



*Relational deictic metaphors: real-reader response and interpretation of young-adult fiction*

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**Relational deictic metaphors: Real-reader response and interpretation of  
young-adult fiction**

Katie Currie

A thesis submitted in partial fulfilment of the requirements of  
Sheffield Hallam University  
for the degree of Master of English by Research

June 2021

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## **Abstract**

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This thesis presents a unified and innovative contribution to the field of cognitive poetics, and the related field of cognitive stylistics. Its aims to establish the concept of relational deictic metaphors (also referred to as RDMs) as a framework within cognitive poetic analysis. It also aims to extend and augment the frameworks of cognitive deixis, conceptual metaphor, and text-world theory. In this thesis, the discussion centres on the ways in which real readers negotiate their own understanding and interpretation of the relational deictic information and conceptual metaphors they encounter in three passages from three young-adult novels; *Why We Broke Up* (Handler, 2011), *To all the Boys I've Loved Before* (Han, 2014), and *Simon vs. the Homo Sapiens Agenda* (Albertalli, 2015). By combining these frameworks in an in-depth cognitive poetic analysis, I aim to explore how relational deixis and metaphor work together to inform and reflect social relationships and personal identity.



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## Chapter 1: Introduction

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This thesis is an original contribution to the field of cognitive poetics, and the related field of cognitive stylistics. Its purpose is to establish the concept of **relational deictic metaphors** (also referred to as RDMs) as a framework within cognitive poetic analysis. It also aims to extend and augment the frameworks of **cognitive deixis**, **conceptual metaphor**, and **text-world theory**. My concept of relational deictic metaphors can be categorised as any kind of metaphor that encodes social relationships or personal identity.. In this thesis, the discussion centres on the ways in which real readers negotiate their own understanding and interpretation of fictional texts based upon the relational deictic information and conceptual metaphors they encounter. Additionally, it aims to investigate how relational deictic metaphors influence the readers' abilities to relate to and identify and empathise with characters involved within these texts.

The first central framework in this thesis, cognitive deixis, refers to terms which are used to indicate where a language user is in relation to the objects, people, and places they describe (McIntyre, 2010: 123). This thesis is particularly interested in one category of deixis, **relational deixis**, i.e. deictic terms used to indicate the social viewpoint and relative situation of authors, narrators, characters and readers, including modality and expressions of point of view and focalisation; naming and address conventions; evaluative word-choices (Stockwell, 2002a: 46). The second framework, conceptual metaphor, concerns our ordinary conceptual system, in terms of how we think, act, reason, represent and imagine the world around us (Lakoff & Johnson, 1980: 3). It explains how we structure and mentally represent concepts, especially abstract ones, in terms of metaphor (Gibbs, c1999). This is achieved using **conceptual metaphors** (CMs): figurative comparisons in which one idea (or conceptual domain) is understood in terms of another, i.e. LOVE IS A JOURNEY (see, Lakoff & Johnson, 1980; Lakoff & Turner, 1989; Kövecses, 2002). The final framework, Text World Theory, takes into account the ways in which readers, when encountering any type of discourse, construct mental representations (text-worlds) which enable them to conceptualise and understand every piece of language they encounter (Gavins, 2003; 130; 2007: 2).



Aspects of each of three aforementioned cognitive poetic frameworks are essential to my account of RDMs. This has been driven by my own critical intuition and developed from a short essay undertaken during my undergraduate degree in which I applied cognitive deixis to stylistically analyse the opening to the 2011 young-adult novel *Why We Broke Up* by Daniel Handler (Currie, 2019). My original work attempted to extend the categories of relational deixis and conceptual metaphor theory by analysing relational aspects of conceptual metaphors within a fictional text.

This thesis adopts a cognitive linguistic approach which I feel complements existing work in the field of **reader response theory** (Rosenblatt 1938; Hall 2009). This theory characterises reading as an interaction between text and reader, meaning that reading is a subjective experience because, although the text will remain static, readers will naturally differ in the range of resources they bring to the reading experience due to their own background knowledge and reading capabilities. I am interested in how “ordinary” readers, experiencing ordinary emotions, construe and interpret the discourse they encounter. I will report upon an empirical study which examines the thoughts, opinions and ideas of 24 readers, each of whom has read one of three possible passages from three young-adult novels; *Why We Broke Up* (Handler, 2011: 1-4), *To All The Boys I’ve Loved Before* (Han, 2014: 1), *Simon vs. the Homo Sapiens Agenda* (Albertalli, 2015: 1-3).

Each of the texts used in this study can be identified as young-adult fiction (also referred to as YA or cross-over fiction), a category of fiction historically targeted at adolescents that typically features storylines and genres which correlate with themes of first-love, friendship and identity. There is, however, ‘a relatively recent phenomenon whereby fiction for children and adolescents has been appropriated by adult readers and been published with alternative book jackets featuring more appropriate (read ‘less childish’) layout and design’ (Walsh, 2010: 108-109). Notable amongst such works of cross-over fiction include the hugely successful *Harry Potter* book series by J.K. Rowling (1997-2007) and the popular *Hunger Games* trilogy by Suzanne Collins (2008-2010, 2020). These novels can be read and enjoyed by people of all ages and, therefore, the same can be assumed of other works of fiction which exist within the category of YA, such as those discussed in this thesis.

In addition, I have selected extracts from the opening of each YA novel because this would result in a more “authentic” reading experience, in which readers undergo a deictic shift just as they would when encountering a novel for the first time when reading for pleasure. I have chosen extracts that are about love, romance, and heartache because love is often the subject of CMs. This is because, for the most part, our comprehension of LOVE is metaphorical and we understand it in terms of concepts for other natural kinds of experience: JOURNEYS, WAR, HEALTH, etc.

This thesis is divided into six chapters. The current introductory chapter has set out to explain the direction of this thesis and introduce the main concepts which will be cited throughout. Then, in **Chapter 2: Cognition, deixis, metaphor** I discuss the core tenets of cognitive linguistics and the ways this field has influenced and developed theories into the frameworks in cognitive poetics and cognitive stylistics. In addition, the second chapter introduces three conceptual frameworks central to this thesis: **deictic shift theory** (DTS) (Hamburger, 1973; Kuroda, 1973; Banfield, 1982; Bühler, 1982; Duchan et al, 1995; Stockwell, 2002), **text-world theory** (TWT) (Werth, 1999; Gavins, 2007), and conceptual metaphor theory (Lakoff & Johnson, 1980). **Chapter 3: Relational deictic metaphors** explores my concept of RDMs, which I define as a conceptual metaphor, or group of interconnected conceptual metaphors, which rely upon relational deictic aspects of discourse to inform an interpretation of social relationships or social standings.

In **Chapter 4: Reader-response theory**, I provide an overview of existing literature on **reader-response theory** (Rosenblatt, 1938; Hall, 2009), before discussing two prominent methods for data collection used with cognitive poetics and cognitive linguistics: **naturalistic methods** (see Swann & Allington, 2009: 248) and **experimental methods** (see Whitely & Canning, 2017). I then review my own method of data collection used in this study. In **Chapter 5: Real-reader responses to young-adult fiction** I report the results of the empirical study at the heart of this thesis and discuss reader responses alongside an analysis of relational deictic metaphors within three passages from young-adult novels. Additionally, I investigate whether readers’ thoughts and interpretations support the existence of RDMs. **Chapter 6** offers a conclusion for the thesis.

## Chapter 2: Cognition, deixis, metaphor

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In this chapter, I discuss the ways in which **cognitive linguistics** has incorporated the study of language within the study of cognition in order to explore the inner workings of our cognitive mechanisms. I then examine how **cognitive poetics** has taken some of the core tenets of the cognitive linguistic approach and adapted them for the study of literature. In particular, I explain the important role of three conceptual frameworks which inform the process of reading: **cognitive deixis**, **Text World Theory**, and **conceptual metaphor theory**.

### 2.1. Cognition

“Cognition”, in its broadest definition, refers to any characteristics associated with conscious intellectual activity (i.e. perception, memory, imagination and knowledge). The ways in which these mental faculties operate during language processing was largely a mystery throughout the early 20<sup>th</sup> century because linguistic research was dominated by the view that language was ‘a symbolic, semiotic system that was governed by grammatical and pragmatic rules of meaning and use’ (Gavins & Steen, 2003: 8). There was a ‘dramatic change in literary studies’, however, at the end of the 1960s and research diverted from the study of ‘the text itself to the interaction between the text and reader’ (Gavin & Steen, 2003: 7). This ‘cognitive turn’, to borrow Steen’s (1994) phrase, led to **reader-response theory** as a new form of critical practice which focused on the opinions of real readers rather than the literary analysis of a text (this is discussed in greater depth in chapter 4, section 4.1.). This cognitive turn occurred in conjunction with the development of the fields of cognitive linguistics, cognitive stylistics, and cognitive poetics.

#### 2.1.1. Cognitive Linguistics

Many of the core concepts which influence this thesis are rooted in the work of cognitive linguistics. Therefore, it is important to discuss the tenants of this approach in order to contextualise my own work. Cognitive linguistics first emerged as a sub-discipline of traditional linguistics (Lakoff & Johnson, 1980, 1999; Lakoff, 1987, 1990; Fauconnier, 1999; Langacker, 1999; Evans & Green, 2006) and

cognitive science, an interdisciplinary field of research that investigates the different aspects of conscious intelligence (Calvo & Gomila, 2008). Cognitive linguistics has adopted methods used in both fields in order to combine the study of language with the study of the mind and offer an innovative approach to language and its relation to our abilities for cognitive processing (Stockwell, 2002). Language, as argued by the cognitive linguistic approach, is understood with respect to the domains of human experience— i.e. our knowledge structures (Fillmore, 1975; Langacker, 1987: 147; Evans & Green, 2006: 230-232). Crucially, these domains work at the conceptual level, structuring the ways in which we perceive, categorise, represent, and imagine the world around us (Gibbons & Whiteley, 2018: 149-150).

### **2.1.2. Cognitive Poetics**

The field of **cognitive poetics** is a sub-discipline of cognitive linguistics and is closely associated with the work of **cognitive stylistics**, a field of research concerned with the systematic analysis of textual features, and the relationship between linguistic form, literary meaning and interpretation (Wales, 1989: 438; Jeffries & McIntyre, 2010: 4, 5). The term ‘cognitive poetics’ was first introduced by Reuven Tsur (1982, 1983a, 1983b, 1992, 2003) to denote a cognition-based approach to poetry and its perception. In recent years, however, it has been used in a much broader sense, referring to ‘any approaches to literary craft that take models from cognitive science as descriptive frameworks’ (Stockwell, 2002: 8). The frameworks of cognitive poetics were first presented to a broad public audience by Peter Stockwell in his 2002 volume *Cognitive Poetics: an introduction*. This work sought to discuss the potential cognitive processes readers could undergo when encountering a fictional text. The discipline now encompasses an extensive analytic armoury of narrative research and inquiry (see, Wales, 1989; Stockwell, 2002, 2009, 2012; McIntyre, 2007). The specific cognitive poetic frameworks that are relevant to this study (i.e. cognitive deixis, discussed in the succeeding section 2.2. Deixis) are explored in further detail throughout this chapter.

## 2.2. Deixis

In this section, I consider the cognitive poetic framework **deixis**, and the way it operates within narrative fiction. I then introduce two key conceptual frameworks that inform the process of reading: **deictic shift theory** (DST) (Hamburger, 1973; Kuroda, 1973; Banfield, 1982; Bühler, 1982; Duchan et al, 1995; Stockwell, 2000, 2002) and **Text World Theory** (TWT) (Werth, 1999; Gavins, 2007).

### 2.2.1. Cognitive deixis

The word deixis derives from the Greek word *deiknynai*, meaning ‘to point’ or ‘to show’. It is used within cognitive poetics to refer to a subset of terms that require contextual information in order to be fully understood. Take, for example, the statement “I am here now with the box”. We cannot fully understand this sentence without first knowing *who* (‘I’) is using the terms, *when* (‘now’) and *where* (‘here’) they are being used and *what* exactly (‘the box’) is being referred to (Giovannelli & Mason, 2018: 58). This is because these particular expressions encode a central point in relation to **perceptual, spatial, and temporal deictic dimensions** in which they are uttered. This central point contains all the elements of ‘the phenomenal present’ for the user of the deictic terms, meaning that it is the **conceptual position** from which the speaker cognises the world (Gibbons & Whiteley, 2018: 162; Segal, 1995: 15). In cognitive poetics, this point is known as the **deictic centre** or **origo** (terms coined by Bühler, 1982; see, also, Jarvella and Klein, 1982: 14; Rauh, 1983: 9).

Use of deictic terms is not limited to a few select words and phrases. For example, the statement “I am here now with the box” includes the demonstrative/definite article *the* which implies the addressee knows about the item in question and where the speaker is in relation to it. The speaker could also refer to *the box* that is *here* (with them in the present moment) as *this* box but then describe a different box, which is not *here* (with them), as *over there* (see Segal, 1995: 15). Furthermore, *the box* denotes there is a single item but would be changed to *these boxes* if more than one item were involved. The box could also be described in temporal terms. In the original statement it is being delivered to the addressee *now* but could have been delivered *yesterday, later, tomorrow* or *on Friday* depending on the context in which the statement was uttered. Thus, temporal adverbs, and markers of the present, past or future

tense, as well as deictic pairs which distinguish proximal and distal positioning in regard to the deictic centre (*here* and *now*, *this* and *that*, *these* and *those*) encode our embodied position in the world (Segal, 1995: 15; Giovanelli & Mason, 2015: 58-59).

Deictic elements go beyond person, place and time and a great deal of research has expanded these prototypical deictic frameworks. For instance, Peter Stockwell's body of work on deixis is extensive, setting out comprehensive lists of deictic categories in literature (2000: 23-46) and using the principals of these, and the parameters of the theory set out by previous researchers, to add the features of **textual**, **compositional**, and **relational deixis** (2002: 45-55). Stockwell explains that textual deixis refers to 'expressions that foreground the textuality of the text, including explicit 'signposting' such as chapter titles and paragraphing; co-reference to other stretches of text; reference to the text itself or the act of production' (Stockwell, 2002: 46). Compositional deixis (sometimes referred to as discourse deixis) encompasses 'aspects of the text that manifest the generic type or literary conventions available to readers with the appropriate literary competence' (Stockwell, 2002: 46). The category of compositional deixis has been developed further by other cognitive poetic researchers. For example, Macrae (2010, 2019) explored the deictic functioning of metanarrative expressions in fiction (i.e. passages within a narrative that comment on the composition, constitution and/or communication of the narrative). Macrae found that the compositional deictic framework offered a systematic means of analysing metanarration, moving toward an enhanced critical understanding of the ways in which metanarration functions in literature (Macrae, 2010: 140). The final category set out by Stockwell is relational deixis, which encodes the social viewpoint and relative situations of authors, narrators, characters, and readers, including: modality; expressions of point of view and focalisation; naming and address conventions; evaluative word-choices (Stockwell, 2002: 46). This final category is crucial to this thesis as it concerns discourse that describes and defines social relationships, and, thus, will be covered in depth in subsequent sections (see Chapter 2, Section 2.2.3: relational deixis).

### 2.2.2. Deictic Shift Theory (DST)

Whenever we encounter a text, we must be able to keep track of which information applies to any context that occurs within the discourse. We will identify with, or relate to, certain characters and events which take place within fictional texts through a process of simulation which creates vivid mental representations (Oatley, 1994). It is from this interpretative engagement with a text that we often feel compelled to make emotional investments (Stockwell, 2002, 2009). Cognitive deixis provides us with a useful analytic toolkit for exploring the types of discourse that elicit emotional responses from readers. This is because readers alter their deictic centre from their real-world situation to imagine the elements of a specific time and place within the world of a text, or the subjective perspective of a narrator or character (Segal, 1995: 14-15). This is usually achieved without the reader being conscious of it. When a reader first begins a novel, they will **project** into the story. This projection can be described as ‘unstable’ since the reader may find themselves distracted by something in the real world, or the deictic parameters of a narrative might change, for instance if a character were to experience a flashback (Gibbons & Whiteley, 2018: 164).

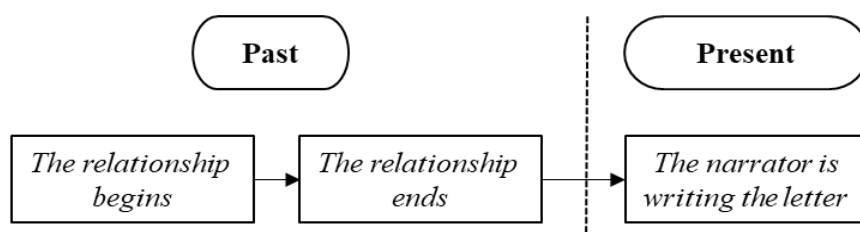
Deictic shifts can occur across six deictic dimensions: spatial deixis apporions spatial orientation; temporal deixis anchors the discourse in a specific time/moment; perceptual deixis provides the perspective of the participants within the text; relational deixis is related to perceptual deixis and encodes social relations between participants; textual deixis foregrounds the text itself through metatextual cues and signposting, and finally; compositional deixis encodes expressions of literary genres (Stockwell, 2002: 45-46). A narrative fiction will consist of one or more of these deictic elements and when the parameters of any change, a deictic shift occurs, and the reader must subsequently reorient their projected deictic centre (Gibbons & Whiteley, 2018: 164).

Inevitably, deictic shifts happen in all texts at some point. To illustrate DST, consider this short section from the novel *Why We Broke Up*, below (sentences numbered from original extract for reference):

(12) It's a beautiful day, sunny and whatnot. (13) The sort of day when you think everything will be all right, etc. (14) Not the right day for this, not for us, who went out when it rains, from October 5 until November 12. (15) But it's December now.

In S12-15 of *Why We Broke Up*, the narrative shifts between different time zones as the narrator discusses her relationship with her ex-boyfriend, Ed (see figure 2.1). S12 is a copulative construction with a dummy subject. It anchors the discourse in the current temporal context through the use of the present-simple tense. The prepositional phrase in S14 'from October 5 until November 12' then projects the reader from the beginning of the relationship to its conclusion. S15, subsequently, reinstates the present moment from which the narrative is being relayed through the use of the present-simple tense and the adverb 'now'. As a consequence of this, a *toggle* is created, where our imaginative attention and temporal deictic orientation shift quickly between distinct deictic realms (Gibbons & Whiteley, 2018: 165). This quick temporal progression embodies the short-lived nature of the romantic relationship between the narrator and Ed.

#### Linear timeline of events in *Why We Broke Up* (S12-15)



#### Timeline of events in order as presented to reader in *Why We Broke Up* (S12-15)

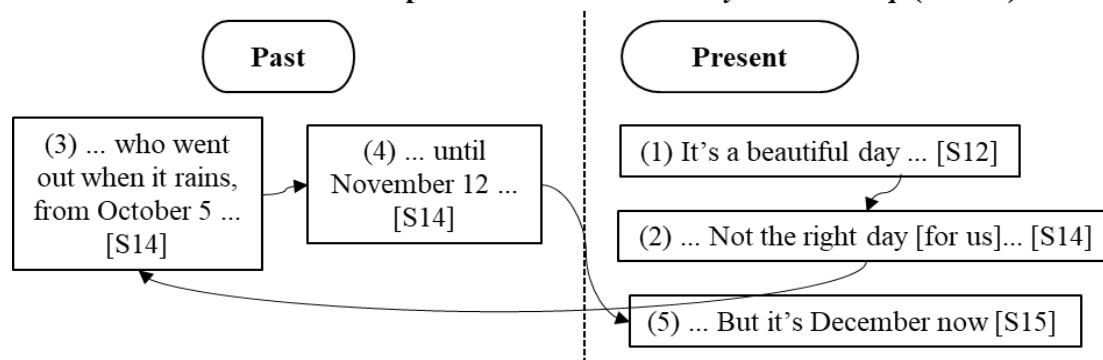


Figure 2.1: Temporal deictic shifts in S12-S15 from *Why We Broke Up*



### 2.2.3. Relational deixis

Relational and perceptual deixis are closely linked since they both relate to social and personal identity. Perceptual deixis is represented by the pronoun system and encodes the speaker and addressee within discourse (i.e. *me* and *you*) (McIntyre, 2007: 123). Relational deixis relates to participants by encoding social relations (Gibbons & Whiteley, 2018: 162). Relational deictic items may include:

naming and address conventions, social titles	→	<i>Mr, Mrs, Dr, Emperor</i>
social roles	→	<i>husband, professor, student, son, mother</i>
evaluative word choices	→	<i>love, fear, admire, despise</i>
expressions of social politeness and marker	→	<i>might be, maybe, should, will</i>

Table 2.1. Relational deictic items (adapted from Stockwell, 2002: 54; Gibbons & Whiteley, 2018: 163)

As an example, consider the first extract used in this study, *Why We Broke Up* (Handler, 2011: 1). The story is centred around the perspective of a scorned ex-lover, who is reflecting on the end of a relationship. The text is an epistolary novel which is written in the form of a letter. This compositional deictic dimension manifests in the story's opening clause: '(1) Dear Ed'. This salutation encodes the narrator's relational attitude to the recipient. The adjective 'dear' is a prototypical feature of an informal letter and the character, Ed, is addressed with a nickname. As a result, a sense of familiarity is foregrounded between sender and receiver. This is reinforced when the narrator mentions 'your sister, Joan' (S9), indicating they know the addressee's family member personally as well as their social role in Ed's life.

In the following section, I will expand upon the principles of relational deixis, which I have discussed here, along with the other deictic categories explored in 2.2.2. Deictic Shift Theory and combine them with the cognitive poetic framework Text World Theory (TWT) in order to elucidate the ways in which readers may conceptualise and consider the discourse they encounter.



## 2.3. Deixis and Text World Theory (TWT)

Rooted in the cognitive linguistic approach, **Text World Theory** (Werth, 1994, 1995a, 1995b, 1999; Gavins, 2001, 2005a, 2005b, 2007, 2013) offers a ‘holistic framework through which to analyse how discourse is conceptually constructed and negotiated’ by readers (Canning, 2017: 173). A text world, as described by Werth (1999), is a ‘text driven’ mental representation of discourse which is derived from the ‘deictic and referential elements’ established within a text. These mental representations can be vividly imagined and ‘as richly detailed as our direct experience of, and interaction with, the real world’ (Gavins, 2001: 34). In this section, I discuss the advantages of TWT as a cognitive poetic framework for understanding how the deictic boundaries within a reader’s text world rely, firstly, on their immediate egocentric position in the real-world, and, secondly, on how they refer and access their own knowledge frames (Werth, 1999: 83).

### 2.3.1. Deixis as world-building

In general, text worlds are created using a combination of **world-building elements** and **function-advancing propositions** (Gavins, 2003: 130). World-building elements typically define the background against which the events within the text world unfold, constituting of ‘deictic items that indicate the time, location, entities/enactors, objects, and the relationships being represented within a narrative’ (Gibbons & Whiteley, 2018: 223). Function-advancing propositions, alternatively, constitute the actions, events, states, and processes which ‘propel a discourse forward’ in some way (Gavins, 2007: 56).

Beyond the text world there are two other separate world levels outlined in Werth’s (1999) seminal work, the discourse world, and the sub-world (later developed and referred to as ‘world-switches’ by Gavins, 2007). The discourse world concerns the ‘salient entities’ in a reading situation who, as Canning (2017: 173) explains, ‘occupy either the ‘here and now’ of the reading context (readers) or the ‘then’ of the writing context (authors)’. Sub-worlds (or world-switches), on the other hand, occur within text worlds when the narrative shifts to a different temporal or spatial perspective, causing the discourse participants to conceptualise a new text-world within the pre-existing one (Gavins, 2007: 48). This is

usually triggered deictically through adverbs such as ‘meanwhile’, ‘yesterday’, ‘last week’, ‘now’, ‘here’, and so on (Canning, 2017: 174).

### **2.3.2. The discourse world and “baggage”**

Within the TWT approach, it is important to consider the situational context of readers’ discourse-worlds when examining the opinions of real-readers. This is because any knowledge and emotions specific to the participants of a literary experience ‘do not occur in a conceptual vacuum’ (Werth, 1999: 84). Accordingly, TWT recognises that the personal **“baggage”** each participant brings with them to the language event has the potential to affect the joint process of negotiation at the level of the discourse-world (Gavins, 2003: 129). TWT argues that we provide mental representations, known in the framework as text worlds, which allow us to conceptualise and comprehend any language we encounter (Gavins, 2003: 130; 2007: 2). These mental representations can be vividly imagined and emotionally profound.

