SAKARYA UNIVERSITY
OF APPLIED SCIENCES

Quintessential Delineations of Learning Spaces in English Prose Fiction

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ABSTRACT

The mapping of places in literary texts enables the writer to present the social contexts wherein the characters' actions and conversations take place; the delineated imaginary spaces may symbolise domestic spots, country-side landscapes, urban areas or workplaces depending on the writers' intentions and the nature of the narrated events. In various novels, the author's narrative description may depict educational scenes whenever the fictitious personalities are affiliated with educational spheres. Accordingly, literary spaces may take the form of fictional classrooms to reflect the pedagogical concerns of a particular community and enlighten the readers about the epistemic perspectives related to certain academic realms. Consequently, the present article attempts to explore the artistic visualisation of learning environments via the description of instructional sceneries within literary prose. In order to denote miscellaneous illustrations of fictitious classrooms involving different educational contexts, the quoted passages are extracted from a variety of literary works including adult fiction, children's novels and young adult fiction. The study of the furnished excerpts relies on the use of various techniques of analysis targeting aspects of style and discourse as well as the characters' speech styles. This manuscript initially presents the significance of the distinct dimensions of educational atmospheres as well as a succinct account of the emergence and development of classrooms throughout history. Subsequently, it furnishes a historical sketch of the reflections of educational settings in fictional works. Then, different facets of literary learning spaces are illustrated through the provision of various examples elicited from several novels to reveal how fictional classrooms can represent images of actual or prospective educational climates. Indeed, this research work attempts to convey the idea that the delineation of learning spaces in narratives constitutes a sort of an aesthetic mapmaking of a set of instances simulating real-life situations.

Keywords: Literary texts, Spaces, Characters, Learning environments, Novels.

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İngilizce Kurmaca Eserlerde Öğrenme Mekanlarının Tipik Temsilleri

ÖZ

Edebi metinlerde karakterlerinin eylemleri ve konuşmaları gerçekleştiği yerlerinin haritalanması yazarın sosyal bağlamları sunmasını sağlar. Belirlenmiş hayali mekanlar, yazarların niyetlerine ve anlatılan olayların niteliğine bağlı olarak yerel noktaları, kırsal manzaraları, kentsel alanları veya iş yerlerini gösterebilir. Çeşitli romanlarda, hayali kişilikler eğitim alanlarıyla bağlantılı olduğunda yazarın anlatı açıklaması eğitici sahneleri tasvir edebilir. Bu nedenle, belirli bir topluluğun pedagojik kaygılarını yansıtması ve okuyucuları belirli akademik alanlarla ilgili epistemik bakış açıları hakkında bilgilendirmesi için edebi alanlar kurgusal sınıflar şeklini alabilir. Bu yüzden, bu makalede edebi düzyazıdaki öğretici sahnelerin tanımlanması yoluyla öğrenme ortamların sanatsal görselleştirmesinin keşfetmesi amaçlanmaktadır. Farklı eğitim bağlamlarını içeren hayali sınıfların çeşitli imajlarını belirtmek için alıntılanan pasajlar yetişkin edebiyatı, çocuk romanları ve genç yetişkin edebiyatı da dahil olmak üzere türlü edebi eserlerden alınmıştır. Verilen alıntıların incelenmesi için üslup ve söylem yönlerini ve karakterin konuşma tarzlarını hedef alan çeşitli analiz tekniklerinin kullanımına dayanmaktadır. İlk olarak, bu çalışmada eğitim ortamların farklı boyutlarının önemi ve tarih boyunca dersliklerin ortaya çıkışı ve gelişiminin kısa ve öz bir anlatımı sunulmaktadır. Daha sonra, kurgu eserlerinde eğitim ortamların yansımalarının tarihsel bir taslağı verilmektedir. Ayrıca, kurgusal sınıfların gerçek veya prospektif öğrenme alanlarının görüntülerini nasıl temsil edebileceğini ortaya çıkarmak amacıyla birkaç romandan çeşitli örneklerin sağlanması vasıtasıyla edebi öğrenme alanların farklı yüzü gösterilmektedir. Esasen bu araştırma çalışması romanlardaki öğrenme mekanlarının belirlenmesi, gerçek yaşam durumlarını simüle eden pedagojik ortamların farklı boyutlarını yansıtan birkaç örneğin bir tür estetik haritalaması işlev gördüğü düşüncesini aktarmayı amaçlamaktadır.

Anahtar Kelimeler: Edebi metinler, Alanlar, Karakterler, Öğrenme ortamları, Romanlar.

