. Wintriness responded to wintriness.The overall of the workers where white, their hands gloved with a pale corpse colored rubber. The light was frozen, dead a ghost. Only from the yellow barrels of the microscopes did it borrow a certain rich and living substance, lying along the polished tubes like butter, streak after luscious streak in long recession down the tables (Huxley,1932, P.5)

Appendix C: Students's Scores

Control Group Scores in the Experiment

Ref	Focus	Space	Argmt	Semiotic	Focus	Argmt	Total
101	1	0	5	2,5	0	0	8,5
102	1	0	5	0	0	0	6
103	0,5	0	4	2,5	0,5	2	9,5
104	0,5	0	4	2,5	0	1	8
105	1	0	3	2,5	0	1	7,5
106	1,5	0	3	0	0	0	4,5
107	2,5	2,5	5	0	0	0	10
108	1,5	0,5	3	2,5	1,5	5	14
109	1,5	0	3	0	0	0	4,5
110	1,5	0,5	2	2,5	1	2	9,5
111	1,5	0	3	0	0	0	4,5
112	1,5	0	3	0	0	0	4,5
113	0,5	0	3	2,5	2,5	0	8,5
114	2,5	2,5	5	0	0	0	10
115	0	0	4	2,5	0	0,5	7
116	0	0	3	2,5	1,5	1,5	8,5
117	2,5	0	3	0	0	0	5,5
118	0	0	3	2,5	2,5	5	13
119	2,5	0	5	0,5	0	0	8
120	2,5	2,5	3	2,5	1,5	2,5	14,5
121	0	0	3	1,5	0	2	6,5
122	2,5	0,5	3	0	0	0	6
123	0	0	3	2,5	0	2	7,5
124	0	0	0	2,5	2,5	3	8
125	0	0	3	2,5	1,5	2	9
126	0	0,5	3	2,5	0	1,5	7,5
127	2,5	0,5	2,5	1,5	1,5	1,5	10
128	0	0	3	2,5	0	1,5	7
129	1,5	0	4	0	0	0	5,5
130	2,5	1,5	4	2,5	1,5	0,5	12,5
131	1,5	0	3,5	0	0	0	5
132	1,5	0,5	3,5	2,5	2	1	11
133	1	0,5	3,5	2,5	0	1	8,5
134	1	0	3,5	0	0	0	4,5
135	2,5	1	2,5	0	0	0	6
136	1,5	0	3	0	0	0	4,5
137	1,5	1,5	3	2,5	0	1,5	10
138	1,5	0	3	2,5	0	1,5	8,5

Experimental Group Scores in the Experiment

Ref	Focus	Space	Argmt	Semiotic	Focus	Argmt	Total
201	2,5	2,5	5	1,5	0	5	16,5
202	2,5	0	5	2,5	2,5	5	17,5
203	2,5	2,5	2	2,5	2,5	5	17
204	2,5	2,5	5	2,5	2,5	3	18
205	2,5	0	5	2,5	2,5	5	17,5
206	0	0	0	2,5	2,5	5	10
207	1,5	0,5	5	0,5	2,5	5	15
208	2,5	2,5	4	2,5	2,5	4	18
209	2,5	2,5	5	2,5	2,5	1	16
210	1,5	1,5	4	2,5	2,5	5	17
211	2,5	2,5	5	2,5	2,5	2	17
212	2,5	2,5	5	1,5	2,5	0	14
213	2,5	2,5	0	2,5	2,5	5	15
214	1	2,5	5	2,5	1	5	17
215	2,5	2,5	4	2,5	2,5	5	19
216	2,5	2,5	5	1	1	0	12
217	2,5	2,5	4	2,5	2,5	5	19
218	1	0	1	2,5	2,5	5	12
219	2,5	2,5	5	2,5	1,5	5	19
220	2,5	2,5	5	2,5	2,5	4	19
221	2,5	2,5	5	2,5	2,5	4	19
222	2,5	0,5	5	1	2,5	1	12,5
223	2,5	2,5	5	0	0	0	10
224	1	2,5	5	2,5	2,5	5	18,5
225	0,5	0	1	1	1	0	3,5
226	2,5	1	3	2,5	2,5	5	16,5
227	0	1	0	2,5	2,5	5	11
228	2,5	2,5	5	0	0	0	10
229	2,5	2,5	5	0	0	0	10
230	2,5	2,5	4	2,5	2,5	4	18
231	0,5	0	0,5	2,5	2,5	4	10
232	1	2,5	3	2,5	2,5	3	14,5
233	1	1	2,5	2,5	2,5	5	14,5
234	2,5	2,5	4	2,5	2,5	1	15
235	0	1	0	2,5	2,5	0	6
236	0	0	0	2,5	2,5	2	7
237	1	0,5	0,5	1	2,5	5	10,5

Appendix D: Fisher and Yates Statistical Table

n (d.f.)	α				
	0.10	0.05	0.025	0.010	0.005
1	3.08	6.31	12.71	31.82	63.66
2	1.89	2.92	4.30	6.97	9.92
3	1.64	2.35	3.18	4.54	5.84
4	1.53	2.13	2.78	3.75	4.60
5	1.48	2.02	2.57	3.36	4.03
6	1.44	1.94	2.45	3.14	3.71
7	1.42	1.89	2.36	3.00	3.50
8	1.40	1.86	2.31	2.90	3.36
9	1.38	1.83	2.26	2.82	3.25
10	1.37	1.81	2.23	2.76	3.17
12	1.36	1.78	2.18	2.68	3.06
14	1.34	1.76	2.14	2.62	2.98
16	1.34	1.75	2.12	2.58	2.92
18	1.33	1.73	2.10	2.55	2.88
20	1.32	1.72	2.09	2.53	2.84
30	1.31	1.70	2.04	2.46	2.75
40	1.30	1.68	2.02	2.42	2.70
60	1.30	1.67	2.00	2.39	2.66
120	1.29	1.66	1.98	2.36	2.62
∞	1.28	1.64	1.96	2.33	2.58