The concept of baggage is a rather under-explored aspect of TWT, although, there are assumptions we can form in regard to the process of reading in accordance with TWT. Consider the metaphor LOVE IS A JOURNEY, and the mental representations associated with the concept of LOVE on the one hand, and the process of a JOURNEY on the other hand. In the input space for the formulation of LOVE, you may envision a romantic kiss between a heterosexual couple, or perhaps a same sex couple depending on your own sexual orientation. You may even picture a platonic relationship, such as an interaction between a parent and child playing in a park or reading a story at bedtime. In the input space for JOURNEY, you might visualise someone driving a car on a motorway, or a person walking through a heavily wooded landscape (see table 2.2., below, for basic mappings for LOVE IS A JOURNEY). These visual representations of LOVE and JOURNEY are indicated by the metaphor and its surrounding context. They also specify which aspects of background knowledge, intentions, memories, and motivations we need to access in order to make sense of the metaphor (Werth, 1995: 52). The distinct images that different people will inevitably create will vary in their precise constitution because of the different **“baggage”** we each carry.

Target: LOVE	Mappings	Source: JOURNEY
Lovers	→	Travellers
The relationship	→	A vehicle
Relationship progression	→	The distance travelled
Problems/difficulties	→	Obstacles encountered
Choices/decisions	→	Directions/roads travelled
Relationship goals	→	Journey destination

Table 2.2. Hypothetical mappings between the domains of LOVE and JOURNEY (adapted from Lakoff & Johnson, 1980: 44-45).

It is important to note that while TWT might not have considered “baggage” in very much detail, there are other theories within cognitive linguistics and cognitive poetics that have devoted extensive research to the question of how our personal knowledge and experiences affect the production and reception of language. **Schema theory**, for instance, subscribes to the view that reading is a subjective experience, and although a text will remain static, readers will ‘inevitably differ in the range of resources they bring to the reading experience in the form of their own background knowledge and reading competence (Giovannelli & Mason, 2015: 42).

## 2.4. Metaphor

Cognitive linguistics have argued that, primarily based on linguistic evidence, ‘most of our everyday conceptual system is metaphorical in nature’ (Lakoff & Johnson, 1980: 4). Thus, metaphor is not a special linguistic or rhetorical device, but instead has a conceptual basis (see Lakoff & Johnson, 1980, 1989; Johnson, 1987, 1993; Lakoff, 1987; Lakoff & Turner, 1989; Sweetser, 1990; Turner, 1990, 1991, 1992; Kövecses, 2002). From Lakoff and Johnson’s (1980; see, also, Lakoff, 1989) theory, a number of basic tenets concerning metaphor are derived:

- Metaphor structures thinking.
- Metaphor structures knowledge.
- Metaphor is grounded in physical experience.
- Metaphor is ideological.

This section of the chapter goes into further depth explaining the nature of metaphor and its significance in structuring the experience of all language users. Firstly, I consider **conceptual metaphor theory** (CMT) (Lakoff & Johnson, 1980; Turner, 1987; Lakoff & Turner, 1989; Semino *et al.*, 2004; Crisp, 2002; Steen, 2002; Semino 2008). I also consider **image schemas** as ‘naturalised’ metaphorical ways or recognising and communicating the world. Then, I elucidate two fundamental frameworks which are used in cognitive poetics to analyse the conceptual process at work in metaphorical constructions: **conceptual metaphor theory** (CMT) (Lakoff & Johnson, 1980; Turner, 1987; Lakoff & Turner, 1989; Semino *et al.*, 2004; Crisp, 2002; Steen, 2002; Semino 2008) and **conceptual integration theory** (CIT) (sometimes referred to as **conceptual blending theory**) (Fauconnier & Turner, 1996; Fauconnier, 1995; Turner, 1996).

### 2.4.2. Conceptual metaphor theory (CMT)

Metaphorical expressions are tied to metaphorical concepts in a systematic way. We can therefore use metaphorical linguistic expressions to study the nature of metaphorical concepts and to gain an understanding of the metaphorical nature of our activities (Lakoff & Johnson, 1980: 7). For example,

the concept of LOVE is structured mostly in metaphorical terms: LOVE IS A JOURNEY (our relationship is *going nowhere*), LOVE IS A PHYSICAL FORCE (she *gravitated* toward him), LOVE IS WAR (he *won* her hand in marriage), etc. These different metaphors each provide one perspective on the concept of LOVE and structure different aspects of the concept. In each metaphor, there are two independent **input spaces**: one which encapsulates LOVE (an abstract concept) and one which encapsulates the concrete notion used to represent LOVE (JOURNEY, PHYSICAL FORCE, WAR).

Consider the example LOVE IS A JOURNEY in further detail. Under the framework of conceptual metaphor theory (CMT), there are two spaces which function as **domains** (Langacker, 1987) within the conceptual metaphor: the **target domain** (LOVE)—the concept that is described in terms of the familiar element—and the **source domain** (JOURNEY)—the familiar element drawn upon to describe the target (Lakoff & Johnson, 1980; Stockwell, 2002: 106; Evans & Green, 2006). In between these two domains unidirectional **cross-space mapping** transpires (Lakoff, 1987, 1993; see figure 2, below).

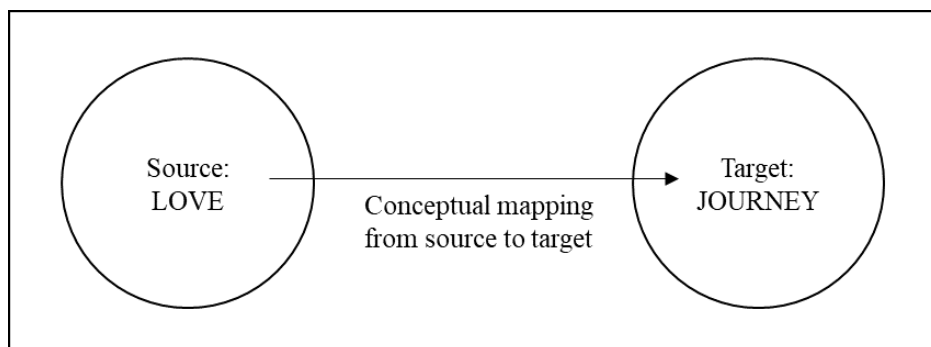


Figure 2.2. Unidirectional conceptual mapping in the conceptual metaphor LOVE IS A JOURNEY.

Conceptual metaphor theory, however, does not assert that all aspects of the source domain will be mapped onto the target domain in conceptual metaphors. One notion within CMT, the **invariance hypothesis**, argues that ‘metaphorical mappings preserve the cognitive topology (that is, the image-schematic structure) of the source domain’ (Lakoff, 1990: 54). With this in mind, most source domains have an image-schematic structure motivated by ‘recurring, dynamic patterns of our perceptual interactions that give coherent structure to our experiences- i.e. our basic perceptual, motor-program, emotional, historical, social and linguistic dimensions’ (Johnson, 1987: xiv, xvi).

**Image-schemas** are ‘highly abstract or schematic’ in nature (Gibbs, 2011: 536; see, also, Hampe, 2005; Kövecses, 2006). Many everyday situations call upon image schemas, and the sensory-perceptual modalities that are related to them. They make a wide variety of concepts and experiences meaningful, so even basic concepts require several image-schemas in order to activate their conceptual meanings.

One category that is typically drawn upon, and is of particular importance throughout this thesis, is the concept of the BODY (CONTAINMENT, VERTICALITY, OBJECT, etc. (Johnson, 1987: 32-33; Langacker, 2008; Kövecses, 2017). For example, the BODY/CONTAINER schema may develop from locative expressions which reflect underlying image-schemas: we often use prepositions like IN and OUT to express metaphorical meanings (i.e. I am *in* love, we fell *out* of love) (see figure 3, below, of the CONTAINER schema and the three fundamental structural elements it consists of: interior, boundary, and exterior). These expressions may not seem metaphorical at first because they have become ‘naturalised’ ways of recognising and communicating the world (Stockwell, 2002: 110), but from such experiences, recurring patterns emerge which can then be projected onto more abstract domains of understanding.

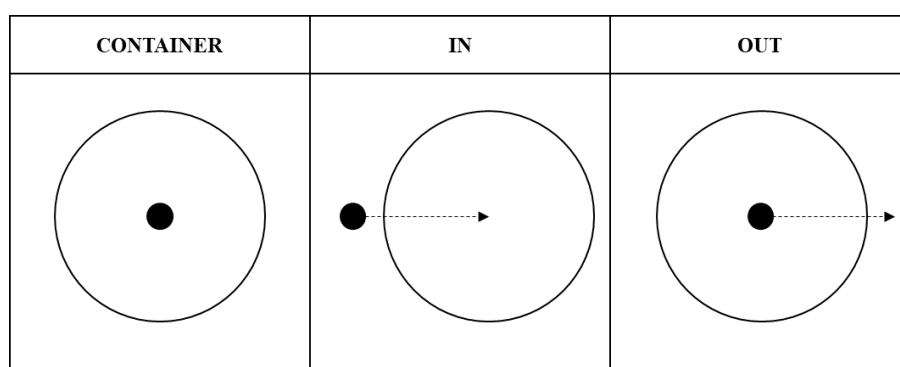


Figure 2.3: Image-schemas for IN, OUT, and CONTAINER exterior (from Gibbons & Whiteley, 2018). The contained object is represented by the black dot inside the circle.

Taking into account the effect of the preposition IN, consider this passage, below, from *Why We Broke Up* (Handler, 2011, sentences numbered for analysis and proposition *in* italicised for reference) in which the narrator, Min, a teenage girl, is describing her emotions as she places miscellaneous items, which she associates her ex-boyfriend, Ed, into a box. When reading, take particular notice of the effect of the preposition IN:



(21) I found [a box] down *in* the basement, just grabbed the box when all of our things were too much for my bed stand drawer (22) Plus I thought mom would find some of the things, because she's a snoop for my secrets (23) So it all went *into* the box and the box went *into* my closet with some shoes on top of it I never wear (24) Every last souvenir of the love we had, the prizes and debris of this relationship

The interaction between the different entities and the reference objects in this passage indicate several spatial relationships of containment/enclosure. In S23 'it all'—the miscellaneous 'things', 'souvenirs', 'prizes', 'debris'—are placed *into* 'the box'. 'The box' is then placed *into* the narrator's 'closet', creating a secondary CONTAINER which now encases the first CONTAINER. The narrator identifies the boxed items using the plural-possessive pronoun '*our* things' indicating they are personally significant to both Min and Ed. They are also described as 'souvenir[s] of the love [they] had' and 'prizes...of this relationship', again suggesting they are distilled with meaning and emotional value. Therefore, to CONTAIN "souvenir[s] of love" not once but twice, is to enclose LOVE entirely; thus, giving rise to the novel conceptual metaphor AN ENDED RELATIONSHIP IS A CLOSED BOX, which arises from the conceptual metaphor A RELATIONSHIP IS A BOX.

### 2.4.3. Conceptual integration theory (CIT)

The theory of conceptual integration extends the existing theories of conceptual metaphor through an understanding of how separate source and target domains merge together in a metaphorical mapping to form an integrated conceptual blend with a structure and meaning of its own. CIT also draws upon **mental spaces theory** (MST) (Fauconnier, 1994, 1997; Fauconnier & Turner, 1994, 1998, 2000, 2002; Coulson, 2000) which focuses on meaning construction and 'the high level, complex mental operations that apply within and across domains when we think, act, or communicate' (Fauconnier, 1997: 1). CIT uses these principals to account for 'the dynamic nature of interanimation in unconventional metaphors' (Gibbons & Whiteley, 2018: 214). It can be applied beyond basic SOURCE → TARGET conceptual metaphors and places no limit on the number of domains that can be set up during 'online' (moment-by-moment) processing (Coulson, 2000; Crisp, 2003: 110). It also provides an account of **emergent structure**, which conceptual metaphor theory does not (Evans & Green, 2006: 436-440). Lakoff (1987) describes this new domain as a **blended space**, and these blends can recruit a great range of background

conceptual structure and knowledge without our recognizing it consciously in order for us to make sense of the discourse we encounter (Fauconnier & Turner, 1998: 144).

In light of CIT, we can revisit S23-24 of Daniel Handler's young-adult novel *Why We Broke Up* (2011: 2):

(23) So it all went into the box and the box went into my closet with some shoes on top of it I never wear.

(24) Every last souvenir of the love we had, the prizes and debris of this relationship, like glitter in the gutter when the parade has passed.

There are three instances in this extract where we are prompted to blend two input spaces: PRIZES (based upon the CM LOVE IS A COMPETITION); DEBRIS (based upon the CM LOVE IS A BUILD STRUCTURE), and; PARADE (based upon the novel CM LOVE IS A SHOW). These input spaces (i.e. LOVE and COMPETITION) clash because it is hard to distinguish any shared properties between them. However, the connection between the two domains arises purely from the context within the text and from the way the two characters, Min and Ed, are socially related to each other (see figures 2.4, 2.5, 2.6, 2.7, below, for a detailed characterisations of the conceptual integration networks at work in the three aforementioned novel CMs). The noun phrase 'the prizes' would typically refer to something that someone has striven for or finds exceptionally desirable. However, the noun 'debris' is semantically conflicting as it is often used to refer to something that has been discarded, or that has broken down into remains. As a result of the two juxtaposing statements, there is a dramatic contrast between the two concepts which represent the "highs and lows" of the relationship. Therefore, we can see that there are salient properties projected into the blended space as a result of the multi directional network between the two distinct input spaces (see figures 2.4, below). Similarly, the nouns GLITTER and GUTTER contrast in their meanings and create an emergent understanding in which glitter is instilled with a sense of loss and ruination. This stems from the underlying conventional metaphor "in the gutter" that is used figuratively to describe a person with low income, or in a state of joblessness or homelessness.

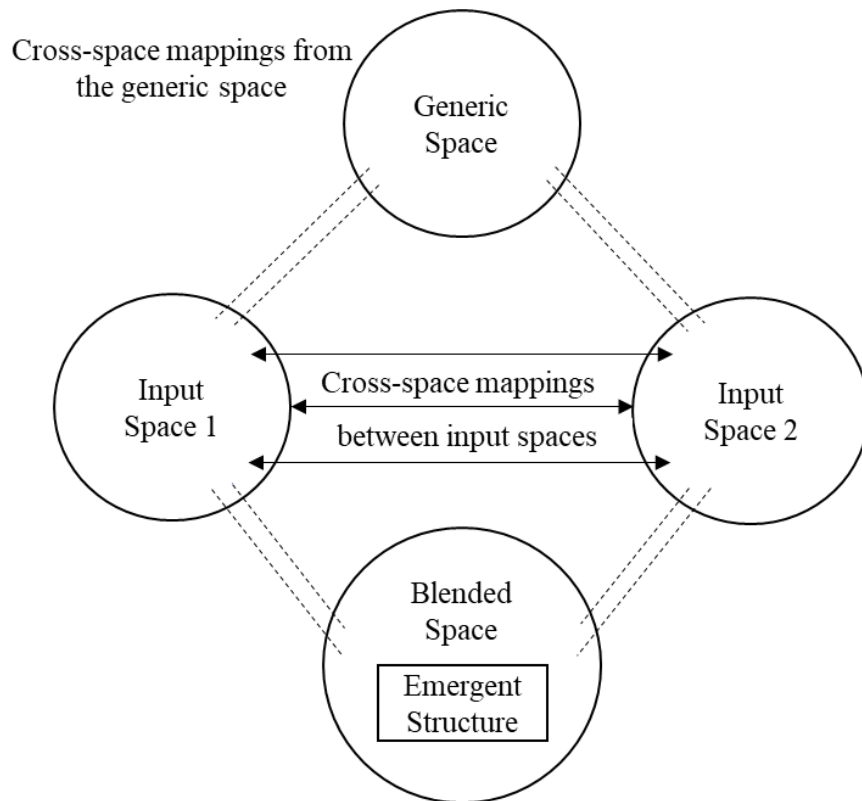


Figure 2.4: An example of the structure of a conceptual integration network.

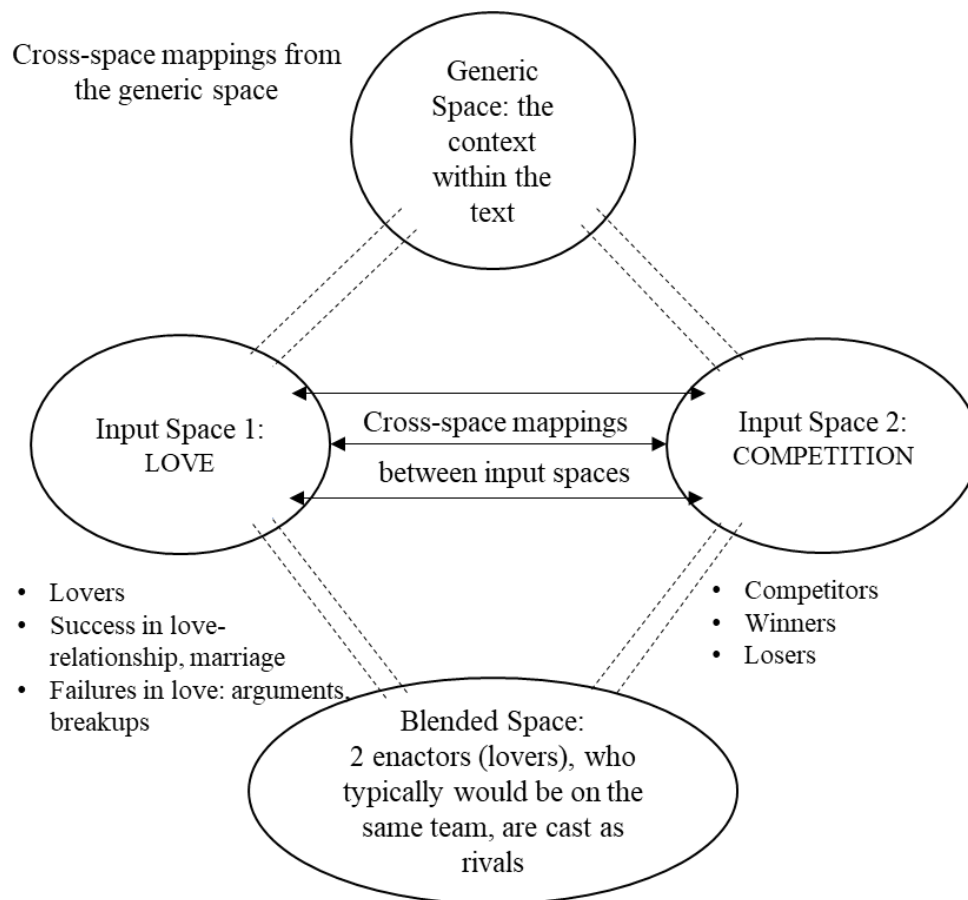


Figure 2.5: The conceptual integration network for LOVE IS A COMPETITION.

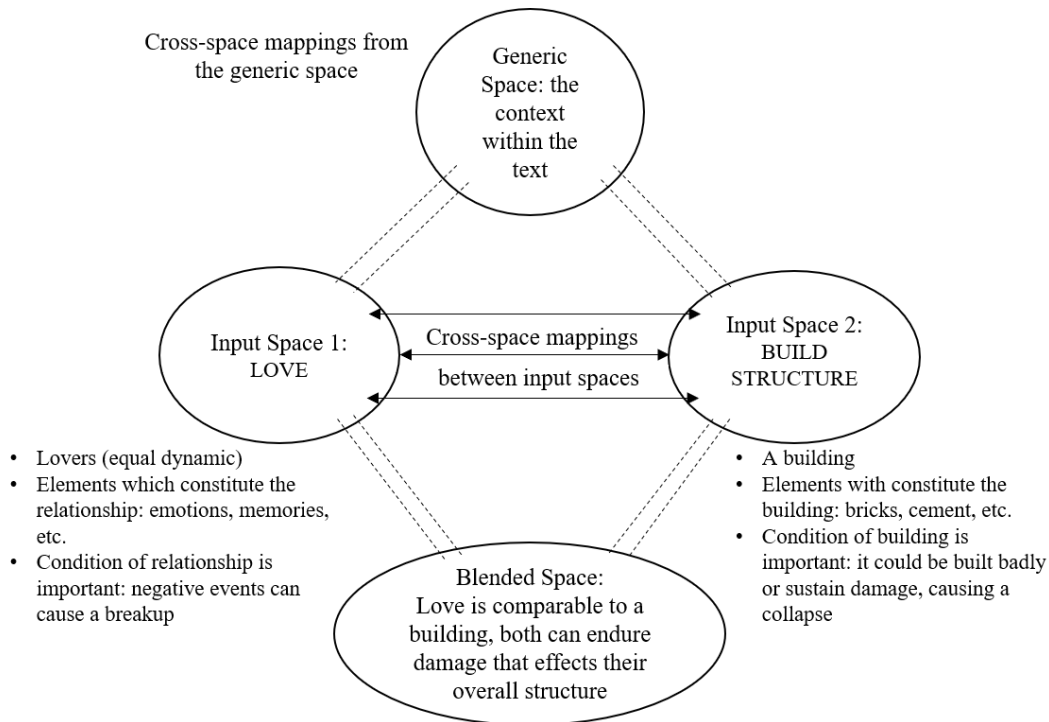


Figure 5.6. The conceptual integration network for LOVE IS A BUILD STRUCTURE.

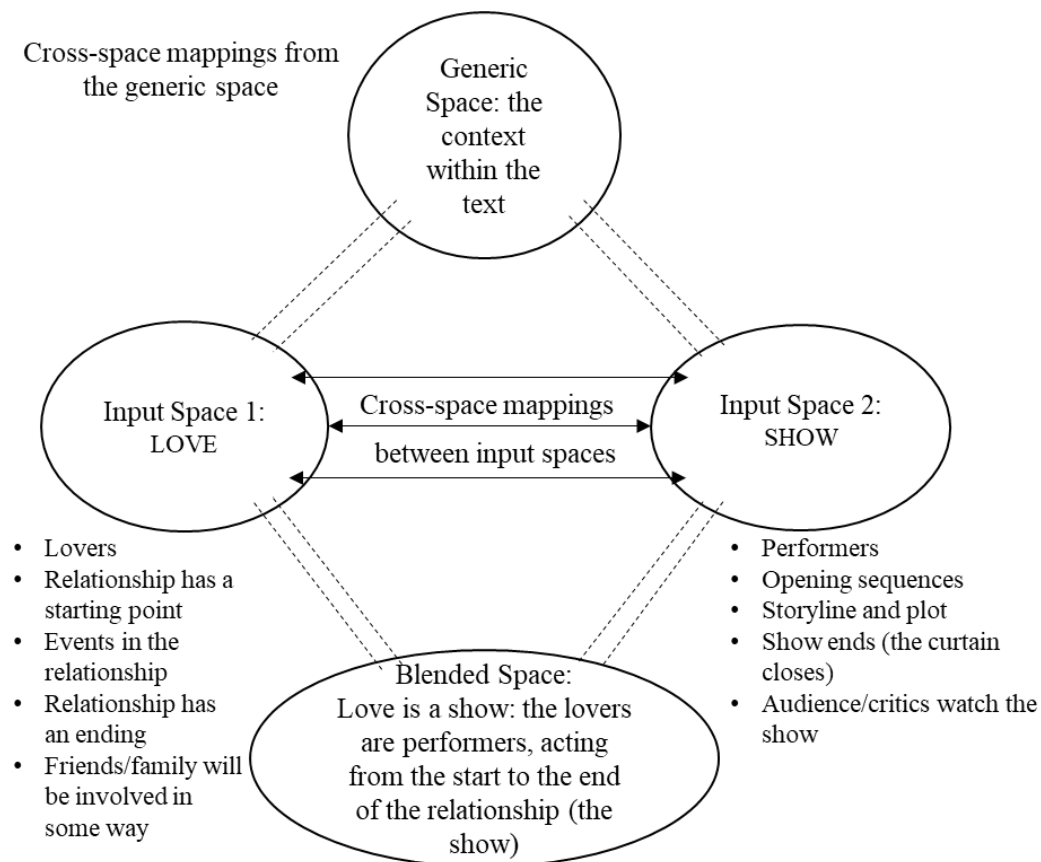


Figure 5.7. The conceptual integration for LOVE IS A SHOW.

## 2.5. Chapter Summary

In this chapter I have outlined a selection of pivotal cognitive theories that may be used to explain the active role that readers take in interpreting discourse. The notion that readers take a cognitive stance in relation to the discourse they encounter is fundamental to the cognitive poetic account of deixis. Our imaginative and interpretative capabilities enable us to cognitively relocate into deictic stances separate from our own across six deictic fields: spatial, temporal, perceptual, relational, compositional, and textual. This is part of the process of building and engaging with mental representations, or text-worlds.