1   Introduction

Learning spaces represent academic settings that experienced various alterations materialising throughout history. In the eighteenth century, educational institutions took the form of one-room countryside schoolhouses (Troen & Boles, 2003). In the second half of the nineteenth century, the graded classroom superseded the conventional one-room school system (Medway, 1992). By the end of the nineteenth century, learning spaces in schools and colleges took the form of classrooms and lecture theatres. By the beginning of the twentieth century, the open air-school became prominent (Ryan et al., 2020). Instructors were initiated to classrooms without walls (Dockterman, 2002). The influence of thought concerning natural light, ventilation, utilitarian environments and educational standards was denoted in the novel building design for learning institutions (Willis, 2017). At the end of the 1990's, networked distance learning commenced to attain acclaim (Sales, 2005). The digital age has beheld the dissemination of online educational spaces; it has been also characterised by the existence of blended learning environments. The concept of learning environment implies a location and an ambience, namely an educational institution, a lecture room or a library; actually, ample twenty-first century instruction occurs in physical spaces such as the aforementioned settings (Kay & Greenhill, 2011).

The classroom seating arrangement changed in the course of time. The standard one-room provincial schoolhouse contained tables inherent in three walls; these desks were designed for the older students who were seated on backless benches which enabled them to have a view of their tables or bent and pay complete attention to the schoolmaster; the younger learners were seated on diminutive benches in the middle of the classroom, near the hearth or fireside (Reef, 2009). At the end of the nineteenth century, learners used to sit at tables which were fastened to the ground; the boys were placed at one extremity of the classroom; the girls were seated at the other one; the desks used to be organised in rows that were arranged successively; the learners looked towards the classroom forepart where the instructor stood; in 1930, the tables were feasibly movable (Hindman, 2012). In the middle of the twentieth century, youngsters were seated at tables aligned in rows; the educator normally remained in the classroom foreground (Lewis, 2015). The concrete positioning of tables in lecture rooms varied decidedly from the dawn to the culmination of the twentieth century; in current educational institutions, collaborative learning is boosted via the assemblage of the learners' desks (Goddard, 2010).

The classroom technology also witnessed various alterations throughout history. By the beginning of the nineteenth century, individual slates were employed in schoolrooms; in 1841, the blackboard was originally instituted in the classroom (Russel, 2006). By the late 1800's, ink and paper substituted the recitation board and the learner's slate (Bardige, 2007). In 1900, the pencil and paper started to be used; in 1940, the ballpoint pen began to be employed instead of the pencil (Wyeld, 2016). The overhead projector was introduced as a type of educational technology. By the end of the 1970's and the beginning of the 1980's, computers started to be used in classrooms (Sales, 2005). Currently, the blackboard is renewed as the chalkboard; lately, it is widely known as the whiteboard (Bruce & Miller, 2007). The different changes occurring at the level of classrooms were reflected in literary works according to their genre and historical era taking into consideration the miscellaneous aspects of learning atmospheres. As this article deals with the portrayal of the diverse aspects of imaginary learning spaces, an account of the literature review of the different facets of educational environments has to be provided. Before doing so, the research methodology applied for securing and scrutinising the literary excerpts relevant to the studied issue is elicited in the following title.

2 Methodology

This study adopts a qualitative research approach for the purpose of presenting a descriptive sketch of fictitious classrooms. In order to reveal how the learning spaces that are portrayed in narratives belonging to distinct genres and written for divergent categories of readers may reflect similar contexts denoting the social and emotional ambiences, the primary sources include Webster's *Daddy-Long-Legs*, Bronte's *The Professor: A Tale*, Twain's *The Adventures of Tom Sawyer*, Montgomery's *Emily of New Moon* and Burnett's *A Little Princess*. Webster's *Daddy-Long-Legs* represents an epistolary novel pertaining to young adult fiction that deals with several topics including the issue of education. Bronte's *The Professor: A Tale* is a literary work that belongs to the category of adult literature embodied within the genre of romantic narratives; it turns around a teacher's vocation and connections. Twain's *The Adventures of Tom Sawyer* is a form of children's fiction exemplifying the type of adventure stories that mingles childhood experiences with humour to symbolise the genre of coming-of-age novels; it tackles some aspects of pedagogy when recounting Tom's school attendance. Montgomery's *Emily of New Moon* is considered as an autobiographical novel constituting a kind of children's literature that narrates the life journey of a girl called Emily Starr; it addresses learning and teaching issues via the description of Emily's school experiences. Burnett's *A Little Princess* represents a children's novel denoting a sot of coming-of-age fiction that tells the story of Sara Crew focusing on her life episodes at a boarding school. The aforementioned fictional works are selected to provide illustrations of the dimensions of didactic environments within distinct genres of narratives. The technique of data collection takes the form of ancillary elicitation to facilitate the task of compiling examples referring to instances depicting literary learning spaces. The scrutiny of the elicited quotes relies on the use of several analytic approaches. First, the analysis of the writers' mode of expression is necessary to interpret the images of imaginary educational environments. These images are engendered via the author's style that involves the use of description. In fact, descriptive writing aims at producing a representation of a human being, setting, notion, thing or circumstance; it triggers visualisation through the exploitation of descriptive language; it relies on the use of adjectives, adverbs, active verbs, sensory language and figures of speech (Chapman & King, 2009). It is based on the generation of imagery. In the domain of literary analysis, imagery denotes every spoken or written expression that presents an expressive or authentic portrayal of an object (Roecklein, 2004). Verbal imagery refers to linguistic forms conveying a picture representation attracting the sensory faculties; it can be expressed through figurative or literal language; figurative imagery entails the metaphor, simile and other tropes like personification; it embodies the vehicle which refers to the implied idea (Yu, 1996). Literal imagery does not require an alteration or variation in the sense of terms; it displays a straightforward sensory delineation (Roecklein, 2004). In order to examine the verbal imagery expressed through figurative or literal language to describe the physical learning space, the current study employs stylistic analysis as a technique. Moreover, speech style analysis is exploited to explore the social climate; discourse analysis is utilised to survey the psychological and social perspectives of literary learning spaces. Since the present research work focuses on the analysis of the distinct dimensions of