The category of relational deixis is particularly important to this thesis. Readers' relational deictic shifts are influenced by the ways in which social relationships are encoded within texts-worlds (i.e. naming and address conventions, social roles, and evaluative word choices). This form of deictic projection informs my concept of an RDM, along with aspects of conceptual metaphor theory and conceptual integration theory. I outline my concept of relation deictic metaphor in the next chapter.

## Chapter 3: Relational deictic metaphors

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In this thesis, I propose the concept of **relational deictic metaphors** (henceforth, referred to as RDMs). In doing so, I aim to extend and augment the cognitive stylistic frameworks of deixis and conceptual metaphor (introduced and discussed in Chapter 2). In this chapter I will define and contextualise RDMs as a stylistic feature within the wider field of cognitive deixis and conceptual metaphor and blending theory.

### 3.1. Relational deixis and metaphor

Although cognitive deixis and conceptual metaphor are separate frameworks, research does exist which combines the two. Since such a synthesis also informs my concept of an RDM, in this section I undertake a review of relevant research that combines deixis and metaphor and/or the related framework of conceptual blending. Specifically, I discuss Piotr Cap's (2013) work on symbolic distance and political discourse in which he argues that spatial deixis can be used to create fear and, by extension, affect social attitudes.

#### 3.1.2. Social effects of deixis

In *Proximization: The Pragmatics of Symbolic Distance* (2013), Cap developed **proximization theory**, an account of a discursive strategy in which physically and temporally distant events are presented as 'directly, increasingly and negatively consequential' to a speaker and their addressee (Cap, 2013, see, also, Cap, 2006; Chilton, 2005, 2011). This analytic concept has been advanced by research in cognitive linguistics, pragmatics, and critical discourse analysis. It follows the cognitive view of Discourse Space in terms of its "offline", static, pre-existing, experientially-grounded organisation, and its "online" dynamics of new meaning construction through conceptualisation (see, also, Fauconnier & Turner, 2002; Langacker, 2002; Chilton, 2004; Evans & Green, 2006). Cap draws upon work within the field of cognitive linguistics focusing on the significance of spatial awareness. He analyses the 2001-2010 USA discourse on the War-on-Terror, theorising that the principle of metaphor alters our spatial

awareness of *the near* and *the far* so that these spatial deictic items have metaphorical cognitive dimensions relating to temporality (time, history) and social perception (ideologies).

Cap (2013: 49) describes proximization as a ‘strategic operation’ that a political speaker employs ‘in the service of socio-political goals’. Cap’s discussion of the effects of deixis in political campaigns is very interesting as it provides insight into the ways addressees perceive ideological and value-oriented lexical items. For example, Cap analyses a section from G.W Bush’s Whitehall Palace address of November 19, 2003 where he highlights the effect of juxtaposing lexical items for self vs other or home vs foreign territory; e.g. “freedom”, “justice”, “stability” vs. “dictatorship”, “radicalism” as well as items/phrases (Cap, 2013: 64). Cap argues that these lexico-grammatical devices create “dichotomous representations” of the “home” and “peripheral/adversarial” entities, and the latter is positioned as an enemy who ‘could encroach upon the “home territory”, itself situated at the deictic centre of the speaker and audience (Cap, 2013: 64). This creates a forced ideological clash between the “home values” and alien and antagonistic values (Cap, 2013: 12), and shows how deictic items can be manipulated by political leaders to create the notion of a “gathering threat” that will be perceived as personally consequential to the addressees of political discourse.

It is also interesting to note that Cap’s (2013: 9) work ‘aligns at places with cognitive metaphoric schemas; most notably those of a state or political entities functioning as containers’ (see, also, Lakoff & Johnson, 1980, 1999; Johnson, 1987; Gibbs, 2005). For instance, Cap explores how discourse on immigration and terrorism recruits the CONTAINER schema to conceptualise the country of the United States. Situation-specific items are used to illustrate ‘a potential vulnerability or exposure’ of the CONTAINER to external threats (e.g. “vulnerable borders”, “open doors”) (Cap, 2013: 37). Citing Chilton (1996), Cap comes to the conclusion that this image-schematic language enforces “a vantage-point-interior perspective”, which is interpreted by addressees as ‘inclusion, ownership and (right to) protection from external threats’ (Cap, 2013: 36). In this sense, the CONTAINER metaphor often works with the positioned deictic centre to evoke the “self/other” dichotomy (Cap, 2013: 37).

Ultimately, Cap's work shows that his proximization model can be used to analyse the social effects of deixis and image-schematic metaphor in a political context. The themes, therefore, are relevant as they offer evidence for deictic expressions functioning metaphorically and, in doing so, creating affective responses. These ideas inform my own concept of a relational deictic metaphor, in which relational deixis functions metaphorically to inform social relationships and social aspects of identity (status, class, etc.).

### **3.2. Relational deictic metaphors (RDMs)**

A relational deictic metaphor can be characterised as any form of discourse in which metaphors are used to express relational deictic meanings and encode social relationships. In this particular thesis I examine how this is achieved between characters, authors and narrators within text worlds. In doing so, RDMs inform readers' interpretations of social relationships and social standings within a text-world as well as social ideologies within both the text-world and discourse-world. In other words, RDMs are triggered by lexical items that are underwritten by conceptual metaphors. These conceptual metaphors are then used and blended to generate relational deictic meanings. From this, readers are able to develop interpretations about narrators' thoughts, feelings, and emotions.

RDMs may not be crucial to a text's overarching theme but certain aspects within the text-world will only make sense when understood in their relative significance established within the narrative through relational deictic cues.

### **3.3. Chapter Summary**

In this chapter I discussed notable work by Piotr Cap which explored the social effects of cognitive deixis in a political context. I have also begun to explain the nature of relational deictic metaphors as, not just a hierarchy of conceptual metaphors, but; an extension or enhancement of conceptual metaphors used in a relational deictic context. In chapter 5, I explicate RDMs at work within passages of young-adult fiction, and, in doing so, expand upon the theoretical definition presented here with an explanation of how they work in practice. I then examine how real-readers access and interpret these textual features



in order to uncover whether real-readers notice and comprehend relational deictic metaphors in the same way I (the researcher) had.

## Chapter 4: Reader-response theory

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Literary texts are relatively static objects, containing the same words, in the exact same order, with only slight modifications with each new edition that is published. Two readers may pick up the same edition of a novel, read the same words in the same font and text size, and discover they share common themes and broad agreements regarding the nature of the text. This autonomous aspect of literary texts is the basis of traditional stylistic analysis, where the text-as-object is described using linguistic frameworks (see Stockwell, 2002: 135). In a relatively recent turn in studies within humanities, models from cognitive science and cognitive linguistics have been adapted to inform the study of texts and the process of reading. Chiefly in the form of cognitive poetics, these innovative approaches to reading have shifted from theoretical notions of idealised readers to empirical studies of real-readers and their subjective interpretations and evaluations of literary works (Miall, 2006).

In this chapter, I provide as an overview of existing literature on **reader-response theory** (Rosenblatt, 1938; Hall, 2009), before discussing two prominent methods for data collection used with cognitive poetics and cognitive linguistics: **naturalistic methods** (see Swann & Allington, 2009: 248) and **experimental methods** (see Whiteley & Canning, 2017). I then review my own method of data collection used in this study.

### 4.1. The principals of reader-response theory

Reader-response research exists broadly within the study of audience response, a discipline primarily concerned with the fundamental role of the media in articulating the public and private spheres, and in the social organisation of communities (Morley, 1980, 1992; Morley & Robins, 1989, 1990, 1992). Morley's (1980) study of *Nationwide* was crucial in offering an early ethnographic account of an encounter between television audiences (the public) and the media. Morley argued that the audience consumed, evaluated and decoded any messages they were presented with and, thus, was the primary source of meaning construction in the encounter. This view has evolved over the years to examine how audiences engage with new and changing forms of (mass) media. For example, Twitter has been used as a data source to collect audience's opinions of television programmes (van der Bom et al, 2017) and

comments sections under online news articles have been monitored to examine readers' opinions (Heinrich and Holmes, 2013).

The principles of real-reader studies within cognitive poetics have developed from those within audience-studies, particularly the notion that meaning cannot be produced without human-beings who possess the necessary literacy and social skills needed to interact with and interpret the discourse they encounter. Therefore, in order to be fully cognitive poetic, the analysis of literary works must treat the engagement of readers as an inherent part of the analytical theory from the very beginning (Stockwell, 2002). Literary meaning, thus, must be treated *heteronomously*, to use Ingarden's (1973a, 1973b) distinction that objects can only come into being when engaged by the 'animating consciousness' of a person (see, also, Stockwell, 2002; 135-136, 165).

This study treats reading as an interactive process between reader and text. Accordingly, the responses from real-readers are analysed following Steen's (1991) model of a schematic representation of reading (see figure 4.1, below), in which readers select or are provided with a text and then undergo a two-stage process where initial experiences evolve into more critical and analytical impressions (Giovannelli & Mason, 2015: 42; Gibbons & Whiteley, 2018). Firstly, there is the **reception phase**, in which the first meanings, impressions and sensations are generated. This then overlaps with the subsequent **post-processing phase**, where these original interpretations are refined and the reader arrives at 'a sense of the text which is personally acceptable' (Stockwell, 2002a).

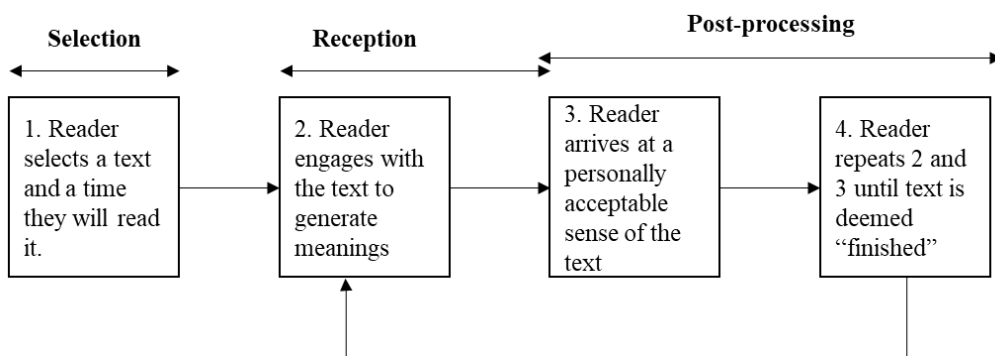


Figure 4.1: A schematic representation of the stages of reading (from Gibbons & Whiteley, 2018; see also, Bell, 2011; Peplow, 2016 for a model of interpretation).

Throughout these phases, readers may negotiate, construct and develop mental representations of text-worlds (Werth, 1990; Gavins, 2013), undergo a process of simulation in which readers identify with characters and their motivations (Oatley, 1994) and make emotional investments (Stockwell, 2009). This interest in the conceptual processes of readers has given rise to an increasing amount of ‘extra-textual’ research on literary reading (Swann & Allington, 2009). This may range from informal and anecdotal analysis of individual reader’s opinions, through to more formal quantitative empirical methods of study examining broad trends amongst many readers (Peplow et al, 2016: 4). Reader-response theory is particularly interested in the thoughts and opinions of readers who are members of the public, typically outside academia, with little or no knowledge of cognitive linguistics or any of its sub-disciplines (Giovanelli & Mason, 2018: 96). This has encouraged researchers in these fields to reconfigure through a “cognitive lens” some of the more impressionistic and idealised concepts within linguistic studies. For example, there is a large body of stylistic research exploring the reasons why readers react emotionally to fictional situations: recent work has explored psychological projection and emphatic responses (Whiteley, 2011) and begun to develop our understanding of deictic projection (see Gibbons & Whiteley, 2018: 267-269).

## 4.2. Empirical methods of data collection

The data collected from real-reader studies, and more broadly audience-studies, can be used to inform whether cognitively informed theories are supported by evidence from real-readers or public audiences. There are various forms of data collection available to adapt and configure for cognitive poetic analysis. For example, **naturalistic methods** (see Swann & Allington, 2009: 248) can be applied in order to observe habitual reading behaviours, or **experimental methods** (see Whitely & Canning, 2017) may be used to enable the collection of comparable data from multiple respondents in a replicable way. Both methods have been awarded considerable attention within cognitive linguistics and its related fields.

### 4.2.1. Naturalistic methods of data collection

Naturalistic methods aim to comprehend habitual reading behaviour and, therefore, require the researcher to record, monitor or observe what is happening in a specific setting, and examine readers interacting with each other about literature in their everyday environments. Recent examples of research applying a naturalistic approach include: the study of data from internet forums in which participants discuss works of literature they have read (Nuttall, 2015, 2017; Peplow et al, 2016; Whiteley, 2016); and the examination of discourse and interaction within reading-groups or book clubs (Whiteley, 2011, 2015; Peplow, 2011; Peplow et al, 2016; Canning, 2017; Peplow & Whiteley, 2021).

These methods, and the datasets they have produced, have proved to be very insightful. A study by Nuttall (2015), for example, has shown how online reviews can provide information about how readers position themselves in relation to the characters and contents of a literary text. Readers who commented on the reading-based social-network *Goodreads* about *I am Legend* (Matheson, 1954) exhibited some conflict in their empathy and apathy toward the main character, suggesting that the style of the novel, and the way it positioned readers in relation to the characters, had a significant impact on readers' emotional responses. In a similar study, Nuttall (2017) executed a qualitative analysis of 150 online reader responses from *Goodreads*, examining a range of ethical responses to the novel *We Need to Talk About Kevin* (Shriver, 2003). It was found that specific stylistic features of Shriver's epistolary novel influenced readers' ethical positioning.

In addition to collecting data from online sources, researchers have also taken observational approaches by reporting upon reading groups, discussing literature in real-time, as a contemporary cultural phenomenon. For example, a study of the discourse of reading groups by Whiteley (2011) examined comments made by a group of readers discussing an extract from the novel *The Remains of the Day* (Ishiguro, 1989). The data showed that there was evidence for readers undergoing multiple psychological projections in relation to a range of text-world enactors. This therefore suggests that these projections are of fundamental significance in readers' emotional responses to narrative.

A recent naturalistic study by Peplow and Whiteley (2021) also analysed interactional data from reading group discussions. The researchers' aims were to examine the inherent role that dialogicality (interplay) and intersubjectivity have in reader-responses. The data found that, in their discussions, the participants used, and then reused, conceptual metaphors as a way to explain and understand aspects of a particular poem which had previously left many readers within the group confused (Peplow & Whiteley, 2021). This is notable as it suggests the development, alteration and recycling of interpretative resources (conceptual metaphors, in this instance) help to create resonance across the discussion and coherency in readers' interpretations.

#### **4.2.2. Experimental methods of data collection**

Some researchers may choose to apply experimental methods of data collection, rather than naturalistic ones, in order to exercise more control over the type of data collected and enable the collection of comparable data from multiple respondents in a replicable way. For example, survey-based studies have been carried out asking readers about their responses to various interpretative resources such as textual features or a specific passage from a novel (Hartley, 2002; Sedo, 2003; Gibbons, 2012; Macrae, 2016).

Surveys and questionnaires have proved to be a very flexible method of data collection and particularly useful in tapping into the post-processing phase of reading. For instance, Gibbons (2012: 183-197), conducted a small-scale study of readers' responses to the multimodal novel *Woman's World* by Graham Rawle (2005: 209). 25 participants read the extract, annotated it with their immediate responses, and then answered a short questionnaire which used a combination of open and closed

questions. This enabled the researcher to exercise control over which aspect of the text was discussed by readers. For instance, question 11 asked: ‘Did you get any particular impression about any of the characters... and if so, what?’. The question also named several characters featured in the extract. This directed the readers’ attention but in a way that avoided leading the respondents to a “correct” interpretation. The data set, while no means conclusive, served to provide an insight into the experience of real readers, showing that the visual format of the text influenced how meanings were interpreted, and experienced by readers. It also showed that questionnaire-based data-sets can lead to innovate findings as the responses evidenced ‘that visual elements in texts may have world-building properties’ (Gibbons, 2012: 188). As TWT, as a discourse processing framework, has a linguistic bias, this showed that visual features are also important aspects of the literary experience.

Another experimental study which collected data using questionnaires was Macrae’s (2016) project investigating how readers experienced perceptual deictic projection. The study involved 129 participants. Readers were presented with one of four variants of a short replica of a passage of literary narration in which a character moved through a landscape. This predominantly involved intransitive processes such as ‘walking’, ‘climbing’, etc. Macrae’s (2016: 67-69) questionnaire first showed a paragraph of the text variant to read. This was followed by a set of options which described the vantage point from which the participant visualised the scene (i.e. distance from the character: ‘close’, ‘mid’, ‘far’ or ‘don’t know’) and then an image gallery containing 30 CGI-rendered images of the scenes from the four variants. Participants were asked to choose the image which most closely portrayed what they visualised while reading (with a ‘n/a’ option for those who did not visualise anything). With this in mind, Macrae found that the results of the experiment suggested that perceptual and temporal deixis both impacted upon conceptual perspective-taking by participants. Specifically, the data corroborated Macrae’s predictions that the present-tense would be more likely than the past tense to elicit readerly conceptual identification with a narrator, narrator-character or character-focaliser.

### 4.2.3. Comparison of data collection methods

Naturalistic methods and experimental methods, evidently, have produced useful data-sets for cognitive poetic analysis of the relationship between readers and texts. This is crucial in understanding the process of reading. Naturalistic methods, however, have the capacity to explore beyond the subjective experiences of a single person and examine the multiple entities that are involved in the process of reading (Bakhtin, 1984); that is, the interactive process between the author of the text and the wider sociocultural context that surrounds the text. Generally, this ‘dialogicality’ (interplay) is present in all forms of reading but is ‘highly visible’ in social settings like reading groups where ideas and interpretations are openly discussed between readers. However, this dialogicality is often implicit in more solitary silent reading activities where readers’ thoughts are private and self-contained (Peplow et al, 2016: 30); thus, naturalistic methods prove practical for researchers interested in the social dimensions and interpersonal nature of reading. With this in mind, researchers using this method generally have to ‘take the reading process as it comes’ and follow the lead of the contributors rather than imposing an agenda on them (Swann & Allington, 2009: 249). As a result, the researchers have little control of the type of data collected and risk amassing a large amount of data that is not explicitly relevant to the project. These ‘large and complex datasets [require] extensive interpretation on the part of the researcher’ (Canning & Whiteley, 2017: 78) so are more suited to large-scale projects with a lengthy time allocated to their completion.

Experimental methods, on the other hand, have demonstrated how the data collected from questionnaires or surveys can provide the researcher with the subjective opinions of multiple readers examining the same text in a comparable and replicable way. The researcher can exercise considerable control over the type of data and amount of data collected. They can also investigate the influence of specific textual features (metaphor, foregrounding, narrative perspectives, etc.) upon readers (Whitely & Canning, 2017: 75; see, also, Miall, 2006: 293; Peplow & Carter, 2014: 442). However, this approach risks moulding readers’ responses and constraining the data set because the researcher may ask a question which prompts the reader to consider an aspect of a text, or a certain textual feature, which they would not have discussed without the researchers input. For this reason, data collected via



questionnaires or surveys cannot be described as ‘natural’ (Giovanelli & Mason, 2018: 98). Furthermore, there are some issues with the ‘self-report’ element of questionnaires since respondents ‘cannot always tell you what they actually do, only what they believe they do’ (Wray & Bloomer, 2012: 166). This may affect the authenticity of some data-sets because they are relying on readers’ perceptions of themselves and their own behaviour.

### 4.3. A rationale for my method of data collection

At the heart of this thesis is an experimental method of data collection, specifically a questionnaire format in which readers were asked to self-report their personal interpretations after encountering a text for the first time. This approach was advantageous for the study because I was able to ask questions which incentivised readers to discuss the specific textual features related to the cognitive poetic frameworks focused on in this thesis: cognitive deixis, conceptual metaphors and RDMs. The readers were presented with a short extract from a young-adult novel which I believed showed evidence for RDMs at work. There were 3 possible texts which were randomly assigned to the participants: *Why We Broke Up* (Handler, 2011), and *To All the Boys I've Loved Before* (Han, 2014), *Simon vs. the Homo Sapiens Agenda* (Albertalli, 2015).

I sourced volunteers to participate in study through a social networking site, requesting the opinions of people who identified as “expert readers” (i.e. they read often and for pleasure or are university graduates with extensive reading experience). Volunteers received a link to a google form for the study and a participant consent form via email. Although some of the initial volunteers did not complete the task, a total of 21 participants took part in this study, with some readers agreeing to examine multiple texts. In total, I collected 8 responses for each of the three texts via *google forms*, which rendered all the completed questionnaires anonymous. This meant that the answers to different texts by the same reader could not be identified and grouped. Accordingly, each completed questionnaire is treated as belonging to a new participant, increasing the total from 21 to 24 readers.

The research project in this thesis has undergone careful ethical scrutiny to ensure my method of data collection and data analysis conform to Sheffield Hallam University's code of conduct. All data used in this study has been handled with sensitivity and I have treated the welfare of the participants as paramount (as recommended by Wray & Bloomer, 2012: 84). Initially, all participants were provided with a document detailing the nature of the project and an information sheet explaining their rights throughout the study (see appendix 3). They were notified that once they submitted their responses via *google forms* (which rendered all completed questionnaires anonymous and confidential) they could no

longer withdraw from the study. Informed consent was then obtained from all participants who wanted to take part in the form of participant consent sheets (see appendix 4).

In order to avoid exhausting or confusing participants, each questionnaire consisted of 10 clearly expressed questions which avoided niche cognitive poetic or linguistic terminology. They featured a combination of open and closed questions, thus producing both free, lengthy responses and short, quantifiable responses. In addition, precautions were taken to avoid loaded questions which could have overtly influenced how readers responded to the texts and negatively affected the authenticity of their answers (for example, pointing out specific textual features). However, it is important to note that this narrow participant pool of “expert readers” may have only produced a certain type of reading which may not be true for other readers (i.e. inexperienced readers).

#### **4.4. Chapter Summary**

This chapter has examined the core tenants of reader-response theory, specifically the notion that ‘literary meaning is generated through the interaction between texts and readers, rather than being inherent within a text’ (Gibbons & Whiteley, 2018: 5). Readers undergo two stages of cognitive engagement as this occurs: the reception phase, in which the first impressions are generated, and the post-processing phase, where the reader arrives at ‘a sense of the text which is personally acceptable’ (Stockwell, 2002a: 8, 31). This final stage may continue indefinitely as readers develop and change their thoughts and ideas. Chapter 4 also discussed existing literature in reader-response studies which have explored and analysed the nature of reading via naturalistic or experimental empirical methods. Subsequently, I compared and contrasted the two methods in order to rationalise the use of an experimental method, specifically a questionnaire format, for my study of reader-responses.

## Chapter 5: Real-reader responses to young-adult fiction

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Chapter 5 reports the results of the empirical study at the heart of this thesis and discusses reader responses alongside analysis of relational deictic metaphors within three passages from young-adult novels. The participants in this study were provided with a short extract from 1 of 3 young-adult novels: *Why We Broke Up* (Handler, 2011), *To All the Boys I've Loved Before* (Han, 2014) and *Simon vs. the Homo Sapiens Agenda* (Albertalli, 2015). After reading the text, the participants were asked to complete a short 10-question survey based upon what they had just read. The readers will be identified as Reader 1 (R1), Reader 2 (R2), etc. when discussing their feedback. As mentioned in the preceding chapter, I collected 24 responses from readers, with 8 completed questionnaires per text.

This chapter is divided into 3 sections, focusing on each of the case study texts in turn. I will, first, summarise the plot of each novel and contextualise the extract. I will, then, undertake a brief cognitive poetic analysis of each extract which identifies and evidences the existence of relational deictic metaphors. Finally, I will analyse the readers' responses to each passage and investigate whether their thoughts and interpretations support the existence of RDMs.

### 5.1. Cognitive poetic analysis of *Why We Broke Up* (text 1)

The first novel (henceforth referred to as text 1) is *Why We Broke Up*, by American author Daniel Handler. Published in 2011, the novel takes the form of a letter. Min Green, a high-school junior and the narrator of the story writes a letter to Ed Slaterton, a popular high-school senior and basketball player, explaining why their relationship ended. The letter is apparently accompanied by a box full of objects that represent the progress of the relationship from its start to its end. The passage below (Handler, 2011: 1-4) is from the opening section of the novel (sentences numbered for analysis):

(1) Dear Ed,

(2) In a sec you'll hear a thunk. (3) At your front door, the one nobody uses. (4) It'll rattle the hinges a bit when it lands, because it's so weighty and important, a little jangle along with the thunk, and Joan will look up from whatever she's cooking. (5) She will look down in her saucepan, worried that if she goes to see what it is it'll boil over. (6) I can see her frown in the reflection of the bubbly sauce or whatnot. (7) But she'll go, she'll go and see. (8) You won't, Ed. (9) You wouldn't. (10) You're upstairs probably, sweaty and alone. (9) You should be taking a shower, but you're heartbroken on the bed, I hope, so it's your sister, Joan, who will open the door even though the thunk's for you. (10) You won't even know or hear what's being dumped at your door. (11) You won't even know why it even happened.

(12) It's a beautiful day, sunny and whatnot. (13) The sort of day when you think everything will be all right, etc. (14) Not the right day for this, not for us, who went out when it rains, from October 5 until November 12. (15) But it's December now, and the sky is bright, and it's clear to me (16) I'm telling you why we broke up, Ed. (17) I'm writing in this letter, the whole truth of why it happened. (18) And the truth is that I goddamn loved you so much.

(19) The thunk is the box, Ed. (20) This is what I am leaving you. (21) I found it down in the basement, just grabbed the box when all of our things were too much for my bed stand drawer. (22) Plus I thought mom would find some of the things, because she's a snoop for my secrets. (23) So it all went into the box and the box went into my closet with some shoes on top of it I never wear. (24) Every last souvenir of the love we had, the prizes and debris of this relationship, like the glitter in the gutter when the parade has passed, all the everything and whatnot kicked to the curb. (25) I'm dumping this whole box back into

your life, Ed, every item of you and me. (26) I'm dumping this box on your porch, Ed, but it is you, Ed, who did the dumping.

(27) The thunk, I admit it, will make me smile. (28) A rare thing lately.

Within this extract, there are several conceptual metaphors at work with specific lexis which triggers each. These CMs are blended together to draw attention to relational deictic aspects of the text that for crucial in grasping the narrator's thoughts and feelings throughout the passage. Table 5.1 below documents a hierarchy of conceptual metaphors which develop from the archetypical CMs (level 1) within the passage:

<b>Hierarchy 1</b>	
Level 1:	LOVE IS A CONTAINER
Level 2:	A RELATIONSHIP IS A BOX
Level 3:	EMOTIONS ARE OBJECTS (which are placed into the box)

<b>Hierarchy 2</b>	
Level 1:	LOVE IS A CONTEST
Level 2:	A RELATIONSHIP HAS WINNERS AND LOSERS
Level 3:	SUCCESS IN RELATIONSHIPS IS A PRIZE

<b>Hierarchy 3</b>	
Level 1:	LOVE IS A BUILD STRUCTURE
Level 2:	RELATIONSHIPS ARE BUILDINGS
Level 3:	BREAKUPS CAUSE DEBRIS

<b>Hierarchy 4</b>	
Level 1:	LOVE IS A SHOW
Level 2:	A RELATIONSHIP IS A PARADE

Level 3:	AN ENDED RELATIONSHIP IS A CLOSED PARADE
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Table 5.1. The CMs within the table (above) are featured within text 1. They inform a later analysis of how both cognitive frameworks of relational deixis and CIT together to create RDMs. I will then explore the reader responses in the section 5.4. to discover whether the opinions of real-readers support my account. Level 1 shows the conceptual metaphor with the broadest meanings, while the succeeding levels show conceptual metaphors which relate to more specific concepts.

As shown in table 5.1., conceptual metaphors that are hierarchically organised are not isolated conceptual patterns in the mind but ‘clusters which together form a variety of interlocking hierarchical relationships’ (Kövecses, 2017: 12). These coherent larger groupings are defined as ‘metaphor systems’ (Lakoff, 1993, Kövecses & Réka, 2010; Kövecses, 2017) and are informed by the theory of **the great chain metaphor** (Lakoff & turner, 1984) in which there are hierarchies of entities (things), and the entities higher in the hierarchy are understood via entities lower in the same hierarchy, accounting for how objects, concepts, or things are conceptualised metaphorically (Kövecses & Réka, 2010: 151, 167).

The body of the text 1 begins conspicuously: ‘(2) In a sec you’ll hear a thunk. (3) At your front door’. The reader is pushed into an unrealised possible future inside the mind of the narrator. This temporal shift is initiated by the modal verb ‘will’ (which constructs the future-simple tense) and the prepositional phrase ‘In a sec’ (which refers to waiting a very short period of time). Additionally, in S2, there is a perceptual shift into the consciousness of the character Ed through the use of the second-person pronoun ‘you’. Ed functions as a ‘secondary focaliser’, in which the narrator partially conveys the story using deictics anchored to his perspective (Macrae, 2016: 67). Consequently, the opening is deictically centred in Ed (through Min) and consistent with him perceptually and spatially (S3 locates the scene at Ed’s ‘front door’ and he is close to the event as he will ‘hear a thunk’).

Fictional worlds encode context with deictic orientation and readers must, consequently, interpret that context by taking a cognitive stance within the mentally constructed world of the text (Stockwell, 2002: 47). Consider S2, for example: ‘In a sec you’ll hear a thunk’. This clause is ambiguous in terms of its physical context- the noun phrase ‘a thunk’ would usually be preceded by the object which caused the

noise (i.e. ‘the door closed with a thunk’). Therefore, the reader is presented with an incomplete image of the text world. This is clarified as the narrative continues:

(19) The thunk is the box, Ed. (20) This is what I am leaving you... (26) I’m dumping this box on your porch, Ed.

In S19, ‘the’ (definite article) revisits ‘the thunk’ (noun phrase): a concrete object can now be visualised (‘the box’). The following clause (S20) establishes a discourse situation in which the narrating ‘I’ addresses ‘you’ (Ed) and the spatial demonstrative ‘This’ and the relative pronoun ‘what’ are used to expand on the relative importance of the box (it is going to be given to Ed). Following this, there is a spatial deictic shift in S26. The verb phrase ‘dumping this box’ creates spatial motion toward a material location (Ed’s porch). This future action is made current using the present-continuous tense.

I argue that ‘the box’ is an example of a relational deictic metaphor. This is rooted in the first, and most obvious, conceptual metaphor at work in the passage: A RELATIONSHIP IS A BOX. In the most literally sense, a sequence of events unfolds in the extract: the narrator places meaningful objects in a box, then dumps the box on Ed’s porch (see figure 5.2). Beyond this, however, there are conceptual metaphors at work which underlie the narrator’s feelings (see figure 5.3).

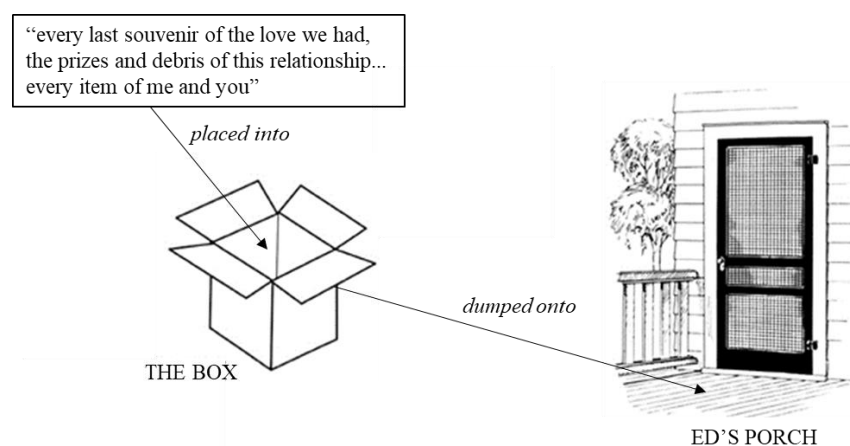


Figure 5.2. Illustrates the events that literally take place in the passage.



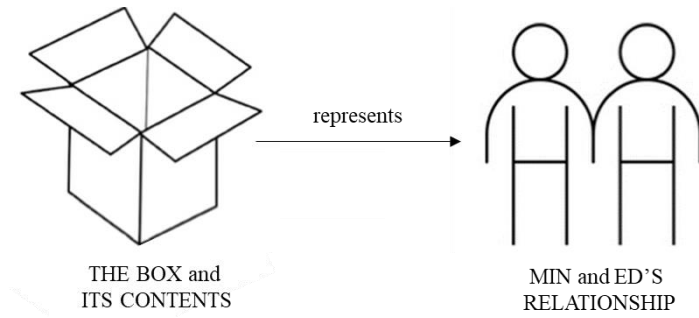


Figure 5.3. Illustrates the CM: A RELATIONSHIP IS A BOX.

There is a conventional link at the conceptual level between the domain of ROMANTIC RELATIONSHIPS (target) and the domain of A BOX (source). This, in turn, is a variant of the CONTAINER metaphor. As discussed previously, this schema is rooted in our emergent metaphorical concepts that are based on our experiences as ‘entities... separate from the rest of the world- as containers with an inside and outside’ (Lakoff & Johnson, 2003[1980]: 58). This image schema consists of structural elements in the form of interior, boundary and exterior: these are the minimum requirements for a CONTAINER (Lakoff, 1987). We project boundaries onto things external to us, as well as them being made up of various kinds of substances such as wood, stone, metal, etc (Lakoff & Johnson, 2003[1980]: 58). In this extract, the box (something concrete and physical) is used to project distinct boundaries upon to something without any: the concept of a relationship.

There are several distinct mappings between source and target domains:

Target: RELATIONSHIP	Mappings	Source: BOX
Lovers (one unit)	→	A container: sides, lids, base
Memories made and shared	→	Objects placed within a box
Events (changes/progress)	→	Objects taken out of box, replaced
Difficulties/problems	→	Box damaged
Choices/decisions	→	Damages fixed or box discarded
Choices/decisions	→	Directions/roads travelled
Relationship goals	→	Journey destination

Table 5.2: Hypothetical conceptual mappings in A RELATIONSHIP IS A BOX

Although the linguistic expressions do not explicitly state the source and target domain, on a conceptual level their interpretation involves mapping between these domains. For instance, the couple are cast as one unit (the box) and the memories and experiences they shared throughout the relationship are represented by the items which are placed into the box. Initially, the narrator possesses the box, showing only one part of the couple treasures the items. The narrator then dumps the box on Ed's porch, discarding it and its contents and all they represent. Therefore, there is another conceptual metaphor at work here: EMOTIONS ARE OBJECTS, which is blended with A RELATIONSHIP IS A BOX. Such mappings, as shown in Table 5.2 above, help to comprehend the abstract target of A ROMANTIC RELATIONSHIP. Ed's porch is an extension of Ed himself, thus by dumping the box (an emblem of the relationship, containing the items which represent aspects of the relationship) on the porch, the narrator has symbolically passed on the burden of the relationship to him.

To conclude this section, I have developed my outline of RDMs through a practical analysis that explicates RDMs at work in a passage from a YA novel. In the following section, I aim to analyse and discuss the responses from real readers who encountered text 1 and formed their own subjective interpretations. I then apply these findings to uncover whether the responses from real-readers provides evidence to support my concept of RDMs.

### 5.1.1. Reader responses to text 1

Readers 1 to 8 responded to text 1. The questionnaire opened with two related questions:

Q1. Did you enjoy the passage? Yes/No/Unsure.

Q2. Can you explain why?

The initial questions aimed to familiarise readers with the process of writing down their thoughts and opinions. Two of the readers (25%) – R1 and R6 – were ‘unsure’ whether they enjoyed the passage. R1 declared: ‘[I] don’t know enough information, [but] I like the way the story is written’, suggesting they struggled to enter the first stage of deictic projection as they focused on style of the text. R6 did not feel engaged because of the author’s writing style. The six other readers (75%) answered ‘yes’ to the question ‘Did you enjoy the passage?’. Some readers commented on the emotional aspects of the passage. For instance, R3 thought it was ‘real and quite honest in its description’ of heartache, and R4 described it as ‘thoughtfully written’ with ‘a lot of underlying emotion’. Other readers were concerned with the plot of the novel (i.e. they were curious to know what was going to happen and why). R2 wondered ‘exactly what the ‘thunk would be... and what of sort things were in the box’. They also disclosed: ‘I feel like I want to read on to find out the reason they broke up’. Similarly, R5 described the passage as ‘intriguing’ because the author had provided ‘enough information for you to want to know more and understand the relationship’. R7 wanted to understand ‘who was at the door and why ed [sic] was upset’. R8 felt they could in some way relate to the themes of the passage because it seemed ‘like a situation many people have been in at some time’. In terms of perceptual and relational deixis, the fact that several readers focused on the character’s emotions and intentions suggests some readers were able to project a new deictic centre within the world of the text. This enabled them to understand, or *try* to understand, how the characters were socially and personally related to one another.

The third and fourth questions asked:

Q3. What do you think the passage is about?

Q4. Why do you think the narrator has written to Ed?

The questions were asked in order to determine how readers understood and interpreted the events happening within the text-world. The responses were varied; however, I was able to code the readers' answers according to five themes shown within Table 5.3 below:

Theme	Readers	Comment
Jilted lovers	R1	A jilted lover, who can't accept the breakup.
Unrequited love	R1	Some [is] trying to [get] their feelings and emotions across to someone.
	R2	[The narrator is trying to] make [Ed] remember the relationship and feel guilty for causing the breakup.
	R7	[The narrator is writing to Ed] to tell him how they feel.
Courage	R3	Courage, the ending of a relationship.
Closure	R3	Closure.
	R4	A letter written to a boy who dumped a girl... a way of moving on... to get closure.
The breakdown of a relationship	R5	A relationship that broke down.
	R6	A breakup.
	R7	A relationship breakdown and the fallout from that.
	R8	Two young people who can't live together.

Table 5.3. The themes identified in text 1 based upon the responses from readers 1-8.

Questions 5, 6 and 7 focused on the box and sought to understand if readers had noticed the conceptual metaphor A RELATIONSHIP IS A BOX and then used any relational deictic aspects to extend or comprehend what they had read:

- Q5. What do you think about "the box" and the fact it is mentioned many times throughout the passage?

- Q6. Did you get any particular impression from line 24 ('Every last souvenir of the love we had, the prizes and debris of this relationship, like glitter in the gutter when the parade has passed, all the everything and whatnot kicked to the curb')?
- Q7. Did you get any particular impression from line 26 ('I'm dumping this box on your porch, Ed, but it is you, Ed, you did the dumping')?

In the answers to these questions, two trends emerged: R3 and R4 discussed the power dynamic between Min and Ed; and, all the readers' responses, except for R4, appear to have been influenced by the CMs LOVE IS A CONTAINER and A RELATIONSHIP IS A BOX. In relation to the first theme concerning power dynamics, R3 noted: '[sentence 26] struck me that the author was describing somebody who is taking back their own power', and R4 argued the dumping of the box 'empowered' the narrator because 'although [Ed] hurt her and caused the end of their relationship, she's the one who is taking control'. The comments show that R3 and R4 noticed the blended the CMs EMOTIONS ARE OBJECTS and LOVE IS A CONTAINER. Both readers also instilled some kind of significance within the concept of 'the box'. As I discussed in my cognitive poetic analysis of the extract in this chapter (section 5.1), Ed's porch is a symbolic extension of Ed himself, thus by dumping the box on the porch, the narrator is effectively dumping Ed and the emotional baggage associated with the relationship. Readers 3 and 4 seem to be suggesting the relinquishing of the box reinstates the narrator's confidence and power. The dumping of the box, therefore, is also a symbol of power, with Min now being the person in control of the situation. This, therefore, brings into fruition another conceptual metaphor CONTROL or POWER IN ROMANTIC RELATIONSHIPS IS AN OBJECT.

Hierarchy discussed in table 5.1:		Elaborations and changes to hierarchy by R3 and R4:	
Level 1:	LOVE IS A CONTAINER	Level 1:	LOVE IS A CONTAINER
Level 2:	A RELATIONSHIP IS A BOX	Level 2:	A RELATIONSHIP IS A BOX
Level 3:	EMOTIONS ARE OBJECTS	Level 3:	EMOTIONS ARE OBJECTS

		Level 4:	CONTROL/POWER IN ROMANTIC RELATIONSHIPS IS AN OBJECT
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Relational deictic elements used to expand upon the CMs:
<ul style="list-style-type: none"> <li>▪ ‘[The narrator] is <i>taking back their own power</i>’ (R3)</li> </ul> <p>In this view, social power is an object that is passed between lovers at various points throughout the relationship. It also seems that this may occur even after the relationship has ended and the couple have parted ways. In addition, POWER, as an object, can be stolen from one person by another.</p> <ul style="list-style-type: none"> <li>▪ ‘[The narrator] is <i>taking control</i>’ (R4)</li> </ul> <p>Whereby, the concept of social power is something (an object) that can be forcibly taken from another person, affecting social standings and authority between individuals.</p>

Table 5.4. The hierarchy of conceptual metaphors recycled and altered by readers 3 and 4 using relational deictic elements from text 2.

As discussed in previous sections, a relational deictic metaphor is constituted by a conceptual metaphor which draws on conceptual metaphors and relational deictic elements to explain or develop social relationships between enactors in a text-world. The CMs EMOTIONS ARE OBJECTS and A RELATIONSHIP IS A BOX can also be defined as RDMs because they occurred within the specific context of text 1 and seemed to arise in and influence some of the readers’ responses. R1 believed the box meant ‘a lot to the person who made it up’ and thought sentence 26 showed that the narrator had ‘been seriously let down’ and was ‘trying to pass [on] how hurt they feel’. Thus, R1’s has extended the broad, archetypical CM EMOTIONS ARE OBJECTS to the more specific CM HEART-ACHE/PAIN IS AN OBJECT. This is because the use of verb of motion ‘pass’ suggests that the painful memories and experiences stemming from the end of the relationship can be physically moved from one person to another. R2 developed this notion further, explaining: ‘I think the contents [of the box] are a reminder of their relationship... dumping the box is a metaphor for the narrator feeling they have been dumped’.

R7 also characterised the box as ‘a representation’ of Ed and Min’s relationship which symbolised ‘thoughts, feelings and emotional journeys’.

Hierarchy discussed in table 5.1:		Elaborations and changes to hierarchy by R1, R2 and R7:	
Level 1:	LOVE IS A CONTAINER	Level 1:	LOVE IS A CONTAINER
Level 2:	A RELATIONSHIP IS A BOX	Level 2:	A RELATIONSHIP IS A BOX
Level 3:	EMOTIONS ARE OBJECTS	Level 3:	EMOTIONS ARE OBJECTS
		Level 4:	HEART-ACHE/EMOTIONAL PAIN IS AN OBJECT (which is put into the container)

Relational deictic elements used to expand upon the CMs:
<ul style="list-style-type: none"> <li>▪ ‘[The narrator] is trying to <i>pass</i> [on via the box] how hurt they feel’ (R1)</li> </ul> <p>Subsequently, heart-ache is something that can be shifted to another person in order to cause the other person emotional pain.</p> <ul style="list-style-type: none"> <li>▪ ‘The contents [of the box] are a reminder of their relationship... dumping the box is a metaphor for the narrator feeling they have been dumped’ (R2)</li> <li>▪ ‘[The box and its contents] symbolise thoughts, feelings and emotional journeys [in the relationship]’ (R7)</li> </ul> <p>In this manner, the objects represent heart-ache. The RDM suggests that the person in position of the box containing these objects is the person who now possesses the emotional burden of the break-up.</p>

Table 5.5. The hierarchy of conceptual metaphors recycled and altered by readers 3 and 4 using relational deictic elements from text 2.

R4’s response is particularly interesting in terms of how they elaborated upon the conceptual metaphors EMOTIONS ARE OBJECTS and A RELATIONSHIP IS A BOX. R4 describes the box as having ‘emotional

value for both characters’, highlighting ‘the transition from their relationship being something that is valued to something that is discarded into a box and closed shut’. R4 then elaborates further, adding ‘a door has closed and they can never go back to how they were’. The reader, thus, produced the novel conceptual metaphor AN ENDED RELATIONSHIP IS A CLOSED DOOR and accessed the archetypical CMs LIFE/LOVE IS A JOURNEY (‘never go back’). R4 used these CMs to understand the emotional significance of the box in representing the social relationship between Min and Ed. Subsequently, the RDM at work here could be extended to AN ENDED RELATIONSHIP IS A CLOSED CONTAINER (i.e. a door is shut, enclosing the room, or a box is closed) because of the way R4 has adopted the language of common conceptual metaphors to comprehend a more novel CM that is based upon the CONTAINER metaphor.

Hierarchy discussed in table 5.1:		Elaborations and changes to hierarchy by R4:	
Level 1:	LOVE IS A CONTAINER	Level 1:	LOVE IS AN OPEN CONTAINER
Level 2:	A RELATIONSHIP IS A BOX	Level 2:	A RELATIONSHIP IS A BOX
Level 3:	EMOTIONS ARE OBJECTS	Level 3:	EMOTIONS ARE OBJECTS
		Level 4:	AN ENDED RELATIONSHIP IS A CLOSED CONTAINER (which encloses the emotions)

Relational deictic elements used to expand upon the CMs:
<ul style="list-style-type: none"> <li>▪ ‘[There is a] transition from their relationship [the romantic love] being something that is valued to something that is discarded into a box and closed shut... a door has closed and they can never go back to how they were’ (R4)</li> </ul> <p>Based upon this RDM, this relationship between Ed and Min is over, as is any social or personal connection their shared. R4 also identifies three related conceptual metaphors which are rooted in the hierarchy, above; LOVE IS AN OBJECT, A RELATIONSHIP IS A ROOM, AN ENDED RELATIONSHIP IS A CLOSED OFF ROOM (i.e. the door has been closed).</p>



Table 5.6. The hierarchy of conceptual metaphors recycled and altered by R4 using relational deictic elements from text 2.

I also incorporated questions into the questionnaires which gave participants the opportunity to discuss any ideas they had without being incentivised to discuss a specific theme or sentence:

Q8. Do you relate to anything in the passage?

Q9. Can you explain your answer?

Readers 1-4 (50%) stated they did not relate to anything in the passage or were ‘unsure’ whether they did, resulting in rich and somewhat complex responses. In addition, readers 5-8 (50%) had diverse opinions on which aspects of social or personal relationships within the text they could identify with. For instance, R1 described the concept of “young-love” as ‘a bind with someone [you feel] is going to last forever’ but that ‘as you get older and wiser you realise people let you down’. This cynical view relates to ubiquitous spatial conceptual metaphors which structure our emotional states, such as HAPPINESS IS UP and SADNESS IS DOWN (Lakoff & Johnson, 1980). R1 was ‘unsure’ if they related to the passage, their words suggest that they associate naivety and inexperience with being a young person negotiating interpersonal relationships. R6 stated that they related to the passage but for reasons different to every other reader of text 1: ‘I’ve been Ed before. A knob ‘ED’. Although this response is not detailed, we can assume R6, rather than relating to the narrator’s point of view, deictically aligned with the secondary focaliser within the text-word, Ed. In relating in some way to the antagonist of the story, R6 self-reflects on their own behaviour within past social or romantic relationships in which they acted poorly (as the wordplay alluding to the British slang phrase “knob-head” implies). In contrast, R4 related to the primary focaliser of the narrator to some degree but also identified where their personal life differed in response to a similar situation:

I’ve had experience being dumped but I didn’t have as much from the relationship to throw away. I did throw some stuff away but it probably wasn’t as much [as the narrator had]. I didn’t see him again or visit his house. I chose to react by working on my physical appearance and cutting my hair short.

R4 cannot fully map their experiences onto the passage because they decided to work on their own personal identity and appearance after a breakup rather than confront their ex-partner and the nature to the relationship, as the narrator of Text 1 had done. In addition, it is noteworthy that R4 associates the memories of the relationship with physical entities that can be ‘thrown away’. It is similar to the way in which R7 considers describes experiencing ‘breakups and physical memories of [a] relationship’. Thus, R4 and R7 elaborate upon the CM EMOTIONS ARE OBJECTS and produce the novel CM MEMORIES ARE OBJECTS.

Hierarchy discussed in table 5.1:		Elaborations and changes to hierarchy by R4 and R7:	
Level 1:	LOVE IS A CONTAINER	Level 1:	LOVE IS A CONTAINER
Level 2:	A RELATIONSHIP IS A BOX	Level 2:	A RELATIONSHIP IS A BOX
Level 3:	EMOTIONS ARE OBJECTS	Level 3:	EMOTIONS ARE OBJECTS
		Level 4:	MEMORIES ARE OBJECTS

Relational deictic elements used to expand upon the CMs:	
<ul style="list-style-type: none"> <li>▪ ‘[I didn’t have] much from the relationship to throw away’ (R4)</li> <li>▪ ‘I have experienced breakups and... physical memories’ (R7)</li> </ul> <p>In the interpretation of readers 4 and 7, EMOTIONS and MEMORIES are inevitably linked due to the way they intersect with a person’s social and personal history. Therefore, in order to understand these concepts, the readers conceptualise the two as PHYSICAL OBJECTS that interact with various participants throughout a relationship and a breakup.</p>	

Table 5.7. The hierarchy of conceptual metaphors recycled and altered by R4 and R7 using relational deictic elements from text 2.