fictitious classrooms which can be considered as a reflection of real learning environments whose facets have been categorised into different types by various scholars, it is necessary to supply a theoretical overview of the diverse perspectives of instructional settings. This theme is discussed in the next section.

3   Dimensions of Educational Environments

A learning space is a purposely organised cluster of educational assets and tasks linked to a particular educational exigency (Lombardozzi, 2015). The typical educational environment captures distinct joint facets which include the physical, instructional, social and emotional aspects. The physical dimension of management concerns the way of designing the space and the entire stuff of the lecture room (Rothstein-Fisch & Trumbull, 2008). Furthermore, themes of material scope and devices represent the breadth and arrangement of the lecture room, seats, chalkboard, pens, homework tasks and examinations (Forest, 2013). The dynamic design of the physical space incorporates the arrangement of the furniture and the plan of entrances and walks; the instructional facet embodies the entire learning objectives (Everston& Poole, 2008). It is epitomised in the educational atmosphere. Intrinsically, the pedagogical space merits to be split; it incorporates the epistemological climate that refers to the environment wherein the implausible idea is cogitated as well as the ontological space where the learner is able to undertake a novel mode of actuality (Barnett, 2007). Every classroom possesses a distinctive epistemic atmosphere furthered by its principal pedagogical exercises and the kind of concepts that those activities provide to the learners concerning the formation of knowledge (Chatzikyriakidou& McCartney, 2022).

The social dimension refers to the manner of organising tasks and interplays for the purpose of fostering academic work and success; it encompasses the methods of manipulating language, modelling duties and interrelations partly by clustering and behavioural anticipations, allotting time, prioritising assignments and requesting learners to impart the learnt information (Rothstein-Fisch & Trumbull, 2008). The classroom social setting covers the conversation between the instructor and the learners along with the exchanges between the students (Everston& Poole, 2008). The emotional environment implies the general affective value of the social context appertaining to the learning space, especially the existence of comfortable and amiable interactions which set up a constructive atmosphere and the inexistence of disciplinary, troubled or embarrassing interplays which stimulate an adverse setting (Hofkens& Pianta, 2022). The emotional climate inside the classroom can be viewed from the psychological perspective embodied in the individual dimension which considers discrete experiences within the study groups or from the social dimension which regards the classroom as an overall entity besides a concentration on social reciprocity, communication and standards (Pehkonen et al, 2016). Learning spaces signify social settings holding diverse ambiances. Consequently, they symbolise common scenes that are often described in literary narratives. The subsequent title provides an overview of the historical background of fictitious classrooms in literature.

4   A Succinct Account of Classrooms Sketches in Prose Fiction

Ingenious authors realise a design of literary cartography whereby they metaphorically delineate the actual and fictitious spaces of their societies within the narrative and alongside the allusion to a place outward from the written work (Tally, 2017). This fictional mapping sporadically covers pedagogical landscapes. Accordingly, learning spaces represent salient features inherent in prose fiction that witnessed various developments occurring during the past centuries. In the eighteenth century, educational scenes were described in literary productions through the characterisation of governesses' practices and homeschooling. During the nineteenth century, instruction turned to be professionally systematised; accordingly, narratives dealing with Victorian educational institutions depicted strict and overly controlled schoolrooms; fictional classrooms conventionally portrayed an acknowledged discrepancy between the expeditious formalisation of pedagogy and the declining sphere of domiciliary teaching (Gargano, 2008). The label "Oxbridge" was initially employed in the literary works of the nineteenth century to designate a fictive college; however, by the beginning of the twentieth century, this term began to be utilised for denoting distinctive instruction provided by the universities of Oxford; authors frequently criticised Oxbridge educational institutions (Cordner, 2016).

In the twentieth century, writers described educational environments via the exploitation of the school story and the campus novel. The expression, school story, is conventionally employed to narrate a tale wherein the bulk of the acts revolves around a school (Ray, 2004). During the twentieth century, the development of the campus novel which was also referred to as university fiction or academic fiction represented a particular instance of the progress of British literature; this genre has enabled novelists to delineate the academic setting; it is related to the teaching courses that focus mainly on the instruction of English literature which became the most important means of conveying cultural prominence and expertise in the university modules (Connor, 1996). Some works of the twenty-first century fiction depict learning sceneries embodied either in boarding schools or university settings.

Various novels penned for youngsters hold settings presented in schools or sceneries representing academic institutions; at the dawn of the twenty-first century, an educational setting, regardless of its type continues to be an appealing scene for a narrative meant for youthful persons (Ray, 2004). Literary works involving pedagogical spaces remain a subordinate genre of juvenile literature; despite the fact that they scarcely concentrate on the syllabus or certain taught subjects, the educational environment and tacit didacticism of the structure render them in essence a school, a pedagogy referring to instruction directed to the young persons who peruse them (Gruner, 2011). Authors aiming at depicting contemporary minors' lives authentically have been almost compelled to settle on a course appertaining to three ways including the portrayal of their central characters at the educational institution, the presentation of these protagonists subsequent to scholastic activities or during school vacations alongside the exigency of schooling frightening them or the description of the academic dismissal of those characters synthetically in some manner (Grenby, 2008).

Fictitious pictures of classrooms portrayed in novels underpinned conceptual perspectives in the teaching discourse introducing educational spaces which were alternately idealistic or bullying, motivating or boring (Gargano, 2008). Numerous young characters turned to be significant because of the role they represent in narratives concerning instructional establishments; they reveal the relationship between the youthful individuals and the educational institution in novels starting from the eighteenth century to the present day (Mallan, 2019). Even if the tone is evocative, joyful or critical, innumerable tales taking place in educational institutions conventionally advocate a progressive teaching paradigm beside the prospective objective of engendering a proficient community (Gruner, 2011). The following section tackles a set of classroom episodes depicted in several novels.

5   Painterly Descriptions of Literary Learning Spaces

Literary works frequently incorporate educational sceneries taking the shape of imaginary classrooms. Accordingly, miscellaneous facets of the portrayed learning spaces are addressed in diverse forms of prose fiction including adult, young adult and children literature to duplicate the different aspects of authentic instructional settings. In order to elucidate this idea, illustrations of distinct perspectives of learning spaces embodied in literary texts are presented and analysed in the following subsections.

5.1   The Physical Dimension of Literary Learning Spaces

The physical dimension of educational environments is depicted in literary texts. For instance, the substantial setting of a college lecture room is represented in Webster's *Daddy-Long-Legs* as the narrator states that "Our study is better than ever this year—faces the South with two huge windows —and oh! So furnished… We have new wall paper and Oriental rugs and mahogany chairs…it's very gorgeous" (1912, p.196). In the aforementioned quote, the classroom is described through the exploitation of descriptive imagery embodied in the picture of a satisfactory and exquisite south-facing space having a pair of very large windows and fine furniture including wall paper, carpets and seats. The physical environment is described in Bronte's *The Professor: A Tale* when the raconteur says:

> I walked straight up the lane between two sets of benches and desks, and took possession of the empty chair and isolated desk raised on an estrade of one step high, so as to command one division, the other division being under the surveillance of a maitresse similarly elevated. (1857, p. 102).

In the above passage, literal imagery is used to provide a description of the school-room seating arrangement including a pair of cluster of long seats and tables in addition to the teacher's seat and separate desk heightened on a raised platform of a single step. The stuff of a schoolhouse is depicted in Twain's *The Adventures of Tom Sawyer* since the writer affirms that "the master sat throned in his great chair upon a raised platform, with the blackboard behind him" (1881, p. 169). This statement denotes the illustration of the material background represented in a seat and a set of instructional tools consisting of an estrade and a chalkboard. Furthermore, the writer exploits figurative imagery taking the form of metonymy generated from the denominal verb to throne, to refer to the teacher's authority. The physical setting is also described in Bronte's *The Professor: A Tale* when the narrator says:

> At the back of the estrade, and attached to a movable partition dividing this school-room from another beyond, was a large tableau of wood, painted black and varnished; a thick crayon of white chalk lay on my desk for convenience of elucidating any grammatical or verbal obscurity which may occur in my lessons by writing it upon the tableau; a wet sponge appeared beside the chalk to enable me to efface the marks when they had served the purpose intended (1857, p.102).

In the abovementioned passage, the raconteur lists a set of teaching devices including a raised platform, a blackboard, a white chalk stick and a damp sponge. The use of literal imagery creates symbolic pictures of the portrayed educational setting. In addition to the physical dimension, literary narratives depict some aspects of the educational climate that are elicited in the following subtitle.

5.2   The Instructional Aspect of Literary Learning Spaces

The didactic atmosphere represents a crucial facet of the learning setting that can be demonstrated in novels in various ways. For example, the teaching climate is described in Webster's *Daddy-Long-Legs* as the narrator says:

> And now I suppose you've been waiting very impatiently to hear what I am learning?
> I. *Latin*: Second Punic War. Hannibal and his forces pitched camp at Lake Trasimenus last night. They prepared an ambuscade for the Romans, and a battle took place at the fourth watch this morning. Romans in retreat.
> II. *French*: 24 pages of the "Three Musketeers" and third conjugation, irregular verbs.
> III. *Geometry*: Finished cylinders; now doing cones.
> IV. *English*: studying exposition. My style improves daily in clearness and brevity.
> V. *Physiology*: reached the digestive system. Bile and the pancreas next time. (1912, p.31-32).