Evidently, the LOVE IS A CONTAINER image schema and the EMOTIONS ARE OBJECTS conceptual metaphors appear to be the conceptual metaphor that was recycled, reproduced, and elaborated upon by most readers in their responses. These elaborations were made largely by accessing the relational deictic

cues within text 1. Thus, I argue this supports my argument for the existence of RDMs, specifically that LOVE IS A CONTAINER is a relational deictic metaphor.

## 5.2. Cognitive poetic analysis of *To all the Boys I've Loved Before* (text 2)

The second novel used in this study (henceforth referred to as text 2) is *To All the Boys I've Loved Before* by Korean-American author Jenny Han. Published in 2014, the novel follows a partially epistolary structure in which the protagonist, Lara Jean, a 16-year-old half-Korean half-Caucasian girl living in Virginia, is forced to reflect upon a series of letters she has written (but not sent) to several boys she once “loved” when the letters are mysteriously made public. The extract below is from the first page of the novel (Han 2014: 1). Lara Jean is describing why she wrote the letters:

(1) I like to save things.

(2) Not important things like whales or people or the environment. (3) Silly things. (4) Porcelain bells, the kind you get at souvenir shops. (5) Cookie cutters you'll never use, because who needs a cookie in the shape of a foot? (6) Ribbons for my hair. (7) Love letters. (8) Of all the things I save, I guess you could say my love letters are my most prized possession.

(9) I keep my letters in a teal hatbox my mom bought me from a vintage store downtown. (10) They aren't love letters that someone else wrote for me; I don't have any of those. (11) These are ones I've written. (12) There's one for every boy I've ever loved – five in all. (13) When I write, I hold nothing back. (14) I write like he'll never read it. (15) Because he never will. (16) Every secret thought, every careful observation, everything I've saved up inside me, I put it all in the letter.

(17) When I'm done, I seal it, I address it, and then I put it in my teal hatbox. (18). They're not love letters in the strictest sense of the word. (19). My letters are for when I don't want to be in love anymore. (20) They're for goodbye. (21) Because after I write my letter, I'm no longer consumed by my all-consuming love. (22) I can eat my cereal and not wonder if he likes bananas over his Cheerios too; I can sing along to love songs and not be singing them to him.

(23) If love is like a possession, maybe my letters are like my exorcisms. (24) My letters set me free. (25) Or at least they're supposed to.

Within text 2 there are several blended conceptual metaphors, which exist within hierarchies (with the most conceptually broad concepts at level 1 and the more conceptually specific concept developing

from that). Several of these hierarchies work to provide the relational deictic metaphors within this passage:

<b>Hierarchy 1</b>	
Level 1:	THE SELF/MIND/BODY IS A CONTAINER
Level 2:	EMOTIONS ARE OBJECTS (which may be placed within a container)
Level 3:	LOVE IS AN OBJECT (which may be placed within a container)
Level 4:	LOVE LETTERS ARE CONTAINERS FOR EMOTIONS (LOVE)

<b>Hierarchy 2</b>	
Level 1:	EMOTIONS ARE OBJECTS
Level 2:	LOVE IS AN OBJECT
Level 3:	LOVE IS A SPIRITUAL POSSESSION (that may go into the self-container)
Level 4:	LOVE LETTERS ARE EXORCISMS FOR LOVE

Table 5.8. The CMs within the table (above) are featured within text 2. The first level is the image schema which the other metaphors rely upon to make sense. They inform a later analysis of how both cognitive frameworks of relational deixis and CIT together to create RDMs. I will then explore the reader responses in the section 5.4 to discover whether the opinions of real-readers support my account.

Text 2 opens with the clause ‘I like to save things’ (S1), in which readers can project into the perceptual deictic centre of the narrator through the first-person personal pronoun ‘I’. The passage takes place in the speaker-now (i.e. the events are unfolding in the immediate space and time in which the narrative is being relayed) as a result of the present-continuous tense. The narrator explains the things which she likes to save are ‘Not important things’ (S2), comparing them to socially significant political and charitable causes, i.e. ‘whales’, ‘people’, ‘the environment’ (S2), in order to amplify the triviality of her ‘silly’ (S3) interests. However, she goes on to described her ‘love letters’ as her ‘most prized possession’. The superlative ‘most’ and the premodifying adjective ‘prized’ denote a great sentimental important has been placed on these letters.

In S9, the narrator reveals ‘I keep my letters in a teal hatbox my mom bought me’. The possessive pronoun ‘*my* letters’ again suggests the letters are of important and personal to her. There is a brief shift in the deixis as the prepositional phrase ‘in a teal hatbox’ shows the whereabouts of the letters. The subordinate clause ‘my mom bought’ encodes a familial tie. The past-tense transitive verb ‘bought’ briefly projects to an unspecified time in the past when this occurred. In terms of relational deixis, we can see there is a great amount of emotional value invested in the hatbox, and therefore in the letters. It becomes apparent that the box was purchased some time ago by the narrator’s mother from a vintage store (where items of enduring interest are sold). The narrator places her private letters inside the box to keep them safe. Thus, I argue that the box of love letters is another example of a relational deictic metaphor. This works in the same way that the concept of the box featured in text 1 was used to represent the social and interpersonal interactions between Min and Ed. The RDM in text 2 is rooted in several blended conceptual metaphors at work in the passage: LOVE IS AN OBJECT, THE SELF/MIND/BODY IS A CONTAINER (which love can be put *into*), LOVE IS A SPIRITUAL POSSESSION, LOVE LETTERS ARE OBJECTS and LOVE LETTERS ARE EXORCISMS (as laid out in table. 5.5.).

With the CONTAINER image schema in mind, the CM THE SELF/BODY/MIND IS A CONTAINER originates from the “folk notion” that we are “inside” our bodies (Emmott, 2002: 163). Therefore, when the narrator explains that writing her love letters enables her to confess ‘everything I’ve saved up *inside* me’ (S16, emphasis my own), the narrator (the self) is acting as a CONTAINER for emotions. The letters then also as a CONTAINER for these emotions when the narrator can no longer “keep them inside”: ‘I put it all *in* the letter’ (S16). The emotions have moved from one container to another: ‘After I write my letter, I’m no longer consumed by my all-consuming love’ (S21). Therefore, the narrator (self) is relieved from being a CONTAINER for emotions and instead this becomes the purpose of the love letters. The narrator also explains ‘my letters are like my exorcisms’ (S23). The main function of spiritual (or demon) possession in the gospel is that the demons subsequently have to be expelled or *driven out* of the people they are *inside* (Vos & Otten, 2011: 106). Therefore, the concept of LOVE is comparable to demonic possession, which must be expelled from one container (the narrator, self) to another (the love letters).

The relational deictic aspects within the extract build a clear image of the intended meaning of each of the conceptual metaphors. The CM LOVE IS AN OBJECT is extended by the CM LOVE IS A POSSESSION which portrays the concept of love as something destructive and iniquitous. The CM LOVE LETTERS ARE EXORCISMS, then, develops this notion because the process of writing becomes interlinked with a righteous and freeing experience. Hence, love is something which must be expelled. It is also important to note that this extended metaphor (constituted in S23-25) contains considerable mitigation. The hypothetical and epistemic modality in sentence 23 ‘*if* love is like a possession, *maybe* my letters are like my exorcisms’ instils a sense of uncertainty that LOVE might be a negative force (a possession), but also may not be. However, if the former is true then the letters might help ease the damaging effects of love, although this is not for certain. Sentence 25 then qualifies the previous statement with ambiguity as the letters are *supposed* to exorcise the adverse effects of love but perhaps have failed to do so under current, unexplained circumstances.

In the following section, I analyse and discuss the responses from readers who encountered text 2 with a specific view to assessing whether there is evidence for my concept of RDMS.

### 5.2.2. Reader responses to text 2

Readers 9 to 16 responded to text 2. In the same way as for the questionnaire for text 1, this questionnaire opened with two related questions which aimed to familiarise the readers with the process of writing down their thoughts and ideas:

Q1. Did you enjoy the passage? Yes/No/Unsure.

Q2. Can you explain why?

The majority of the readers who encounter text 2 (75%) revealed that they enjoyed reading the passage. R11 liked the ‘personal perspective’ of the narrator and was able to project a new deictic centre within the perspective of Lara Jean: ‘I could identify with the writer’s reasoning for saving things that have a link to a specific event or feeling’. R14 described the passage as ‘a very interesting take on how someone deals with their emotions’. In contrast, R13 (12.5%) was ‘unsure’ whether they enjoyed the passage because they had ‘never written a letter or journal or reflected to that extent on a relationship before’ so could not map their own experiences and “baggage” onto the narrator’s thoughts and feelings. By contrast, R15 described ‘feelings of nostalgia’ when reading the passage because ‘keeping small objects in a small box’ was something they did throughout their childhood. Thus, unlike R13, R15 was able to relate to the passage, explaining ‘I can see myself in the first-person narrator’. This shows the impact of personal baggage on processes of identification. R16 (12.5%) answered ‘no’ to the question ‘Did you enjoy the passage?’, simply explaining: ‘[the passage] is not the sort of thing I like to read... [I] read the news and non-fiction’.

In terms of relational deixis, R9 and R10 focused on the narrator’s emotions and identity, suggesting they were trying to understand how Lara Jean was socially and personally related to other characters. R9 explained: ‘I expected [the narrator] to be a teenager but having loved 5 boys I wonder what she means by loved... The things she loves to save speak of a younger person, and her disinterest in more serious worldly concerns again points to someone younger’. In a similar manner, R10 stated: ‘the innocence of the narrative voice made me interested in the text, as I would like to understand what



makes her fall out of love with the boys [in the letters]... the innocence of youth [can be] assumed in the text, as she collects ‘cookie cutters’ and ‘ribbons’.

The third question aimed to determine how readers had understood and evaluated the events that occurred within the text-world and whether they noticed any particular themes or trends with the passage:

Q5. What do you think the passage is about?

R9 summarised the passage as: ‘a woman/girl musing on her way of letting go of previous boyfriends... I think she has found this way of writing letters has helped her deal with some relationship break downs’.

R10 thought the passage was about ‘an adolescent’s account of her first loves... [and the] intense affairs she fantasises about’ and R11 believed the narrator was a teenage girl who wrote letters to ‘the boys she fancied’. R13 accessed the archetypal CM LIFE IS A JOURNEY in their response and also elaborated upon the conceptual metaphor LOVE IS A POSSESSION and LOVE LETTERS ARE EXOCISMS: ‘[the narrator is] using literature and thoughts [as a] way of release and moving forward’. These themes were also noticed by R12, who believed the ‘letters that detail the love [of her] ex boyfriends [are] a means of exorcism or emancipation from the shackles of a lost connection’. Here, it seems R12 has noticed the ways in which the narrator evaluates the concept of LOVE (as something extremely negative and personally restricting, i.e. a spiritual or demonic possession). In conceptualising this comparison, they have created a blended space between LOVE and IMPRISONMENT/SLAVERY (see figure 2.5) from which the narrator wishes to “break free” from because it is emotionally restricting. Therefore, LOVE IS EMOTIONAL SLAVERY because LOVE controls and restricts THE SELF.

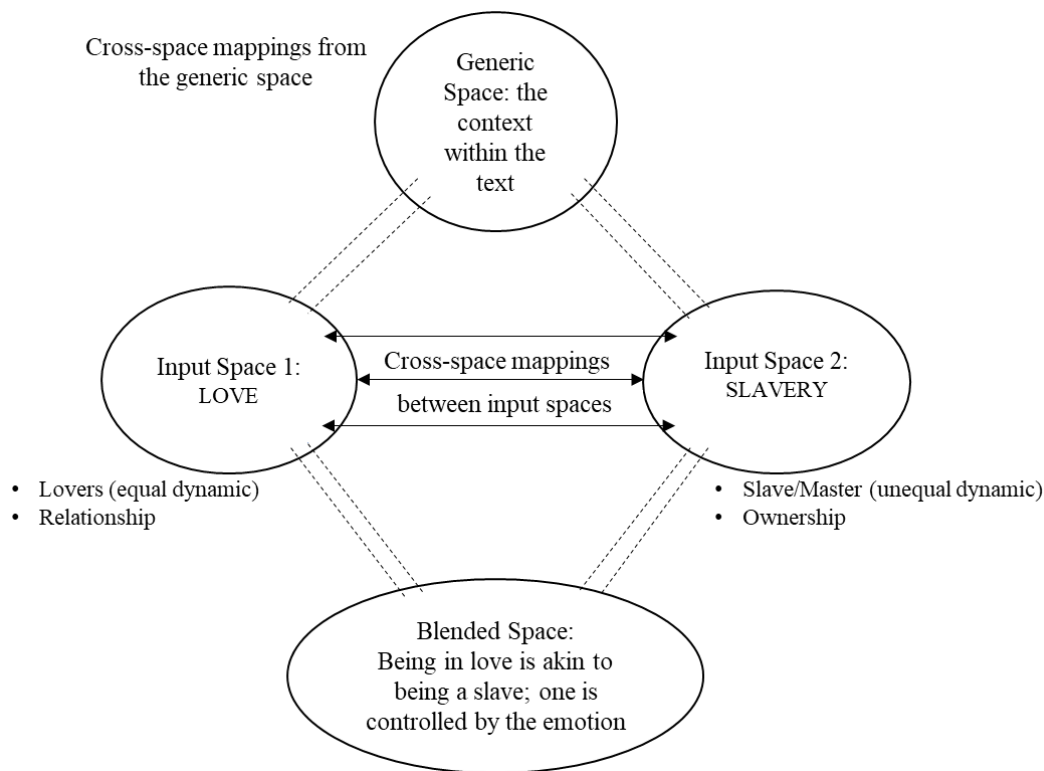


Figure 2.5: The conceptual integration network for LOVE IS EMOTIONAL SLAVERY.

Question 5 asks, ‘Did you get any particular impression from lines 10 and 11 (‘They aren’t love letters that someone else wrote for me; I don’t have any of those. These are ones I’ve written?’). R9 initially thought the letters ‘were someone else’s letters [the narrator] had found, perhaps a relatives’. Similarly, R12 thought the narrator ‘may have stolen some letters’ but then realised ‘they were self written rather than gifts’ [sic]. Readers 9, 12 and 13 each described feeling ‘sad’ that the narrator had not been gifted any love letters. R14 wondered whether there was ‘ever any real relationship with these people [the boys the letters are addressed to]’. R15 thought the passage was about ‘letting go’ and ‘healing old scars’. They explained: ‘The narrator is reflecting on her feelings of love and loss’. R16 states: ‘I think the letters are to boys she likes but the boys are not interested in her’. R10’s description of their interpretation was much more detailed:

[The narrator is] Inexperienced in physical love... the only form of romantic love she has experienced is through her imagination... her love for these boys is one sided... this suggests a lack of confidence in the narrator; she is restricted by her imagination and cannot form her thoughts and feelings into reality.

By imagining a real love story with the boys in writing the letters, she stays in a place of safety. If she sends the letters, she immediately becomes vulnerable, as the relationship transpires into reality.

This opinion is based upon the innovative CM IMAGINATION IS A BOX, which conceptualises the musings, private thoughts and fantasies in our imagination are stored in the mind/imagination (a container). Therefore, PRIVATE THOUGHTS AND FANTASTIES ARE OBJECTS that exist inside, and are restricted by, the IMAGINATION-CONTAINER.

Hierarchy discussed in table 5.8:		Elaborations and changes to hierarchy by R11 and 13:	
Level 1:	THE SELF (MIND-BODY) IS A CONTAINER	Level 1:	THE SELF (BODY/MIND IS A CONTAINER
Level 2:	EMOTIONS ARE OBJECTS	Level 2:	THE IMAGINATION IS A CONTAINER
Level 3:	LOVE IS AN OBJECT	Level 3:	EMOTIONS ARE OBJECTS
Level 4:	LOVE LETTERS ARE CONTAINERS FOR EMOTIONS (LOVE)	Level 4:	PRIVATE THOUGHTS AND FANTASTIES ARE OBJECTS

Relational deictic elements used to expand upon the CMs:
<ul style="list-style-type: none"> <li>▪ ‘Romantic love [is] <i>experienced... through</i> her imagination... she is <i>restricted</i> by her imagination [which is] <i>a place of safety</i>’ (R10)</li> </ul> <p>In this view, FANTASIES have the capacity fill THE IMAGINATION without the “self” having to worry about the social consequences if such fantasies existed outside of the imagination-container.</p>

Table 5.9. The hierarchy of conceptual metaphors recycled and altered by R10 using relational deictic elements from text 2.

The sixth question related to the blended conceptual metaphors discussed in my cognitive poetic analysis of text 2 (see section 5.2.1.):

Q6. Did you get any particular impression from line 17) 'When I'm done, I seal it, I address it, and then I put it in my teal hatbox')?

According to R10, 'the "teal hatbox" is clearly a valuable item to the narrator, as this is where she keeps her inner feelings hidden – the things she does not want anyone else to see'. R20, similarly, inferred the narrator wanted 'to forget and shut [the feelings] out' by putting the letters inside the box. Evidently, R10 and R12 have recognised that line 17 displays the narrator (self) is relieved from being a CONTAINER for emotions because the love letters take on this role leaving the narrator "empty" of these troublesome feelings. These readers have explicitly recognised and reiterated the CMs I pointed out in my analysis. R9 described this process as 'an ending... a way to move on and leave the relationship behind'. This also links to the conceptual metaphor LOVE LETTERS ARE EXORCISMS and LOVE IS A JOURNEY. Comparatively, R11 believed 'the teal hatbox is a significant *ending place* for those feelings to be stored and reflected on at another time perhaps' [sic]. In this sense, the teal hatbox is like a purgatory for past romantic feelings. Similarly to R9, R11 has recognised the LOVE IS A JOURNEY metaphor and combined this with the CONTAINER metaphor. Diversely, R13 described the process of writing the letters and then placing them in the box as 'quite meticulous and *final* [with] no intention for anyone to read it again'. R15 thought: '[The narrator] lets go of her feelings and buries them in her box... [so] they simply sit *silently* in the box'. Thus, producing the novel CM THE BOX IS A GRAVE FOR THE DEAD EMOTIONS WITHIN THE LETTERS, which arises from readers cultural knowledge surrounding the concepts of *death* and *finality*.

Hierarchy discussed in table 5.8:		Elaborations and changes to hierarchy by R11, 13 and 15:	
Level 1:	THE SELF (MIND-BODY) IS A CONTAINER	Level 1:	THE SELF (BODY/MIND IS A CONTAINER
Level 2:	EMOTIONS ARE OBJECTS	Level 2:	EMOTIONS ARE LIVING OBJECTS
Level 3:	LOVE IS AN OBJECT	Level 3:	LOVE LETTERS ARE CONTAINERS FOR EMOTIONS

Level 4:	LOVE LETTERS ARE CONTAINERS FOR EMOTIONS (LOVE)	Level 4:	CONTAINERS ARE A GRAVESITE FOR DEAD EMOTIONS
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Relational deictic elements used to expand upon the CMs:
<ul style="list-style-type: none"> <li>▪ ‘The teal hatbox is a significant <i>ending place</i> for those feelings’ (R11)</li> <li>▪ ‘[Line 17] is quite <i>meticulous and final</i>’ (R13)</li> <li>▪ ‘[The narrator] lets go of her feelings and <i>buries them in her box</i>... [so] they simply sit <i>silently</i> in the box’ (R15)</li> </ul> <p>The personification implied by the adverb <i>silently</i> shows R15’s conceptualisation of EMOTIONS ARE LIVING OBJECTS. The act of “burying something in a box” appears to be linked to the socio-cultural concept of a funeral or ‘burial’. The box has shared properties with a coffin, which also has a relationship of enclosure with the thing inside of it (a coffin contains a body and teal hat boxes contains the love letters which hold the dead emotions).</p>

Table 5.10. The hierarchy of conceptual metaphors recycled and altered by readers 11, 13 and 15 using relational deictic elements from text 2.

R14 thought the writer had ‘fixations or crushes’ which they put ‘away in the box’ in order to move on to ‘the next’. This relates to the LOVE IS A JOURNEY CM because R14 has conceptualised the possibility of new love interests as points along a road which are “moved onto” as the enactor travels. R14’s response also denotes that the process of writing the letters and placing them in the hatbox creates space for new emotions in the SELF-CONTAINER so other, new ‘crushes’ can be thought about. R14 expanded this idea later in the questionnaire, explaining: ‘I think when she seals the letter and locks it in the box, she believes she has put that part of her life in the past’. This creative notion elaborates upon the LOVE IS AN OBJECT CM, extending it to FANTASTIES ARE OBJECTS (in a similar way in which R10 had elaborated upon), and then extending further to LOVE LETTERS ARE LOCKED CONTAINERS FOR ENDED FANTASTIES.

Hierarchy discussed in table 5.8:		Elaborations and changes to hierarchy by R14:	
Level 1:	THE SELF (MIND/BODY) IS A CONTAINER	Level 1:	THE SELF (MIND/BODY) IS A CONTAINER
Level 2:	EMOTIONS ARE OBJECTS	Level 2:	FANTASIES ARE OBJECTS
Level 3:	LOVE LETTERS ARE CONTAINERS FOR EMOTIONS	Level 3:	LOVE LETTERS ARE LOCKED CONTAINERS FOR ENDED FANTASIES

Relational deictic elements used to expand upon the CMs:	
<ul style="list-style-type: none"> <li>▪ ‘Your mind is <i>consumed</i> by [the object of your affection] ... [so] writing down feelings so they become physical evidence (the love letter) can provide a distance between fantasy and reality’ (R14)</li> </ul> <p>Here, the “self” is viewed as a CONTAINER that can be entirely filled by objects (EMOITON) and, therefore, something must be done in order to remove the objects from one container to another in order to make space in the first container.</p>	

Table 5.11. The hierarchy of conceptual metaphors recycled and altered by R14 using relational deictic elements from text 2.

Question 7 asked, ‘Did you get any particular impression from the lines 23, 24 and 25 (‘If love is like a possession, maybe my letters are like my exorcisms. My letters set me free. Or at least they’re supposed to’)?’ This related to two blended conceptual metaphors within the text: LOVE IS A SPIRITUAL POSSESSION and LOVE LETTERS ARE EXORCISMS. R9 noted that the process of the “exorcism” was necessary in order to ‘cut all ties and be free’. Similarly, R11 thought the narrator wanted ‘to be free of the feelings’ she writes about in the letters, even though the letters have granted her some ‘control’ of her emotions. R13 also believed the narrator was ‘trying to use the letters as a release for a clear mind’. This, again, links to the process in which the emotions, as objects, are moved from one CONTAINER (the self) to another (the letters). R10 stated: ‘The idea of love being a ‘possession’ suggests a person [is] to no longer exist as a singular, rather a duo’. This revisits the SELF

CONTAINER CM as the narrator is “consumed” by something else entirely, almost as if the concept of LOVE has become equally as powerful, and if not more so, than the concept of THE SELF. R10 then explained: ‘The ‘exorcism’ she performs rids her of passionate feelings and brings her to life- the fantasy of the boy must die for her to regain possession of herself’.

Questions 8 and 9 asked participants to consider and recount their personal response to the passage, without being directed to a certain aspect or textual feature:

Q8. Do you relate to anything at all in the passage?

Q9. Can you explain your answer?

R9 was able to relate to certain aspects within the text:

I keep things in a small box, things that remind me of people or times in my life. There are times I like to be reflective about things that have happened, or people I have known. It is a solitary experience, one tinged with sadness for some things, but happiness for others. I felt wistfulness of the person in the story and can strongly relate to that feeling. It can be a cathartic experience.

This report of looking at and reflecting upon things that remind R9 of people or times in their life as ‘a cathartic experience’ links with the way the narrator describes writing her letters as an emotionally purifying activity- ‘my letters set me free’ (S24). This suggests that R9 has recognised the CMs LOVE IS A SPIRITUAL POSSESSION and LOVE LETTERS ARE EXORCISMS.