The above passage highlights the college syllabus embodied in a set of courses including history, French, geometry, English and biology. The identification of the curriculum within the novel gives the reader a genuine outline of the epistemic dimension. The instructional space is mentioned in Bronte's *The Professor: A Tale* when the raconteur states:

> "Monsieur will give a lesson in the first class today," said she. "Dictation or reading will perhaps be the best thing to begin with, for those are the easiest forms of communicating instruction in foreign language; and, at the first, a master naturally feels a little unsettled" (1857, p.101).

The aforementioned quote highlights the educational context suitable for foreign language instruction via the elicitation of the most common strategies applied in teaching communication skills exemplified in a set of lessons involving dictation and reading comprehension. The instructional space is depicted in Montgomery's *Emily of New Moon* as the narrator says: "The other day in history class Miss Brownell read that Sir Walter Raleigh had to lie in the Tower for fourteen years." (1923, p.220). In this statement, the writer mentions a non-fictional fact taught within the history lesson to report a specific event from Raleigh's life. In Bronte's *The Professor: A Tale*, there is hint at the pedagogical content when the narrator declares:

> "Commencez!" ["Commence!"] cried I, when they had all produced their books. The moon-faced youth (by name Jules Vanderkelkov, as I afterwards learnt) took the first sentence. The "livre de lecture" ["reading book"] was the "Vicar of Wakefield," much used in foreign schools because it is supposed to contain prime samples of conversational English; it might, however, have been a Runic scroll for any resemblance the words, as enunciated by Jules, bore to the language in ordinary use amongst the natives

of Great Britain (1857, p.78).

In the above quotation, the storyteller cites the teaching material which is embodied in a reading book taking the form of an eighteenth-century novel written by Oliver Goldsmith in 1762 and published in 1766; the learning objective related to the reading resource is mentioned. The educational climate is described in Montgomery's *Emily of New Moon* since the author states:

> Mr. Carpenter never tried to keep order apparently. But somehow, he kept the children so busy that they had no time to do mischief. He taught history tempestuously for a month, making his pupils play the different characters and enact the incidents. He never bothered any one to learn dates—but the dates stuck in the memory just the same. (1923, p.304)

In this passage, the writer refers to a positive psychological climate embodied in the pupils' good conduct resulting from constructive classroom management strategies used by the instructor to teach history including the technique of dramatisation and maintaining learner engagement to highlight the nature of the instructional space. In fact, the pedagogical climate of fictional classrooms cannot be detached from the social ambiance that is discussed in the next subtitle.

5.3 The Social Scope of Literary Learning Spaces

The social climate of the classroom constitutes a significant aspect that is illustrated by authors whenever educational settings are involved in their writings The social atmosphere is depicted in Burnett's *A Little Princess* when mentioning that "After Sara had sat in her seat in the school-room for a few minutes, being looked at by the pupils, Miss Minchin rapped in a dignified manner upon her desk" (1905, p. 19). Then, the narrator carries on:

> "Young ladies," she said, "I wish to introduce you to your new companion." All the little girls rose in their places, and Sara rose also. "I shall expect you all to be very agreeable to Miss Crewe; she has just come to us from a great distance — in fact, from India. As soon as lessons are over you must make each other's acquaintance."
>
> The pupils bowed ceremoniously, and Sara made a little courtesy, and then they sat down and looked at each other again. (1905, p. 19)

In the above quotation, the social climate is embodied in the act of introducing and welcoming the new pupil, Sara. Miss Minchin, the owner of the boarding school presents the newly arrived learner to the other pupils using a consultative speech style denoted by the employment of the first-person pronoun to provide information, the second person pronoun to give recommendations and the honorific, Miss, to introduce Sara in a respectful manner. Non-verbal greeting is embodied in the learners' bowing and the new pupil's curtsy. The social atmosphere of the classroom is represented in Bronte's *The Professor: A Tale* as the raconteur says:

> "Eulalie, je suis prête à pâmer de rire," observed one.
> "comme il a rougi en parlant !"
> "Oui, c'est un veritable blanc-bec."
> "Tais-toi, Hortense---il nous écoute." (1857, p.104)
>
> ["Eulalie, I am going to faint from laughter," observed one.
> "How he blushed when talking!"
> "Yes, he is a real greenhorn."
> "Keep silent, Hortense---He hears us."] (1857, p.104)

The aforementioned passage denotes student-student interaction involving two learners. The interlocutors rely on the use of a casual speech style as each one of them addresses the other by her first name; one of the pupils uses the tutoiement which reflects the informal imperative. The social dimension is exemplified in Twain's *The Adventures of Tom Sawyer* within the following dialogue:

> "Who tore this book?"
> There was not a sound. One could have heard a pin drop. The stillness continued, the master searched face after face for signs of guilt.
> "Benjamin Rogers, did you tear this book?"

A denial. Another pause.

"Joseph Harper, did you?"

Another denial. Tom's uneasiness grew more and more intense under the slow torture of these proceedings. The master scanned the ranks of boys—considered a while, then turned to the girls:

"Amy Lawrence?"

A shake of the head

"Gracie Miller?"

The same sign.

"Susan Harper, did you do this ?" (1881, p.165)

The above dialogue illustrates the teacher talk characterised by a consultative speech style involving complete interrogative clauses and interrogative noun phrases; each one of these phrases is exclusively composed of the pupil's full name. The given discourse introduces a one-sided conversation controlled by the teacher as two learners gainsaid while the remaining ones relied on the use of non-verbal communication achieved through kinesic cues embodied in head shaking which denotes the pupils' perturbation due to the teacher's inquiry about the learner who was accountable for tearing the book. The social environment is depicted in Bronte's *The Professor: A Tale* when the narrator says:

Some of those behind laughed; a degree of confusion began to pervade the class; it was necessary to take prompt measures.

"Donnez-moi votre cahier," said I to Eulalie, in an abrupt tone; and bending over, I took it before she had time to give it.

"Et vous Mademoiselle – donnez-moi le vôtre," continued I, more mildly, addressing a little pale, plain looking girl who sat in the first row of the other division, and whom I had remarked as being at once the ugliest and most attentive in the room (1857, p.107).

[Some of those behind laughed; a degree of confusion began to pervade the class; it was necessary to take prompt measures.

"Give me your copybook," said I to Eulalie, in an abrupt tone; and bending over, I took it before she had time to give it.

"And you Miss – give me yours," continued I, more mildly, addressing a little pale, plain looking girl who sat in the first row of the other division, and whom I had remarked as being at once the ugliest and most attentive in the room] (1857, p.107).

The above passage denotes an instance of teacher talk involving a consultative speech style embodying the use of command utterances performed by the instructor to deliver a directive to the pupils to hand over their exercise books. The social atmosphere is highlighted in Burnett's *A Little Princess* as the writer states that "when she saw that the pupils had been listening and that Lavinia and Jessie were giggling behind their French grammars, she felt infuriated. "Silence, young ladies!" she said severely, rapping upon the desk. "Silence at once!" 1905, p.23). This statement provides an instance of classroom management performed by the school proprietor who orders the pupils to keep quiet. The character, Miss Minchin, utilises a consultative speech style embodied in the employment of imperative mood and the term of address, young ladies. A vocal cue is represented in the character's harsh voice tone to express the command; also, non-verbal behaviour is displayed in the form of accenting when she strikes the desk to draw the pupils' attention to the instruction. The social dimension is exposed in Bronte's *The Professor: A Tale* in the subsequent discourse:

"Comment-dit-on point et virgule en Anglais, Monsieur?"

"Semicolon, Mademoiselle."

"Semi-colong ? Ah comme c'est drôle!" (Giggle.)

"J'ai une mauvaise plume – impossible d'écrire."

"Mais, Monsieur – je ne sais pas suivre – vous allez vite."

"Jen'ai rien compris, moi-"

Here a general murmur arose, and the teacher, opening her lips for the first time, ejaculated,

"Silence, Mesdemoiselles." (1857, p.106).

["How is a dot with a comma called in English, sir?"

"Semicolon, Miss."

"Semi-colong? Oh, how funny it is!" (Giggle.)

"I have a bad fountain pen – it is impossible to write."

"But sir –I cannot follow– You go fast."

"I did not understand anything, me-"

Here a general murmur arose, and the teacher, opening her lips for the first time, ejaculated,

"Silence, ladies."] (1857, p.106).

In the aforementioned excerpt, the presented discussion depicts the pupil's questioning, the teacher's reply, the learner's uttering of a pronunciation error and titter as well as the pupils' reproaches. The given dialogue represents a form of teacher-student interaction embodying a formal style deployed by the learners; there is also a consultative speech style used by the instructor. The social aspect is illustrated in Twain's *The Adventures of Tom Sawyer* since the writer says:

Another negative. The next girl was Becky Thatcher. Tom was trembling from head to foot with the hopelessness of the situation.

"Rebecca Thatcher," [Tom glanced at her face—it was white with terror,]— "did you tear – no, look me in the face" — [her hands rose in appeal] — did you tear this book?"

A thought shot like lightening through Tom's brain. He sprang to his feet and shouted— "I done it!" (1881, p.165)

In the above passage, the student-teacher interaction involves the teacher's questioning and the pupil's acknowledgement of the fault to exculpate his classmate; the teacher's discourse encompasses a consultative speech style involving the use of the pupil's full name, the employment of a figure of speech taking the form of a hypophora to engender anticipation; moreover, the question mark is not used; it is replaced by the em dash to express derision in addition to the utilisation of an idiomatic expression to urge the pupil to display probity; the character, Tom, employs a casual speech style characterised by the use of done instead of did to express the irrefutability of the act. The social climate is highlighted in Bronte's *The Professor: A Tale* as the narrator states: "No silence followed; on the contrary, the three ladies in front began to talk more loudly.