Reader 10 also made some interesting comments concerning the CM LOVE IS AN OBJECT:

I can relate to the feeling of possession in the passage, because when you are in love, or at least think you are, it feels as though your mind is consumed by this person... Eventually, you have to release yourself from their grip - one they may not even know they have – and find inner closure. Writing down feelings so they become physical evidence (the love letter) can provide a distance between fantasy and reality, and so helps letting go. I have done this many times myself, as I find the best way to move on from a situation... is to release myself from the information by putting it into the physical world.

The underlying CM identified here is LOVE IS AN OBJECT. In text 2, the fact that the letters make the narrator feel they are ‘no longer consumed by my all-consuming love’ implies that she is a container for love to consume or fill. R10 picks up on this: ‘your mind is consumed by this person’, thus extending the CM to THE MIND IS A CONTAINER FOR LOVE. In addition, the idea that the person who someone is in love with has some kind of ‘grip’ of them is an interesting notion, connecting with the CM LOVE IS A SPIRITUAL POSSESSION.

R13 was ‘unsure’ whether they related to anything in the extract but did state they ‘sometimes use a journal to dump thoughts and feelings to feel a release to then move forward’. In the most literal sense, to “dump something” is to let something fall, rather unceremoniously, in a heap, whilst an exorcism can be described in more dramatic terms as a ‘battle’ to expel something evil from within someone (Vos & Otten, 2011: 20). Both concepts, however, cause some kind of ‘release’, to use R13’s words, reiterating the CM THE SELF (MIND/BODY) IS A CONTAINER from which EMOTIONS (OBJECTS) can be put into and taken out of. Distinctively, R13 has rejected the notion of EMOTIONS (LOVE) ARE A SPIRITUAL POSSESSION and replaced it with the CM EMOTIONS (THOUGHTS AND FEELINGS) ARE GARBAGE (i.e. something to throw away or “dump”).

Hierarchy discussed in table 5.8:		Elaborations and changes to hierarchy by R13:	
Level 1:	THE SELF (MIND/BODY) IS A CONTAINER	Level 1:	THE SELF (MIND/BODY) IS A CONTAINER
Level 2:	EMOTIONS ARE OBJECTS	Level 2:	EMOTIONS ARE OBJECTS
		Level 3:	EMOTIONS ARE GARBAGE (that can be thrown away)
		Level 4:	JOURNALS ARE DUMPSITES (CONTAINERS FOR EMOTIONS)

Relational deictic elements used to expand upon the CMs:
<ul style="list-style-type: none"> <li>▪ ‘I sometimes use a journal to <i>dump</i> thoughts’ (R13)</li> </ul>



Here, reflective writing is presented as a way of moving useless objects (thoughts and opinions) into a container (a love letter/a journal).

Table 5.12. The hierarchy of conceptual metaphors recycled and altered by R13 using relational deictic elements from text 2.

In summary of this section, THE CONTAINER image schema is the conceptual metaphor which most readers elaborated upon). These elaborations were made largely by accessing the relational deictic cues within text 2 in order to generate new meanings to the information available in the text. Thus, I argue this supports my argument for the existence of RDMs, specifically that THE SELF (MIND/BODY) is an RDM, as this was the CM readers were most able to expand upon.

### 5.3. Cognitive poetic analysis of *Simon vs. the Homo Sapiens Agenda* (text 3)

The third novel (henceforth referred to as text 3) is *Simon vs. the Homo Sapiens Agenda*, a 2015 young-adult novel by American author Becky Albertalli. It is a coming-of-age story which follows the protagonist Simon Spier, a closeted gay 17-year-old boy, after he is forced to reveal his sexuality to his friends and family after a blackmailer discovers Simon's emails written to another closeted classmate, known only as "Blue", with whom Simon has fallen in love. The extract below is from the opening of the novel (Albertalli 2015: 1-3). Simon is being confronted by Martin Addison, a classmate who has discovered Simon is gay after reading Simon's emails:

(1) It's a weirdly subtle conversation. (2) I almost don't notice I'm being blackmailed.

(3) We're sitting in metal folding chairs backstage, and Martin Addison says, "I read your email."

(4) "What?" (5) I look up.

(6) "Earlier (7) In the library. (8) Not on purpose, obviously."

(9) "You read my email?"

(10) "Well, I used the computer right after you," he says, "and when I typed in Gmail, it pulled up your account. (11) You probably should have logged out."

(12) I stare at him, dumbfounded. (13) He taps his foot against the leg of his chair.

(14) "So, what's the point of the fake name?" he asks.

(15) Well. (16) I'd say the point of the fake name was to keep people like Martin Addison from knowing my secret identity. (17) So I guess that worked out brilliantly.

(18) I guess he must have seen me sitting at the computer. (19) And I guess I'm a monumental idiot.

(16) He actually smiles. (17) "Anyway, I thought it might interest you that my brother is gay."

(18) "Um (19) Not really."

(19) He looks at me.

(20) “What are you trying to say?” I ask.

(21) “Nothing (22) Look, Spier, I don’t have a problem with it. (22) It’s just not that big of a deal.”

(23) Except it’s a little bit of a disaster, actually. (24) Or possibly an epic fuckstorm of a disaster, depending on whether Martin can keep his mouth shut.

(25) “This is really awkward,” Martin says.

(26) I don’t even know how to reply.

(27) “Anyway,” he says, “it’s pretty obvious that you don’t want people to know.”

(28) I mean. (29) I guess I don’t. (30) Except the whole coming out thing doesn’t really scare me. (31) I don’t think it scares me. (32) It’s a giant holy box of awkwardness, and I won’t pretend I’m looking forward to it. (33) But it probably wouldn’t be the end of the world. (34) Not for me.

(35) The problem is, I don’t know what it would mean for Blue. (36) If Martin were to tell anyone. (37) The thing about Blue is that he’s kind of a private person. (38) The kind of person who wouldn’t forget to log out of his email. (39) The kind of person who might never forgive me for being so totally careless.

(40) So, I guess what I’m trying to say is that I don’t know what it would mean for us. (41) For Blue and me.

(42) But I seriously can’t believe I’m having this conversation with Martin Addison.

In order to identify any RDMs in this passage, it is first necessary to discuss the relational deictic elements and conceptual metaphors at work. The passage contains a number of conceptual metaphors which are blended within a hierarchy, as shown in Table 5.5:

Hierarchy 1	
Level 1:	SOCIAL CONVERSATIONS ARE A CONTAINER
Level 2:	SOCIAL CONVERSATIONS ABOUT SEXUALITY ARE A CONTAINER

Level 3:	SOCIAL IDENTITY IS AN OBJECT
Level 4:	SEXUALITY IS AN OBJECT

Table 5.13. The hierarchies of CMs featured within text 3. They inform a later analysis of how both cognitive frameworks of relational deixis and CIT together to create RDMs. I will then explore the reader responses in the section 5.4 to discover whether the opinions of real-readers support my account.

Text 2 begins conspicuously, with a copulative construction and a dummy subject: ‘(1) It’s a weirdly subtle conversation. (2) I almost don’t notice I’m being blackmailed’. It anchors the text in the current temporal context using the present-simple tense. Readers are subsequently invited to project into the deictic centre of *I* in S2 ‘I look up’, and then project the spatial viewpoint of the narrator using the function-advancing proposition ‘*sitting in* metal folding chairs backstage’ (S3). The narrator refers to the other character in ‘Martin Addison’ (S3), identifying him by his full name rather than a nickname or his first name. Additionally, Martin refers to the narrator by his last name ‘Spier’ in S21. Both forms of address provide relational deictic anchoring, suggesting an element of formality and distance between the two characters.

In terms of its perceptual deictic centre, the passage shifts between the two enactors as each take turns speaking. In these toggles, the reference of personal pronouns ‘I/you/my/your’ shift, depending on who is using them in conversation. For instance, Martin reveals in S3 ‘I read your email’ and, in S9, the narrator asks, ‘You read my email?’. In both sentences, the grammatical subjects ‘I’ and ‘you’ refer to Martin but are contextually dependant on who is the focaliser in the given moment. As the first-person narrator, Simon is the primary focaliser in the narrative with the majority of deictic cues anchored to his perspectival position, along with the density of evaluative language conveying attitudinal stance and marked style of expression. Martin Addison functions as a secondary focaliser, through which the narrator partially relays the story using spatial and perceptual deictics anchored to his encoded speech perspective, for instance, ‘[I read your email] earlier. In the library. Not on purpose, obviously’ (S6-8). In this way, we are transported to another past temporal zone by the adverb ‘earlier’, and a different spatial location by the prepositional phrase ‘In the library’.

In sentence 35 the narrator ponders the consequences of Martin discovering the truth about his sexuality: ‘I don’t know what it would mean for Blue... The thing about Blue is that he’s kind of a private person. The kind of person who wouldn’t forget to log out his email... who might never forgive me for being so totally careless’ (S35-39). Although Blue is designated in the third person, there is a perceptual deictic push here as the narrator imagines how Blue would feel and react to the current-temporal situation. This unrealised future is difficult to fully conceptualise because the name ‘Blue’ does not provide many deictic cues as to their social role. We can, however, infer that Simon and Blue have a close relationship because Simon uses the first-person plural *us* when wondering ‘I don’t know what [the situation with Martin] would mean for us. For Blue and me’ (S40-41).

Martin states that being gay is ‘just not that big of a deal’ (S22). The narrator, however, describes the situation very differently: ‘(23) Except it’s a little bit of a disaster, actually. (24) Or possibly an epic fuckstorm of a disaster’. This contradicts what Martin said in the previous line. Martin describes the situation as ‘awkward’ (S25) and states ‘It’s pretty obvious that you don’t want people to know’ (S27). Simon’s thoughts on this matter are complex: ‘The whole coming out thing doesn’t really scare me. I don’t think it scares me’ (S30-31). The adjective phrase ‘the whole’ conveys the idea of “coming out” as something big or significant. The idiom “coming out” is a common expression used to describe the process of telling people about your homosexuality, and usually is extended as the verb phrase “coming out of the closet”. When concepts (i.e. being openly gay) are not clearly ‘discrete or bounded’ we still categorise them as such because ‘human purposes typically require us to impose artificial boundaries that make physical phenomena discrete just as we are: entities bounded by a surface’ (Lakoff & Johnson, 1980: 25). For this reason, the metaphor “coming out of the closet” fits within the CONTAINER image schema. As previously mentioned, the CONTAINER schema has 3 minimum requirements: an interior, exterior, and boundary (Lakoff, 1987). The preposition ‘out’ lexicalises the CONTAINER schema because the entity within the schema (in this instance, the narrator and his sexuality) undergoes motion to move from inside the interior – the closet – to-outside of the exterior – being openly gay (see figure 5.8., below).

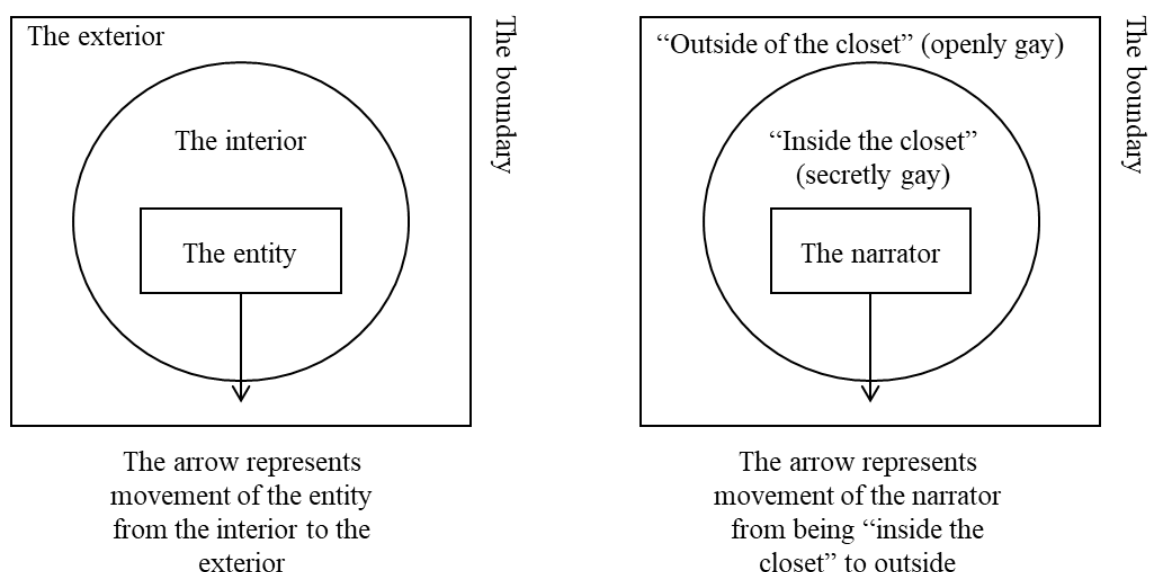


Figure 5.8. The properties within the CONTAINER schema for “coming out of the closet”.

Additionally, I argue that the concept of THE BOX in the sentence ‘It’s a giant holy box of awkwardness’ (S30) is an example of a relational deictic metaphor. This is rooted in the first, and most obvious, conceptual metaphor at work in the extract: SEXUALITY IS A BOX and is extended by the concurrent CM SOCIAL CONVERSATIONS ARE A CONTAINER. In regard to the first metaphor, there is a conventional link at the conceptual level between the domain of SEXUALITY (target) and the domain of A BOX (source). This is another variant of the CONTAINER metaphor, in which the box (a real, material object) is used to project distinct boundaries onto something without any (in this instance, the concept of sexuality). There is another metaphor here in which the box refers to the social context and conversation between Martin and the narrator. It is rather ambiguous what the dummy subject ‘It’s’ refers to within the statement ‘It’s a giant holy box of awkwardness’ and this allows a reading of both as representing the concept of ‘being gay’ and the conversation happening in the current temporal context of the story. This enhances the argument for the RDM because we can see a series of metaphors emerging based upon social interactions: SEXUALITY IS A CONTAINER and THE SOCIAL CONVERSATION SURROUNDING SEXUALITY IS A CONTAINER.

In conclusion of this section, text 3 is arguably less metaphorical in nature compared to the first two, and also differs because LOVE is not a recurring CM which can be observed throughout the narrative.

This was, however, the reason text 3 was chosen to be used in this study, as the diversities in the CMs which underline the text, and subsequently the relational deixis readers would encounter as a result of this, would be dissimilar from text 1 and 2, informing a rich data set. In the following section, I aim to analyse and discuss the responses from readers who encountered text 3.

### 5.3.1. Reader responses to text 3

Readers 17 to 24 read text 3. In the same style as the questionnaires for texts 1 and 2, the questionnaire for text 3 opened with two related questions:

Q1- Did you enjoy the passage? Yes/No/Unsure.

Q2- Can you explain why?

Readers 17, 19, 21, 22 and 23 (62.5%) were ‘unsure’ whether they enjoyed the passage. R17 revealed there was ‘not enough background in the story for me to really get into it’ and R19 was ‘not drawn into the narrative’ because ‘there was no description of the surroundings or people’. Similarly, R21 explained:

[The passage] didn’t pull me in... the stance the narrator takes means that you don’t instantly... emotionally connect with them. This isn’t because of the sexuality topic... but more because there is a lack of emotive language that means I can’t imagine being the character.

Readers 17, 19 and 21 seem to have failed to enter the first stage of deictic projection and so could not recentre their origo within the text-world. Therefore, by not experiencing the initial push into the narrative, they did not feel invested in the story or characters. Comparatively, readers 22 and 23 both criticised the passage for being ‘short’. As a consequence of this, R22 struggled to become ‘invested in the story’ and R23 found ‘it hard to grasp the direction’ of the narrative. One reader (12.5%) – R24 – answered ‘no’ to the question ‘Did you enjoy the passage’ and declared that they found the text as ‘a bit hard to read’. In this case, it seems that several readers did not enjoy the extract because they could not fully immerse themselves within the narrative and did not feel a personal connection with the characters and their emotions and actions.

Conversely, R18 and R20 (25%) ‘enjoyed’ reading text 2. R18 explained: ‘It made me feel intrigued but in a rather uneasy way’, perhaps referring to the distressing emotions the narrator feels after being confronted about his sexuality. R20 ‘felt the way in which it was written, almost allowed you to imagine yourself eavesdropping on a private conversation’. This is a unique point of view within the framework



of cognitive deixis because R20 has described feeling entirely distant from the discourse they have encountered. They do not feel positioned within any character's deictic centre and instead experience the narrative from an external perspective, perhaps never becoming fully immersed within the text-world.

The third question aimed to determine how readers understood and interpreted the events happening within the text-world:

Q3. What do you think the passage is about?

The responses were varied; however, I was able to code several themes the readers identified:

Theme	Readers	Comment
Invasion of privacy	R17	[Simon's emails] gave [Martin] an insight into Spier's private life.
	R23	Martin Addison is subtly almost blackmailing the narrator who is concerned about coming out into public awareness.
Keeping secrets surrounding identity and sexuality	R19	[Someone] knows [Simon's] secret.
	R20	Someone finding out another person is homosexual.
	R21	Someone hiding their sexuality and another person approaching them about it.
	R22	Someone trying to hide their identity to protect their sexuality from other people.
	R24	Martin finding out about somebody's sexuality accidentally.
Peer pressure	R18	Being put in a situation in which you were being forced to face & no longer feeling able to do it at your own speed.

Table 5.14. The themes identified in text 3 by readers 17-24.

Questions 4 and 5 aimed to uncover whether readers noticed elements of relational deixis and conceptual metaphors at work:

Q4. How do you think the narrator feels about “coming out” as gay?

Q5. Did you get any particular impression from lines 31, 32, 33, 34 (‘I don’t think [coming out as gay] scares me. It’s a giant holy box of awkwardness, and I won’t pretend I’m looking forward to it. But it probably wouldn’t be the end of the world. Not for me’)?

Readers 19, 20 and 24 noted inconsistencies in the narrator’s feelings toward “coming out”. R11 described the narrator as ‘ambivalent to the idea of others knowing their sexuality’ but thought lines 28-34 showed the narrator was ‘cautious for himself but not worried’. R20 described the narrator as ‘uncomfortable and comfortable with their sexuality at the same time’ and R24 believed the narrator was ‘quite confident with slight reservations’. This intersects with Lakoff’s (1996: 105) study of the ways language about the self draws attention to the fact that we may sometimes conceptualise different aspects of ourselves or mental processes (such as indecision) “as people in conflict”. The DIVIDED SELF metaphor may occur when a person has two incompatible sides, in which the Subject (related to consciousness and rationality) clashes against the Self (affiliated with passion and emotional needs).

R19, R21, and R22 all agreed Simon was accepting of his own sexuality and was more concerned with how “coming out” would affect Blue. Each noted that keeping the secret relationship private seemed more important to the narrator than his own sexuality being uncovered. R13 commented: ‘he has come to terms with his sexuality and how this may impact his life’. R17 thought the narrator was ‘in some ways relieved and ready’ to “come out” because he didn’t ‘sound too upset’. R18 believed the narrator was ‘scared’ of being openly gay and felt ‘dread, fear [and] a lack of control’ because “coming out had ‘been forced upon’”. The verbs of cognition ‘scared’, ‘dread’ and ‘fear’ informs an interpretation of the societal treatment of gay people, specifically that being opening gay is something that may not be accepted. R18 noted: ‘I do feel that once he has faced this ‘hurdle’, there will be a feeling of relief for him... now there’s not really any turning back, it’s got to be done, so that no one else is broadcasting information about his private life’. R18 has identified the conventional CMs LIFE IS A JOURNEY using the terms ‘hurdle’ and ‘no turning back’ to conceptualise the finality of “coming out” as gay. Being gay, thus, is an obstacle within the mappings of the domains of LIFE and JOURNEY. In addition, R18 has recognised the CMs SOCIAL CONVERSATIONS ABOUT SEXUALITY ARE A CONTAINER and

SEXUALITY IS AN OBJECT because they use the transitive verb ‘broadcast’ (i.e. to send out or transmit something to make it widely known) when describing how people talk about the topic of homosexuality. It seems that R18 has extended these metaphors beyond the hierarchy I outlined in table 5.5:

Hierarchy discussed in table 5.5.:		Elaborations/changes to hierarchy by R18:	
Level 1:	SOCIAL CONVERSATIONS ARE A CONTAINER.	Level 1:	UNSPOKEN CONVERSATIONS ABOUT TABOO SUBJECTS ARE A CLOSED CONTAINER.
Level 2:	SOCIAL CONVERSATIONS ABOUT SEXUALITY ARE A CONTAINER.	Level 2:	PERSONAL LIVES ARE AN OBJECT ( <i>within</i> a closed container)
Level 3:	SOCIAL IDENTITY IS AN OBJECT	Level 3:	SOCIAL CONVERSATIONS ABOUT TABOO SUBJECTS (SEXUALITY) ARE OPEN CONTAINERS.
Level 4:	SEXUALITY IS AN OBJECT	Level 4:	PERSONAL LIVES ARE AN OBJECT (which move <i>out</i> of an open container).

Relational deictic elements used to expand upon the CMs:
<ul style="list-style-type: none"> <li>▪ ‘[Simon coming out] has got to be done, so that no one else is <i>broadcasting information about his personal life</i>’ (R18)</li> </ul> <p>Whereby, someone’s personal life, in particular their sexual identity, is an object that can move <i>in</i> and <i>out</i> of a container. Therefore, it seems that social discussion is viewed as a transmission or movement of information between enactors.</p>

Table 5.15. The hierarchy of conceptual metaphors used by R18 recycled and altered from text 3.

In order to avoid influencing the readers’ responses heavily, I incorporated questions into the questionnaires which gave participants the opportunity to discuss any ideas they had without being incentivised to discuss a specific theme or sentence within the extract:

Q8. Do you relate to anything at all in the passage?’

Q9. Can you explain your answer?

These questions resulted in fascinating data sets, with three readers identifying conceptual metaphors and taking note of relational deictic elements that I had not recognised in my own cognitive poetic analysis of text 3. Specifically, readers 17, 18 and 20 revealed that they felt connected to the passage because they had known gay people who had led “double lives” because of they were afraid of how society treated homosexuals. R17 explained: ‘I have worked with some gay colleagues who led a very different ‘openly gay’ life at work but unknown to their parents at home’. This notion of a SPLIT or DIVIDED SELF is a conventional conceptual metaphor. It is sometimes rooted in the idea that individuals may feel THE SELF is “split” in certain respects pertaining to the different social situations they are involved in, i.e. their professional life as opposed to their family life (Emmott, 2002: 166-167). Thus, R17 has recognised that the ways in which people are perceived by others, and how people perceive themselves, differs within certain social sub-groups.

R18 related to the passage because their best friend is gay. They explained: ‘[My best friend and I] grew up from an early age together... When I think back to school years... before he even came out... people would say the most hurtful homophobic [sic] things’. Emmott (2002: 166) argues that social roles are inextricably linked with the different views of THE SELF before and after life changing events, such as illness or physical accidents. These different versions of THE SELF may be created in line with a person’s fears, hopes and predictions, etc. about the future (Fisk & Taylor, 1991; Weber, 2000). With this in mind, it seems that R18 is extending the notion of different social selves to include the concept of sexuality since they identify separate aspects of their best friend (THE SELF) in which they were socially safer *before* “coming out” since being openly gay was ridiculed throughout their childhood. In a similar, although less personally involved, account, R20 divulged:

Homosexuality wasn’t talked about when I was growing up as a teen in the 80s, so that’s why I can’t relate to the narrator’s situation (nobody dare come out as gay at school for fear of reprisals I would imagine) ironically this seems to be reflected here, despite it being set in the modern day. It does seem

that in the early days of knowing your sexuality, gay people still keep themselves to themselves, leading double lives.

R20's use of the noun 'reprisals' alludes to the fact that a person who identified as homosexual was historically considered morally abhorrent. R20 goes on to argue that the passage 'reflected' this outdated societal attitude, suggesting that being gay is still considered peculiar in the 21<sup>st</sup> century. R20's notion that gay people keep one part of 'themselves (their sexuality) to themselves (THE SELF CONTAINER)' is another variation of the metaphorical source domain of the DIVIDED SELF in which aspects of THE SELF 'exist inside the body' and can move *in* and *out* of THE SELF CONTAINER (Kövecses, 2000). This interpretation may be influenced by sentences 14-16 within the text:

(14) "So, what's the point of the fake name?" [Martin] asks.

(15) Well. (16) I'd say the point of the fake name was to keep people like Martin Addison from knowing my secret identity.

Here, Simon alludes to having two separate forms of consciousness (see Lakoff, 1996: 101); his "real life" identity in which he presumably pretends he is heterosexual, and his "secret" identity in which he is able to express himself as homosexual via his online persona. In addition, Simon appears to perceive his 'secret identity' as something that will *protect* him from possible social conflict relating to his sexuality. I argue the CM THE DIVIDED SELF is an RDM, because, despite the fact that the "split/doubleness" which some readers identified is not expressed as an explicit CM within the text, readers have used their own cultural knowledge of the "split self" metaphor in order to conceptualise and comprehend aspects from the narrator's perceptual viewpoint.

In the concluding section of this chapter, I summarise the findings within this dataset by examining the broad trends and specific ideas the readers discussed in their interpretations of the characters and events within the three texts. This informs my concept of relational deictic metaphors as a framework for encoding social and personal relationships.

## 5.4. Chapter summary

This chapter has recounted the results of the empirical study central to this thesis and discussed the responses of real-readers, alongside an analysis of relational deictic metaphors within three passages from young-adult novels. I argue that some of the data collected in this study evidences the existence of relational deictic metaphors because there were several instances in which readers identified CMs and elaborated upon them using the relational deictic elements within the text in order to conceptualise social identity and social relationships. In many instances, it appeared to be relevant whether readers were able to access their own personal “baggage” in order to elaborate upon conceptual metaphors to understand social dynamics within the text-worlds.

In my cognitive poetic analysis of text 1 I identified four hierarchies of conceptual metaphors (see table 5.1.). There were four ways in which readers used relational deictic information to elaborate upon CMs. In particular, social dynamics seemed to be conceptualised in terms of physical possession, i.e. person A could have (possess) control or power (objects) within a certain situation, but person B could take power (an object) away from the first person under the right circumstances. Personal and private emotions were also regarded as objects by readers that could be moved from one person (container) to another (container), i.e. emotional pain after a breakup could be moved from person A to person B in order to alleviate person A of the emotional burden. Finally, romantic relationships were often conceived in metaphorical terms as some type of container that could be closed or open depending on the state of the relationship (the couple are together/the container is open, the couple are broken up/the container is closed). Some readers felt that the closing of the container theoretically “closed off” the emotions associated with the relationship.

My cognitive poetic analysis of text 2 found 2 conceptual metaphor hierarchies at work (see table 5.8.). Readers, in a way similar to the participant pool for text 1, conceptualised personal and private thoughts as objects. For example, the imagination was viewed as a container which contained fantasies (objects) which exist inside the imagination but could be removed by the process of putting them into another container (i.e. a love letter). Love letters, correspondingly, were also considered in terms of socio-

cultural traditions toward death. Emotions were akin to living objects (within a container) that when dead (no longer thought about or emotionally significant) could be placed into a metaphorical gravesite (i.e. a love letter which summarises past feelings). Finally, love letters, and to a broader extent reflective writing, were also viewed as dumpsites for unwanted or unneeded emotions (again pertaining to the CONTAINER image schema).

The results from the readers who responded to text 3 found some similar trends in readers responses. For instance in my analysis of text 3 I identified 1 metaphor hierarchy (see table 5.13) that was noticed by one reader, specifically that social identities were objects that could be taken out of an open container (social conversations) but not out of a closed container (unspoken topics of social conversations). Interestingly, the conceptual metaphor recognised by many readers was the concept of the DIVIDED SELF, which I did not identify in my cognitive poetic analysis as it was not specifically drawn upon in metaphorical terms in the text itself. The “split self” often occurs when social status is particularly important following severe physical or mental trauma, such as a stressful situation in which someone is forced to reveal hidden information about themselves like their sexuality. Readers felt the CM was relevant based upon the relational deictic information provided within the text and because of their own experiences and knowledge relating to the themes they had read about. As a result of this, I contend that the DIVIDED SELF CM is also an RDM, although this notion would need to be tested further in order to fully evidence this claim.

In the chapter which follows, I will conclude this paper by discussing the overarching themes found within my data set, specifically the possible conclusions we can draw for relational deictic metaphors, and also the general idea of metaphor as a universal conceptual system which structures our everyday thinking, knowledge, and ideologies. Finally, I will examine how my concept of an RDM could be strengthened by future cognitive poetic research.

## Chapter 6: Conclusion

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In this chapter, I provide a conclusion to my thesis by reviewing whether my combined cognitive poetic analysis and reader response study (discussed in Chapter 5) found evidence for my concept of an RDM. I also discuss the ubiquitous conceptual metaphors that recurred throughout the data sets gathered by real-readers: LOVE IS A JOURNEY, EMOTIONS ARE OBJECTS and the CONTAINER image-schema, each which seemed to be associated with the cultural and social “baggage” readers were able to access throughout their reading experience.

### 6.1. Relational deictic metaphors

Given the scale of this experimental study, future research is needed to investigate the effects of RDMs in greater depth. Nevertheless, while the results generated in this thesis are seen by no means conclusive when it comes to readers’ encounters of RDMs, they do serve to provide insight into the experience of real readers of young-adult fiction. There are several instances in which readers used conceptual metaphors to make sense of the social and personal relationships, and public and private identities, of different characters and narrators. The two conceptual frameworks used to inform this (conceptual metaphor theory and relational deixis) worked together to constitute relational deictic metaphors as a tool for understanding social dynamics within narrative fiction. Readers were able to recognise aspects of domains of experience within conceptual metaphors using relational deixis to comprehend discourse surrounding a multitude of social and personal topics. Readers were then able to draw upon their own real-life experiences and cultural knowledge to observe and understand the CMs they encountered and then elaborate upon them to create new, innovative meanings.

### 6.2. Recurring metaphors

Throughout the various responses provided by the readers, the structural conceptual metaphor LOVE IS A JOURNEY was reproduced and recycled continuously, and in different ways, for each of the three texts. There was also a plethora of instances in which readers recognised and elaborated upon the CONTAINER image schema and the conceptual metaphor EMOTIONS ARE OBJECTS. Therefore, my



data set supports the existing, and now generally accepted theory, that the use of conceptual metaphors is not always a conscious choice, but something used automatically. This is because conceptual metaphors are fundamental and deeply integrated parts of language and thought and are used continually to a great extent without people realising it (Lakoff & Johnson, 1980: 3). Therefore, describing one conceptual domain via another may not be as uncommon as one may first think.

### **6.3. Future Research**

This thesis has provided a detailed exploration of the relationship between relational deixis and conceptual metaphors. It has taken the first steps toward establishing relational deictic metaphors as a cognitive poetic approach to the study of discourse by testing the theory against the responses of real-readers. A future critical cognitive poetic analysis could conceivably concentrate on developing this study of relational deictic metaphors through additional reader response methods using semi-structured interviews or monitoring reading group conversations. A naturalistic approach to data collection could result in a data set with more authentic reader responses and allow the researcher to understand if RDMs exist in a different type of reading situation. They would also be able to trace the personal and cultural “baggage” readers discuss when unprompted by the researcher. Another way in which the study of relational deictic metaphors could be extended would be to explore RDMs in other genres of fiction, besides young-adult novels, as I do not consider this framework to be an isolated occurrence in only this type of fiction. Furthermore, it would also be insightful to observe RDMs that do not focus solely on LOVE (as the first two texts explored in this thesis) and instead explore how they work when grounded in another socially significant concept which is used to describe how people relate to one another, like HATE or FRIENDSHIP. This type of data could uncover whether readers use and recycle ubiquitous conceptual metaphors related to these other evaluative concepts (i.e. is there an equivalent to the LOVE IS A JOURNEY conceptual metaphor in regard to HATE which readers use and recycle to understand how social relationships are encoded within a text-world).

This thesis has undergone the early tentative approaches to understand the correlation between relational deixis and conceptual metaphor. It has also observed how these two cognitive poetic

frameworks work together to inform the interpretations of real-readers encountering a text for the first time. Relational deictic metaphor is discernibly an extremely underdeveloped cognitive framework; however, I argue that there is sufficient evidence from the data set collected in this study to suggest that it is a concept worthy of further research and advancement in the fields of cognitive poetics and cognitive stylistics.

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## Appendices

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The following appendices covers: (1) the texts used in this study, (2) the questionnaires readers responded to, (3) the participant information sheet given to each reader before taking part, and (4) the completed participant consent forms.

### Appendix 1: The texts

The following section features the full extracts of each of the three texts given to participants in this study.

#### Text 1- *Why We Broke Up*

The first text used in this study is *Why We Broke Up* by Daniel Handler (2011: 1-2):

(1) Dear Ed,

(2) In a sec you'll hear a thunk (3) At your front door, the one nobody uses (4) It'll rattle the hinges a bit when it lands, because it's so weighty and important, a little jangle along with the thunk, and Joan will look up from whatever she's cooking (5) She will look down in her saucepan, worried that if she goes to see what it is it'll boil over (6) I can see her frown in the reflection of the bubbly sauce or whatnot (7) But she'll go, she'll go and see (8) You won't, Ed (9) You wouldn't (10) You're upstairs probably, sweaty and alone (9) You should be taking a shower, but you're heartbroken on the bed, I hope, so it's your sister, Joan, who will open the door even though the thunk's for you (10) You won't even know or hear what's being dumped at your door (11) You won't even know why it even happened.

(12) It's a beautiful day, sunny and whatnot (13) The sort of day when you think everything will be all right, etc (14) Not the right day for this, not for us, who went out when it rains, from October 5 until November 12 (15) But it's December now, and the sky is bright, and it's clear to me (16) I'm telling you why we broke up, Ed (17) I'm writing in this letter, the whole truth of why it happened (18) And the truth is that I goddamn loved you so much.

(19) The thunk is the box, Ed (20) This is what I am leaving you (21) I found it down in the basement, just grabbed the box when all of our things were too much for my bed stand drawer (22) Plus I thought mom would find some of the things, because she's a snoop for my secrets (23) So it all went into the box and the box went into my closet with some shoes on top of it I never wear (24) Every last souvenir of the love we had, the prizes and debris of this relationship, like the glitter in the gutter when the parade has passed, all the everything and whatnot kicked to the curb (25) I'm dumping this whole box back into your life, Ed, every item of you and me (26) I'm dumping this box on your porch, Ed, but it is you, Ed, who did the dumping.

(27) The thunk, I admit it, will make me smile (28) A rare thing lately.



## **Text 2- *To all the Boys I've Loved Before***

The third text used in this study is *To all the Boys I've Loved Before* by Jenny Han (2014: 1):

(1) I like to save things.

(2) Not important things like whales or people or the environment (3) Silly things (4) Porcelain bells, the kind you get at souvenir shops (5) Cookie cutters you'll never use, because who needs a cookie in the shape of a foot? (6) Ribbons for my hair (7) Love letters (8) Of all the things I save, I guess you could say my love letters are my most prized possession.

(9) I keep my letters in a teal hatbox my mom bought me from a vintage store downtown (10) They aren't love letters that someone else wrote for me; I don't have any of those (11) These are ones I've written (12) There's one for every boy I've ever loved – five in all (13) When I write, I hold nothing back (14) I write like he'll never read it (15) Because he never will (16) Every secret thought, every careful observation, everything I've saved up inside me, I put it all in the letter.

(17) When I'm done, I seal it, I address it, and then I put it in my teal hatbox (18) They're not love letters in the strictest sense of the word (19) My letters are for when I don't want to be in love any more (20) They're for goodbye (21) Because after I write my letter, I'm no longer consumed by my all-consuming love (22) I can eat my cereal and not wonder if he likes bananas over his Cheerios too; I can sing along to love songs and not be singing them to him.

(23) If love is like a possession, maybe my letters are like my exorcisms (24) My letters set me free (25) Or at least they're supposed to.

### Text 3- *Simon vs. the Homo Sapiens Agenda*

The second text used in this study is *Simon vs. the Homo Sapiens Agenda* by Becky Albertalli (2015: 1-2):

(1) It's a weirdly subtle conversation (2) I almost don't notice I'm being blackmailed.  
(3) We're sitting in metal folding chairs backstage, and Martin Addison says, "I read your email."  
(4) "What?" (5) I look up.  
(6) "Earlier (7) In the library (8) Not on purpose, obviously."  
(9) "You read my email?"  
(10) "Well, I used the computer right after you," he says, "and when I typed in Gmail, it pulled up your account (11) You probably should have logged out."  
(12) I stare at him, dumbfounded (13) He taps his foot against the leg of his chair.  
(14) "So, what's the point of the fake name?" he asks.  
(15) Well (16) I'd say the point of the fake name was to keep people like Martin Addison from knowing my secret identity (17) So I guess that worked out brilliantly.  
(18) I guess he must have seen me sitting at the computer (19) And I guess I'm a monumental idiot.  
(16) He actually smiles (17) "Anyway, I thought it might interest you that my brother is gay."  
(18) "Um (19) Not really."  
(19) He looks at me.  
(20) "What are you trying to say?" I ask.  
(21) "Nothing (22) Look, Spier, I don't have a problem with it (22) It's just not that big of a deal."  
(23) Except it's a little bit of a disaster, actually (24) Or possibly an epic fuckstorm of a disaster, depending on whether Martin can keep his mouth shut.  
(25) "This is really awkward," Martin says.  
(26) I don't even know how to reply.  
(27) "Anyway," he says, "it's pretty obvious that you don't want people to know."  
(28) I mean (29) I guess I don't (30) Except the whole coming out thing doesn't really scare me (31) I don't think it scares me (32) It's a giant holy box of awkwardness, and I won't pretend I'm looking forward to it (33) But it probably wouldn't be the end of the world (34) Not for me.  
(35) The problem is, I don't know what it would mean for Blue (36) If Martin were to tell anyone (37) The thing about Blue is that he's kind of a private person (38) The kind of person who wouldn't forget to log out of his email (39) The kind of person who might never forgive me for being so totally careless.  
(40) So, I guess what I'm trying to say is that I don't know what it would mean for us (41) For Blue and me.  
(42) But I seriously can't believe I'm having this conversation with Martin Addison.



## Appendix 2: The questionnaires and reader responses

This section features the three questionnaires used in this study with questionnaire numbers corresponding with the text there are about (i.e. questionnaire 1 is for text 1, etc.). Participant responses are also recorded under each question.

### Questionnaire 1

This questionnaire corresponds with text 1. 8 participants responded (readers 1-8).

*Q1. Did you enjoy the passage? Yes / No / Unsure.*

<b>R1</b>	Unsure
<b>R2</b>	Yes
<b>R3</b>	Yes
<b>R4</b>	Yes
<b>R5</b>	Yes
<b>R6</b>	Unsure
<b>R7</b>	Yes
<b>R8</b>	Yes

*Q2. Can you explain why?*

<b>R1</b>	Don't know enough information, I like the way the story is written.
<b>R2</b>	It made me wonder exactly what the 'thunk' would be.... and then what sort of things were in the box. I feel like I want to read on to find out the reason they broke up.
<b>R3</b>	I think that it was real and quite honest in its description.
<b>R4</b>	It was thoughtfully written. It also slowly introduced everything rather than saying in the first sentences that they broke up and she had left a box for him. There was a lot of underlying emotion in the text too.
<b>R5</b>	I found it intriguing and I like the way the Author had written the letter, giving you enough information for you to want to know more and understand the relationship.
<b>R6</b>	said whatnot too many times for me to enjoy it
<b>R7</b>	Was Intriguing as to who was at the door and why ed was upset.
<b>R8</b>	It seems a situation many people have been in at some time.

*Q3. What do you think the passage is about?*

<b>R1</b>	Someone trying to their feelings and emotions across to someone else trying to get a response.
<b>R2</b>	I think it's about a jilted lover, who can't accept the breakup.
<b>R3</b>	Courage, the ending of a relationship through lack of commitment and ultimately closure.
<b>R4</b>	A letter written to a boy who dumped a girl and this is her way of moving on.
<b>R5</b>	I think the letter is about a relationship that has broken down.
<b>R6</b>	A breakup.
<b>R7</b>	A relationship breakdown and the fallout from that.
<b>R8</b>	Two young people in love but can't live together.

*Q4. Why do you think the narrator has written to Ed?*

<b>R1</b>	They have had enough.
<b>R2</b>	To try and make him remember their relationship and feel guilty for causing the breakup.
<b>R3</b>	Probably because Ed is not willing to speak or see the author face to face.

<b>R4</b>	To get closure from the ending of the relationship. It also allows the reader to get an insight into the story in a thoughtful manner.
<b>R5</b>	To make it more realistic and personal.
<b>R6</b>	Yes.
<b>R7</b>	To tell him how they feel and what effect this breakdown has had.
<b>R8</b>	I think Ed is the main person in this letter.

**Q5. What do you think about “the box” and the fact it is mentioned many times throughout the passage?**

<b>R1</b>	It means a lot to the person who has made it up.
<b>R2</b>	I want to know exactly what it contains. I think the contents are there as reminders of their relationship perhaps to make Ed realise, they shouldn’t have broken up.
<b>R3</b>	I was trying to establish whether the box was actually a box or whether it was something more akin to being a diary of some description.
<b>R4</b>	It is considered to have emotional value for both characters. It is also a way to highlight the transition from their relationship being something that is valued to something that is discarded into a box and closed shut. The fact that everything from their relationship is boxed up suggests a door has closed and they can never go back to what they were.
<b>R5</b>	I found it intriguing and it encourages the reader to read on, as you want to know more about what’s in the box.
<b>R6</b>	It contains important or sentimental items. I want to know its full contents.
<b>R7</b>	The box is a representation of their relationship it seems to symbolise thoughts, feelings, and emotional journeys.
<b>R8</b>	The box seems to be for all the mementos that they saved whilst together.

**Q6. Did you get any particular impression from line 24 (‘Every last souvenir of the love we had, the prizes and debris of this relationship, like glitter in the gutter when the parade has passed, all the everything and whatnot kicked to the curb.’)?**

<b>R1</b>	They have been seriously let down and feels very hurt.
<b>R2</b>	I think it contains memories of the times they spent together. These are very precious to the narrator but they feel they have been cast aside and forgotten by Ed.
<b>R3</b>	This was a very powerful description to me and gave me the impression that there was no way back for this relationship.
<b>R4</b>	Gives the impression he hurt her rather than vice versa because she describes the relationship as being ‘kicked to the curb’. I thought it was generally quite effective because it’s very descriptive. It highlights the highs and lows of life and the relationships you have within it. Everyone at some point experiences something like this and it beautifully describes the feeling after a relationship has ended.
<b>R5</b>	I thought this was a great analogy, it makes you think about the precious memories you build.
<b>R6</b>	Discarded emotions. shiny in the dirt. wasted embrace.
<b>R7</b>	Impression that she is emotional over the breakdown.
<b>R8</b>	This seems very sad. All the love they had has gone. Down the gutter!

**Q7. Did you get any particular impression from line 26 (‘I’m dumping this box on your porch, Ed, but it is you, Ed, who did the dumping.’)?**

<b>R1</b>	They are very hurt and trying to pass how hurt they feel.
<b>R2</b>	The narrator is blaming Ed for the breakup, dumping the box is a metaphor for the narrator feeling they have been dumped.
<b>R3</b>	It struck me that the author was describing somebody who is taking back their own power with the intent to become stronger.

<b>R4</b>	This is great because it empowers her. To see how she turns the experience around and explain that although he hurt her and caused the end of their relationship, she's the one who is taking control of how she reacts to this. I think she's also trying to hurt him like he hurt her by reminding him about how ruthless he was.
<b>R5</b>	She wanted Ed to see what he was throwing away.
<b>R6</b>	That Ed's a silly man who has upset someone who he meant a lot too.
<b>R7</b>	She is very bitter and is explaining that she doesn't feel the same way he did. He made the decision to breakup and she is emotional about that.
<b>R8</b>	Like I said in number 6, it's a very sad end to this relationship but it all seems down to Ed.

**Q8. Do you relate to anything in the passage? Yes / No / Unsure.**

<b>R1</b>	Yes
<b>R2</b>	Unsure
<b>R3</b>	No
<b>R4</b>	Unsure
<b>R5</b>	Yes
<b>R6</b>	Yes
<b>R7</b>	Yes
<b>R8</b>	Yes

**Q9. Can you explain your answer to question 8?**

<b>R1</b>	When you are younger you feel having a bind with someone is going to last forever and as you get older and wiser you realise people let you down and you have to deal with it.
<b>R2</b>	I've never experienced being 'dumped' in that way.
<b>R3</b>	This seems to be the breakup of a relationship which is certainly not amicable. Not something that I have previously experienced.
<b>R4</b>	I've experienced being dumped but I didn't have as much from the relationship to throw away. I did throw some stuff away but it probably wasn't as much. I also didn't see him again or visit his house. I chose to react by working on my physical appearance and cutting my hair short.
<b>R5</b>	It reminds me of a relationship ending.
<b>R6</b>	I've been Ed before. A Knob 'ED.
<b>R7</b>	I have experienced breakups and physical memories of that relationship that have had to been dealt with afterwards.
<b>R8</b>	It is a similar experience I encountered as a younger man.

**Q10. Is there anything else you would like to add (anything else you noticed, enjoyed or disliked)?**

<b>R1</b>	I hope the person who has been hurt realises that they don't need to put all their love, hopes and dreams into one person and they learn you can only rely on their self and their own head and thought's to truly be happy.
<b>R2</b>	I enjoyed the passage; I would like to know if the narrator heard back from Ed. I was unsure of the use of the word 'whatnot' it didn't really seem to fit and I wasn't quite sure what it meant.
<b>R3</b>	Although a little frustrated, I enjoyed the fact that having read the extract on more than one occasion, I am still inquisitive as to what 'the box' is relating t - physical or metaphorical?
<b>R4</b>	I read it a couple of times because it didn't explain things straight away and I didn't notice it was a letter. I also thought Joan was his Mum and was surprised when it was his sister. I didn't like the fact that she expected him to be heartbroken - I thought that was cruel. It almost made me feel a bit sorry for him and sympathize with him. As she ended it with him being the one who dumped her that sympathy changed but it was interesting that the author led with this rather than making the reader dislike him from the start. It makes it more complicated and creates mixed emotions about it. It also suggests that they're both leading very complicated

	times in their lives and that everything isn't black and white. I'm not sure how I feel about it and makes me sad for both of them.
<b>R5</b>	I noticed that the person writing the letter to Ed clearly knew him and his sister well as they described exactly what they would be doing.
<b>R6</b>	-
<b>R7</b>	Noticed the way it was written. In a presumptuous, predictable narrative. 'You won't answer the door'.
<b>R8</b>	-

## Questionnaire 2

This questionnaire corresponds with text 2. 8 participants responded (9-16).

**Q1. Did you enjoy the passage? Yes / no / unsure.**

<b>R9</b>	Yes
<b>R10</b>	Yes
<b>R11</b>	Yes
<b>R12</b>	Yes
<b>R13</b>	Unsure
<b>R14</b>	Yes
<b>R15</b>	Yes
<b>R16</b>	No

**Q2. Can you explain why?**

<b>R9</b>	It was written from a personal perspective and I could identify with the writer's reasoning for saving things that have a link to a specific event or feeling.
<b>R10</b>	A very interesting take on how someone deals with their emotions.
<b>R11</b>	I am intrigued, I want to read the novel to find out more. I wonder about the age of the girl, I expected it to be a teenager but having loved 5 boys I wonder what she means by loved and how old she actually is when writing this. I wonder if she is alone now, does she still live with her mom? The things she loves to save speak of a younger person, and her disinterest in more serious worldly concerns again point to someone younger.
<b>R12</b>	The passage feels like a whole statement and description of these love/not love letters and what they are for and what they mean.
<b>R13</b>	Never written a letter or journal or reflected to that extent on a relationship before.
<b>R14</b>	I enjoyed the passage because it gives a brief overview of what the novel will cover, without going into too much detail about the plot. The innocence of the narrative voice made me interested in the text, as I would like to understand what makes her fall out of love with the boys she mentions.
<b>R15</b>	The passage was a sweet opening to an adolescent novel and described the idea of sentimentality. For me, it conjured up feelings of nostalgia, because keeping small objects in a small box was something I did throughout my own childhood. This then reminded me of my own routines, so I can see myself in the first-person narrator, making the passage relatable.
<b>R16</b>	Because it's not the sort of thing I like to read. I like to read the news and nonfiction.