" "C'est si difficile, l'Anglais!"

"Je déteste la dictée."

"Quel ennui d'écrire quelque chose que l'on ne comprend pas!" "   (1857, p.107)

[" "How difficult it is, the English language!"

"I hate dictation."

"How boring it is to write something that we do not comprehend!" "] (1857, p.107)

The above passage displays student-student interaction entailing a casual speech style employed by the first pupil and a formal speech style employed by her interlocutors; the formulated discourse hints at student voice manifested in their attitudes towards the learnt subject. Furthermore, the social dimension is underlined in Montgomery's *Emily of New Moon* when the teacher, Miss Brownell, converses with the learner, Emily, in the following passage: "Suppose you do those sums now. They are not —*poetry*, but I am in this school to teach arithmetic and I am not here to teach the art of writing—*poetry*. Go to your own seat (1923, p.169). In this assertion, the instructor addresses the pupil using a consultative speech style embodied in the employment of the imperative recommendations; moreover, the instructional context is elicited when mentioning addition as part of the arithmetic course. Consequently, the pedagogical aspect is related to the social atmosphere which is closely associated with the emotional climate which is examined in the following subtitle.

5.4   The Psychological Dimension of Literary Learning Spaces

The psychological learning environment is frequently depicted in literary narratives to draw the readers' attention to the affective side of the classroom. For instance, this aspect is denoted in Mark Twain's *The Adventures of Tom Sawyer* when the writer affirms that:

A whole hour drifted by, the master sat nodding in his throne, the air was drowsy with the hum of study. By and by, Mr. Dobbins straightened himself up, yawned, then unlocked his desk, and reached for his book, but seemed undecided whether to take it out or leave it. Most of the pupils glanced up languidly, but there were two among them that watched his movements with intent eyes. Mr. Dobbins fingered his book absently for a while, then took it out and settled himself in his chair to read! (1881, p.164)

In the above passage, descriptive language is used to portray a classroom atmosphere characterised by weariness embodied in the teacher's oscillation and the pupils' drowsiness. The psychological ambiance is described in Bronte's *The Professor: A Tale* since the narrator says:

Perceiving that some of the faces before me were beginning to look sullen, and others ashamed, I slowly joined my hands, and ejaculated in a deep "voix de poitrine," ["chest voice,"]

"Comme c'est affreux!" ["How repulsive it is!"]

They looked at each other, pouted, coloured, swung their heels; they were not pleased, I saw, but they were impressed, and in the way I wished them to be. Having thus taken them down a peg in their self-conceit, the next step was to raise myself in their estimation. (1857, p.79)

In the above passage, the psychological atmosphere is illustrated by denoting the emotional state of the learners and the teacher's management style embodied in the use of the chest voice which is a vocal register characterised by a natural tone that helps to establish a comfortable and appropriate learning climate. The psychological environment is also described in Twain's *The Adventures of Tom Sawyer* as the writer claims that:

The next moment the master faced the school. Every eye sunk under his gaze. There was that in it which smote even the innocent with fear. There was silence while one might count ten, the master was gathering his wrath. Then he spoke. (1881, p.164)

In the aforementioned statement, the description of the scene involves figurative imagery embodied in the use of a metaphor represented in the learners' eyes subsiding under the teacher's stare to denote the pupils' disquietude; another metaphor is exemplified in the smiting gaze to symbolise the pupils' apprehension. The classroom is shaped by stillness resulting from the uneasy state of the learners whose self-control is recuperated after a while. The schoolroom hush is suspended by the speech of the instructor who seems to adopt a severe attitude due to his intense anger. Additionally, the emotional climate is described in Burnett's *A Little Princess* when the author states:

When Monsieur Dufarge began to speak to Sara, she looked a little frightened; and when Sara …answered him without any warning, in French, the fat little girl gave a startled jump, and grew quite red in her awed amazement.

Having wept hopeless tears for weeks in her efforts to remember that "*la mère*" meant "the mother," and "*le père*" meant "the father," —when one spoke sensible English,— it was almost too much for her to suddenly find herself listening to a child her own age who seemed not only quite familiar with these words, but apparently knew numbers of others, and could mix them up with verbs as if they were mere trifles (1905, p. 24-25).

In the above passage, the psychological state of the pupil, Sara, is revealed through the description of non-verbal behaviour depicted in the learner' anxiety outlined in her apprehensive demeanour. The emotional state of the pupil, Ermengarde, is also revealed in the description of her astonishment, her incompetence in learning French and her low expectation of success in the mastery of this language revealed in her upward comparison with her classmate, Sara. In fact, the portrayal of the emotional ambience gives the readers an idea about the dynamics of the learning process that takes place in a setting characterised by multifaceted sides.

6   Discussion

Issues of settings and spatiality are relatively common to literary texts; space represents a focal point of plurality of narratives since episodes occur in a certain scene (Tally, 2017. The visualisation of learning spaces in novels represents an aesthetic cartography presented to the readers for the purpose of portraying images of educational settings whose physical aspects may vary in their shape, painting, furniture, arrangement and devices related to the historical era involved in the story. When writers framed educational institutions from linguistic forms in

lieu of stone and mortar, their expressions still displayed blunt outcomes on genuine concrete edifices (Gargano, 2008).

Literary prose covers themes related to didactic backgrounds encompassing different perspectives; it commonly entails educational sceneries that are described to highlight the teachers' and learners' experiences whenever certain characters are related to the field of education. In adult literature, learning spaces are often portrayed through the narrator's account of previous learning experiences or personal teaching practices for the purpose of reflecting specific learning and teaching etiquettes or criticising particular methods of teaching. Within the historical convention of prose literature and mainstream culture, youngsters and educational institutions are inevitably associated (Mallan, 2019). In young adult literature, educational settings often constitute a background for new learning experiences taking place at college or boarding schools. In children literature, fictitious classrooms usually portray pupils' behaviours and the teacher's struggle to cope with the learners' idleness, mischief or shyness.

Although the concept a literary learning space may often be associated with children's literature especially when dealing with school stories, it can be stated that fictitious classrooms can exist in any type of prose fiction regardless of its genre. This inference can be drawn from the analysis of the quotes cited in the previous section. In fact, one of the main criteria that urges the novelist to describe the literary space is the character's commitment to a teaching profession. For instance, in Bronte's The Professor: A Tale, the raconteur, William Crimsworth, represents an instructor recounting his personal observations and descriptions of the educational scene. The setting of the narrative can be another factor leading the author to portray pedagogical contexts whenever the narrated events occur in a learning environment. For example, the story of Burnett's A Little Princess takes place in a boarding school. Fictional classrooms can exist in novels when the writer tackles the theme of childhood which is closely linked to the idea of schooling. This case can be discerned in Twain's The Adventures of Tom Sawyer. The author's intention may motivate the delineation of a learning space in a narrative. For instance, in Montgomery's Emily of New Moon, the author attempts to provide information about Emily Starr's life events including the schooldays which represent an episode of the character's life. The protagonist's educational path may also impel the writer to portray the learning atmosphere. For example, in Webster's Daddy-Long-Legs, the character, Judy Abbott, provides descriptions of the pedagogical institution and college while narrating instances of her learning journey.

Imaginary learning spaces represent images of the substantial landscape including the teaching devices and the seating arrangements. They also demonstrate the instructional methods and strategies to provide insights about the teaching content which changed throughout time depending on the educational perspectives to be adjusted to the learners' levels and needs. Moreover, they reflect the social and emotional frames of mind replicated in the characters' interactions and attitudes that allude to the implications of classroom management, teacher-learner interdependence and student engagement.

7 Conclusion

The physical structure of learning spaces shifted from a single schoolroom to the multiple classrooms for distinct levels. The furniture changed from immovable joint tables and benches to individual movable desks and seats; the classroom technology shifted from the blackboard, slates and chalk to the whiteboard along with paper and pens moving to the computer and audio-visual aids. These aspects are often portrayed in prose fiction to provide a real picture of learning spaces. The present article has attempted to supply instances of fictitious classrooms to illustrate the different dimensions of learning environments that constitute important aspects of actual classrooms that appear to be reinvented in prose fiction which either uses imagination or mingles fiction with reality to set up sceneries that enlighten the readers about instructional activities and practices.

Learning spaces can be depicted in a literary work in distinct ways depending on the author's imagination and orientation. This idea can be inferred from the passages extracted from the aforementioned novels. For instance, in Bronte's *The Professor: A Tale,* the author portrays various facets of learning environments shaped by the vision and the perspectives of a teacher. In Webster's *Daddy-Long-Legs,* the physical and epistemic aspects of the pedagogical space. In Twain's *The Adventures of Tom* Sawyer, the novelist focuses on the social and

psychological dimension of the classroom through the description of the interplay of the teacher and the pupils, the instructor's demeanour and the learners' behaviour. In Burnett's *A Little Princess,* the social climate of the educational scene is highlighted via the interaction of the school owner, the teacher and the pupils. In Montgomery's *Emily of New Moon*, the writer gives importance to the social and instructional atmosphere. Indeed, when reading novels involving imaginary learning spaces, teachers can be aware of their learners' behaviour as the human nature remains the same throughout the ages. They can also get informed about pedagogical methods and strategies.

The fictional classrooms depicted in literary works produced in the previous centuries differ from the present educational environments in their physical and instructional facets. However, the social and emotional dimensions of the pedagogical settings seem to keep the same traits throughout time whether in fiction or in real contexts. Indeed, their dynamic nature stems from the discourse and disposition of the characters whose personalities and interplays may resemble the interactions and attitudes of genuine learners collaborating with their teacher in a classroom.

8   Statements

8.1   Conflict of Interest

There is no conflict of interest in this study.

8.2   Contributions

There is only one author who contributed all the study.

8.3   Ethical Considerations

There is no need for ethical approval.

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