**Q3. What do you think the passage is about?**

<b>R9</b>	A young girl growing up through the teenage years and the boys she fancied.
<b>R10</b>	Self-control.
<b>R11</b>	A woman/girl musing on her way of letting go of previous boyfriends. She is someone who is reflective and has specific reasons for writing the letters and collecting things. I think that she has found this way of writing letters has helped her deal with some relationship break downs. However, the reference at point 25 suggest that for one relationship it hasn't worked.
<b>R12</b>	It's about someone who writes letters and keep them in a teal hat. letters that detail the love Ex-boyfriends as a means of exorcism or emancipation from the shackles of the lost connection. exorcism from the wonder of another now gone.
<b>R13</b>	Using literature and thoughts, way of release and moving forward.
<b>R14</b>	I think the passage is about an adolescent's account of her first loves. Yet she has not been in the relationships she thinks about over her breakfast, so the narrative voice gives a whimsical expression when describing these intense affairs, she fantasises about. The innocence of her youth can then be assumed in the text, as she collects 'cookie cutters' and 'ribbons for [her] air'. This suggests the passage is almost reminiscent of a past time where these things were simple to save, but somehow, they have become an 'exorcism'.
<b>R15</b>	The passage suggests the idea of letting go, the healing of old scars. The narrator is reflecting on her feelings of love and loss.
<b>R16</b>	It's about being young... in your teenage years and being in love. I think the narrator is a teenage girl who has spilt up with the boys she talks about.



**Q4. How would you describe what “a love letter” is to an alien who has just landed on Earth?**

<b>R9</b>	Written words that declare the writer’s emotional feelings for another, with their intentions to form a relationship with them.
<b>R10</b>	It is how to tell another human being how special and what they mean to you.
<b>R11</b>	A love letter is something written that is supposed to be shared with a person you feel a deep connection to. It is a reflection of your feelings for that person, feelings that you want them to know about. It should be uplifting for the reader and be a shared intimacy, perhaps talking about things you would never discuss with other people, just the one person who you share everything with.
<b>R12</b>	01000101011111010100101010101111002 :o. The alien is binary coded. okay serious answer: A love letter "Mr Alien" is a flat thin piece of reformed cellulose or wood or tree fibres in the shape of a rectangle. On the rectangle we execute or scribe symbols letters and words that express our love to the recipient. Love on earth can mean different things to different people, but most commonly of Homo sapiens, love letters express the love of courtship or bond between man and women. However, this can be between a man and man or women and women. Love letters express the love felt by one person for the other, so that they can feel the intent of the sender. Humans can conjure emotion from the words we spell. Magical I suppose. These ink, scribed rectangles of cellulose are then folded and enveloped within more cellulose pockets so that it is only opened by the person intended. Humans value this tradition and opening another's letter without their will is a crime against the queen (our leader). These letters are treasured if the love is present. They are a gift of gesture from the heart.
<b>R13</b>	A declaration in writing about your deep feelings and emotions towards another person.
<b>R14</b>	I would describe a love letter as an outlet of emotions; almost a way of cleansing the soul of these feelings. One is no longer consumed by these feelings alone as they have shared them with the subject. This act of releasing the self of private emotions feels like you have been set free, as you have poured out your heart and now must wait on a response. Also, writing a love letter is a deeply personal act. Handwritten letters are extremely intimate; thus, one alludes to the intensity of their feelings purely through the act of writing a letter.
<b>R15</b>	I would describe a love letter as an intimate form of communication. Someone is letting all their emotions and feelings flow onto the page, and is left with a sense of release. The feelings they feel are no longer just inside their head, but they have been put out into the world; even if this is just on a piece of paper that may never be read by anyone else.
<b>R16</b>	Someone writes a love letter when they feel affection toward someone and want to confess their feelings.

**Q5. Did you get any particular impression from lines 10 and 11 (‘They aren’t love letters that someone else wrote for me; I don’t have any of those. These are ones I’ve written.’)?**

<b>R9</b>	It was a young girl’s way of getting all those feelings said out loud but also done that way to protect her from rejection.
<b>R10</b>	Was there ever any real relationships with these people.
<b>R11</b>	When I read those lines, I first thought they were someone else's letters that she had found, perhaps a relative's. I felt she was sad that she didn't have any love letters written to her.
<b>R12</b>	Before I read "These are ones I’ve written" I thought they may of stolen some letters but then it made sense, the impression is what it says mainly, that they were self-written rather than gifts. It made me sad they got no letters gifted.
<b>R13</b>	Feels quite sad and desperate that she would love to have received one. Or in fact that the love she declares has never been reciprocated.
<b>R14</b>	From these lines, I can infer that the narrator is inexperienced in physical love. The only form of romantic love she has experienced is through her imagination. She thinks about what they have for breakfast because she does not know the answer. By writing a love letter she knows she will never send, she acknowledges the intensity of her imagination in creating these scenarios. Her love for these boys is one sided, because she has written plenty, but does not 'have any of those' herself. This suggests a lack of confidence in the narrator; she is restricted by her imagination and cannot form her thoughts and feelings into reality. By imagining a real love story with the boys in writing the letters, she stays in a place of safety. If she sends the letters, she immediately becomes vulnerable, as the relationship transpires into reality.
<b>R15</b>	These lines imply a sense of isolation. The narrator is alone with her feelings, the love is no reciprocated and so she must find some release in order to move forward. On the other hand, it could also suggest the narrator is easily attached. Love letters are often used in classic literature when a character is in pain from the intensity of love, they feel towards another. If this character has written letters for five separate boys, she is perhaps searching for love in many places. This relates back to the idea of isolation.

<b>R16</b>	Thinking again, I think the letters are to boys she likes but the boys are not interested in her. This is quite sad.
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**Q6. Did you get any particular impression from line 17 ('When I'm done, I seal it, I address it, and then I put it in my teal hatbox.')**

<b>R9</b>	When I'm done, could mean she now fancies someone else or she's fallen out of love with them. The teal hat box is a significant ending place for those feelings to stored and reflected on at another time perhaps.
<b>R10</b>	It's as if the writer has fixations or crushes puts one away in the box and moves on to the next.
<b>R11</b>	It seems to be an ending, it is sealed, it is put away. A line drawn in the sand. A way to move on and leave the relationship behind. I wonder who she addresses it to, is it the boy or herself?
<b>R12</b>	Reminds me of pandora's box not sure why as its about love but it seems they want to forget and shut them out.
<b>R13</b>	Quite meticulous and final. There's is no intention for anyone to read it again.
<b>R14</b>	The 'teal hatbox' is clearly a valuable item to the narrator, as this is where she keeps her inner feelings hidden - the things she does not want anyone else to see. Yet she addresses the letters, implying there is a part of her that does intend on sending the letters. However, the act of placing them in the hatbox could be synonymous of placing the letters in a post-box. This way she does not have to make herself vulnerable by expecting a response - one will never arrive. She is able to release herself from her thoughts without her fantasies ever being crushed. Therefore, I think the passage suggests the narrator to be afraid of being heard by the objects of her affection, as this could lead to being hurt - something she is clearly avoiding.
<b>R15</b>	This line is almost like burning the letter, removing it from existence. It goes into the hatbox that she says does not contain 'important things'. This notion that they are not important is further suggestive of fleeting feelings, in which the narrator looks for love wherever she can. She acknowledges these feelings are not important because she does not send them. Yet she still addresses them, which indicates there is a part of her that wishes them to be seen.
<b>R16</b>	She's putting them away... saving them. They're reminders/memories. When I was young, I knew a people who wrote letters, addressed them and didn't send them. It was just something people did.

**Q7. Did you get any particular impression from lines 23, 24 and 25 ('If love is like a possession, maybe my letters are like my exorcisms. My letters set me free. Or at least they're supposed to.')**

<b>R9</b>	She sounds like she wants to be free of the feelings, like they haunt her but also the letters allow her to be in control.
<b>R10</b>	I think when she seals the letter and locks it in the box, she believes she has put that part of her life in the past.
<b>R11</b>	The imagery is of love being all consuming. It possesses you - which can feel good if it is an equally shared love where both people want that overwhelming feeling of being consumed. Alternatively, it could be an oppressive feeling if someone feels that they do not have any control in the relationship and one person's love is suffocating. These few words to me speak of love being a time bound experience. The love is all consuming and right for a time, but there comes a time when it is necessary to cut all ties and be free. The end line sounds as though this person has tried to cut the ties but cannot fully remove themselves from the feeling of love for another person. That they have lost something precious, either from their own fault and mistake - they have left the relationship, or they have been left without feeling the relationship should have ended.
<b>R12</b>	I like the idea of the letters but the end made me think, where it says 'Or at least they're supposed to' suggests to me that the act of possessing such letters and what ever thought that possessed her to keep such letters also shackles her to this habit of keeping these letters. If it works to make them sure but it's not given up, it's like a subliminal capsule of emotion that still exists.
<b>R13</b>	Trying to use the letters as a release for a clear mind. But maybe that's just not good enough.
<b>R14</b>	The idea of freeing the self from inner feelings seems rather complex. Pouring out emotions on the page suggests one has an immediate desire to offload - perhaps the feelings are becoming too much. The idea of love being a 'possession' suggests a person to no longer exist as a singular, rather a duo. This resonates with the idea of the narrator being vulnerable to rejection, as previously suggested, because she wants to be her own person. Before writing the letters, she is haunted by the way the boys possess her mind, almost like an obsession, and after she is back to being alone. The 'exorcism' she performs rids her of passionate feelings and brings her back to life - the fantasy of the boy must die for her to regain possession of herself.

<b>R15</b>	These lines imply the letters to be a form of closure for the narrator. She lets go of her feelings and then buries them in her box, pushing them out of sight. However, they do not seem to be 'out of sight, out of mind'; she is not free because she is still the only one who knows about them. Her feelings have not been spoken into the world and responded to. They simply sit silently in the box.
<b>R16</b>	I don't like the word 'exorcism'. It makes me think of something bad/evil. But I think what she means is she is putting the feelings to the back of her mind so she can forget them/let them go.

**Q8. Do you relate to anything in the passage? Yes / No / Unsure.**

<b>R9</b>	Yes
<b>R10</b>	Yes
<b>R11</b>	Yes
<b>R12</b>	Yes
<b>R13</b>	Unsure
<b>R14</b>	Yes
<b>R15</b>	Yes
<b>R16</b>	Yes

**Q9. Can you explain your answer to question 8?**

<b>R9</b>	I am a sentimental hoarder!
<b>R10</b>	I think I like to save things.
<b>R11</b>	I keep things in a small box, things that remind me of people or times in my life. There are times I like to be reflective about things that have happened, or people I have known. It is a solitary experience, one tinged with sadness for some things, but happiness for others. I felt the wistfulness of the person in the story and can strongly relate to that feeling. It can be a cathartic experience.
<b>R12</b>	"I like to save things" I also like to save things.
<b>R13</b>	Maybe. I sometimes use a journal to dump thoughts and feeling to feel a release to then move forward.
<b>R14</b>	I can relate to the feeling of possession in the passage, because when you are in love, or at least think you are, it feels as though your mind is consumed by this person. You may not even know them well, as the narrator seems to imply with her situation, but somehow your thoughts are controlled by what this object of your affection is doing. Every love song is about them, every romantic movie is about them. Eventually, you have to release yourself from their grip - one they may not even know they have - and find inner closure. Writing down feelings so they become physical evidence (the love letter) can provide a distance between fantasy and reality, and so helps in letting go. I have done this many times myself, as I find the best way to move on from a situation, whether that be romantic or platonic, is to release myself from the information by putting it into the physical world.
<b>R15</b>	I also like to keep little things that may not be important to other things, and have done this throughout my life. I relate to the notion of sentimentality and holding onto things in the past that need to be let go of.
<b>R16</b>	I save things like birthday cards, Christmas cards and family photos. I also save cookie cutters too (like the narrator says in S5), ones I probably won't use but they're nice so I keep them!

**Q10. Is there anything else you would like to add (anything else you noticed, enjoyed or disliked)?**

<b>R9</b>	I like the fact she explains straight away that the things aren't important things to save, like whales. This made me laugh and I liked the way in which it brought a sense that it would be a light-hearted book suitable for young people.
<b>R10</b>	Enjoyed reading the passage.
<b>R11</b>	-
<b>R12</b>	-
<b>R13</b>	-
<b>R14</b>	-
<b>R15</b>	-
<b>R16</b>	-

### Questionnaire 3

This questionnaire corresponds with text 2. 8 participants responded (17-24).

**Q1. Did you enjoy the passage? Yes / No / Unsure.**

<b>R17</b>	Unsure
<b>R18</b>	Yes
<b>R19</b>	Unsure
<b>R20</b>	Yes
<b>R21</b>	Unsure
<b>R22</b>	Unsure
<b>R23</b>	Unsure
<b>R24</b>	No

**Q2. Can you explain why?**

<b>R17</b>	Not enough background in the story for me to really get into it, so had to read it a few times to work out who was talking to who etc.
<b>R18</b>	It made me feel intrigued but in a rather uneasy way.
<b>R19</b>	There is no description of the surroundings or people. Without such information I'm not drawn into the narrative.
<b>R20</b>	I felt the way in which it was written, almost allowed you to imagine yourself eavesdropping on a private conversation.
<b>R21</b>	It didn't pull me in like other passages might. I think the stance the narrator takes means that you don't instantly feel a connection with them or emotionally connect with them. This isn't because of the sexuality topic and whether you can relate to it but more because there is a lack of emotive language that means I can't imagine being the character.
<b>R22</b>	With it just being a short section of the story i wasn't as invested in the story as i would have been if I read more of the story.
<b>R23</b>	I find it hard to grasp the direction of it in its totality. Possibly because it's a short piece which leaves me unsure. It was definitely not unenjoyable but it wasn't joyed.
<b>R24</b>	Found it a bit hard to read.

**Q3. What do you think the passage is about?**

<b>R17</b>	Spiers didn't log off properly from his computer. Martin went on straight after and looked through Spiers emails. This gave him an insight into Spiers private life and he found out Spiers is gay. He probably suspected it and that's why he was so interested in the emails. But I didn't get the feeling that Martin was blackmailing him.
<b>R18</b>	The type of person( & you wouldn't want that type of person) finding something out about you that you were keeping private for the time being & also being put in a situation in which you were being forced to face & no longer feeling able to do it at your own speed .
<b>R19</b>	The narrator is approached by someone he knows who tells him that he knows his secret.
<b>R20</b>	Someone finding out another person is homosexual and how things come about by accident sometimes.
<b>R21</b>	Someone hiding their sexuality and another person approaching them about it with the intent of comforting them. I'm unsure whether Martin intends to really blackmail him but he views it as his intention.
<b>R22</b>	Somebody trying to hide there identity to protect there sexuality from other people.
<b>R23</b>	Martin Addison is subtly almost blackmailing the narrator who is concerned about it coming out into public awareness and affecting Blue who is a private person.
<b>R24</b>	Martin finding out about somebody's sexuality accidently.

**Q4. How do you think the narrator feels about "coming out" as gay?**

<b>R17</b>	He doesn't sound too upset and, in some ways, may be relieved and ready to 'come out'.
<b>R18</b>	A feeling of force. Scared, dread, fear, a lack of control.

<b>R19</b>	I think he's cautious for himself but not worried (28 -34). He's worried about the impact it would have on his relationship with Blue (35 and 39).
<b>R20</b>	The narrator seems uncomfortable and comfortable with their sexuality at the same time.
<b>R21</b>	Slightly indifferent to it and how it will impact his life personally but is more concerned with someone or something called Blue. It's as revealing his sexuality is balanced on how Blue will react or be impacted by it, rather than how it changes his life.
<b>R22</b>	More worried about what would happen with the secret relationship rather than what people will think.
<b>R23</b>	Awkward.
<b>R24</b>	Quite confident with slight reservations.

**Q5. Did you get any particular impression from lines 31, 32, 33, 34 ('I don't think it scares me. It's a giant holy box of awkwardness, and I won't pretend I'm looking forward to it. But it probably wouldn't be the end of the world. Not or me.')?**

<b>R17</b>	I felt he was probably ready to 'come out', perhaps even relieved in some ways that this has happened.
<b>R18</b>	I do think it scares him , as it's the way it's been forced upon him but when looking at the paragraph again , i do feel that once he has faced this ' hurdle ' , there will be a feeling of relief for him as though he's wanted to do it before but never felt he had the courage to do so & now there's not really any turning back , it's got to be done, so that no one else is broadcasting information about his private life .
<b>R19</b>	My impression is that the narrator is ambivalent to the idea of others knowing his sexuality.
<b>R20</b>	It seems they are putting it off, so really, they are scared. There is sense of bravado and pretence.
<b>R21</b>	It gives the impression that he has come to terms with his sexuality and how this may impact his life. Although it leads you to think that for someone else this might not be the case. Blue in particular. It's as if he's protecting Blue and feels he needs to. This is all his interpretation though and it makes me wonder (if Blue is his online alter ego) that he is making this excuse up because in fact, despite what he says, it still would be a problem for him. He could be using Blue as an excuse not to label it so that he can continue to keep up with this concept his mind has developed as a defence mechanism.
<b>R22</b>	There are trying to protect the other person more than they are worried about what will happen to themselves if the email gets around.
<b>R23</b>	It's his thought process in reply to "it's pretty obvious that you don't want people to know." suggesting he feels pent up with awkwardness due to not being true but would maybe feel relieved if people knew.
<b>R24</b>	He is confident in the support and moving forward but initially will be a bit awkward.

**Q6. In line 35 the narrator says, 'The problem is, I don't know what it would mean for Blue'. Who or what do you think Blue is?**

<b>R17</b>	I assumed it was the person he was having a gay relationship with.
<b>R18</b>	His (closeted) lover.
<b>R19</b>	The recipient or author of the email in question.
<b>R20</b>	Blue sounds like the other person in the relationship. Having pseudonyms seems to show how secretive the relationship is.
<b>R21</b>	At first, I thought Blue was the anonymous person he acted as online. It gave me the impression that Blue was almost an alter ego that he had built up online and with this reveal it would mean that he couldn't continue his work as Blue. I'm also unsure if Blue is an actual person though and whether it's a little simpler than that and is just portraying the struggles of identifying and labelling your sexuality to others.
<b>R22</b>	I have a feeling is the other person in the secret relationship.
<b>R23</b>	Partner/romantic other.

<b>R24</b>	I think blue is the narrators secret partner.
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**Q7. Did you get any impression that Martin Addison has either good or bad intentions now he knows the narrator's secret?**

<b>R17</b>	I didn't feel that Martin was going to blackmail him. He states (17) "Anyway, I thought it might interest you that my brother is gay". So, was he perhaps offering support?
<b>R18</b>	Not quite sure of his intentions, more of his, what seems to be very 'cocky' attitude. I would have said that he would have bad intentions but i had to think twice when he mentioned his brother was gay. His attitude made me think he'd have bad intentions but then again he just came across as 'cock sure'.
<b>R19</b>	I don't get the impression of MA's intentions but the narrator appears to feel threatened, sentence 2 and 16.
<b>R20</b>	I felt Martin was trying to be considerate, as he already understood about the problems that arise when homosexuals 'come out' because of his brother's experiences. I think he wanted to offer support but narrator isn't ready to open up.
<b>R21</b>	Martin seemed pretty indifferent. There were some implications that he did have good intentions by the way he reassures him that it's okay and he has also a brother who is gay. I think it's more the interpretation of the narrator and how he's perceiving things through a defensive lens that hints at bad intentions.
<b>R22</b>	I sort of get the feeling he doesn't really have any intentions at this moment but the fact that he mentioned that his brother is gay may be an indication of his future intentions
<b>R23</b>	As it suggests subtle blackmail, I'm not sure they are good.
<b>R24</b>	Not really. Not enough information provided to make an assumption.

**Q8. Do you relate to anything in the passage? Yes / No / Unsure.**

<b>R17</b>	Yes
<b>R18</b>	Yes
<b>R19</b>	Yes
<b>R20</b>	Yes
<b>R21</b>	No
<b>R22</b>	No
<b>R23</b>	Yes
<b>R24</b>	No

**Q9. Can you explain your answer to question 8?**

<b>R17</b>	Over the years I have worked with some gay colleagues who led a very different 'openly gay' life at work but unknown to their parents at home.
<b>R18</b>	My best friend is gay. We grew up from an early age together (5 yrs old). When I think back to school years (before he even came out) people would say the most hurtful homophobic things. I think some people's attitudes have changed in more recent times.
<b>R19</b>	I can relate to the feeling one has when someone reveals they know something they have no business knowing.
<b>R20</b>	I relate to the part about finding things out by accident. I could relate more to Martin's perspective. Homosexuality wasn't talked about when I was growing up as a teen in the 80s, so that's why I can't relate to the narrator's situation (nobody dare come out as gay at school for fear of reprisals I would imagine) ironically this seems to be reflected here, despite it being set in the modern day.  It does seem that in the early days of knowing your sexuality, gay people still keep themselves to themselves, leading double lives, so it's good that books like this are written to help normalise people's sexuality and so people don't need to think about coming out.

<b>R21</b>	I don't feel a particular need to identify and label my sexuality and therefore don't relate to the compelling need to either hide it or reveal it.
<b>R22</b>	-
<b>R23</b>	I can relate to awkwardness of keeping something within but you want to tell someone how you feel.
<b>R24</b>	Just haven't been in any situation like that before.

***Q10. Is there anything else you would like to add (anything else you noticed, enjoyed or disliked)?***

<b>R17</b>	I suppose I didn't enjoy it totally as it was just a passage with no background. But I could make my own assumptions.
<b>R18</b>	-
<b>R19</b>	I think this has been produced as a film, I recognise the scenario and the name, Blue.
<b>R20</b>	I liked how the conversation went between the narrator, Martin and the thoughts inside the narrator's head. It was a three-way conversation, despite only two people being present.
<b>R21</b>	I think it was a more complex passage - more care and thought needed to be applied to relate to the passage and identify what the authors intentions were.
<b>R22</b>	All in all a pretty straight forward passage.
<b>R23</b>	-
<b>R24</b>	-

## Appendix 3: The participant information sheet


This section features the blank participant information sheet which was given to all participants before they took part in this study. Completed forms from each participant is available upon request.

<p><b>Participant information form</b></p> <p><b>Title of project: Real-reader responses and interpretation of young-adult fiction</b></p> <p>Thank you very much for taking the time to be a part of this study. This project will look at the different ways in which readers imagine and relate to fictional characters, events and situations. There is no "right" way to interpret a story, and I am interested in the personal response different readers have to short texts.</p> <p><b>1. What is the legal basis for research for studies?</b></p> <p>Sheffield Hallam University undertakes research as part of its function for the community under its legal status. Data protection allows researchers to use personal data for research with appropriate safeguarding protocols in place under the legal basis of <i>public tasks that are in the public interest</i>. A full statement of your rights can be found at <a href="https://www.shu.ac.uk/about-this-website/privacy-policy/privacy-notice-for-research">https://www.shu.ac.uk/about-this-website/privacy-policy/privacy-notice-for-research</a>. However, all Sheffield Hallam University research is reviewed to ensure that participants are treated appropriately and their rights are respected. This study was approved by UREC with Convent number ER/19205902/ Further information can be found at : <a href="https://www.shu.ac.uk/research/ethics-integrity-and-practice">https://www.shu.ac.uk/research/ethics-integrity-and-practice</a></p> <p><b>2. Why have I been asked me to take part?</b></p> <p>Participants for this study have been self selected, meaning that you have chosen to sign up for this. This is likely for two possible reasons:</p> <ul style="list-style-type: none"><li>• You have extensive reading experience developed from your educational background (i.e. from a university degree, A-level studies or GCSEs)</li><li>• You identify as a keen reader, meaning that you read fiction often and for pleasure</li></ul> <p><b>3. Do I have to take part?</b></p> <p>It is completely up to you to decide if you want to take part. A copy of the information provided here is yours to keep, along with the consent form if you do decide to take part. You can decide to withdraw at any time throughout the taking the questionnaire but once you submit your answers your data will be automatically anonymised. After this point, you will no longer be able to withdraw.</p> <p><b>4. What will I be required to do?</b></p> <p>Participants will be required to read a small section of a novel (roughly 1-2 pages) and then answer a ten-part questionnaire asking about their reading experience. This task should take no more than 20 minutes.</p> <p><b>5. Where will this take place?</b></p>	<p>You can complete the questionnaire in the comfort of your own home. I will email you the section of the novel to read and the questionnaire about your reading experience. All you need to do is fill it out the appropriate forms and email them back to me.</p> <p><b>6. How often will I have to take part, and for how long?</b></p> <p>All you need to do is read the extract and answer the questions. That's all! It will take you roughly 20 minutes and you do not have to take part in any more questionnaires if you do not wish to.</p> <p><b>7. Is deception involved in the study?</b></p> <p>The study focuses on a specific feature of the texts and its effect on reading experience. However, I am keen for participants to read the text as naturally as possible and so the precise details of this textual feature will be withheld at first. All participants will be fully informed about the specific focus of the project in September 2020 if they wish.</p> <p><b>8. Are there any possible risks or disadvantages in taking part?</b></p> <p>There are no immediate risks or disadvantages in taking part in this study. However, the questionnaire will ask you questions about your personal interpretations of a fictional text, and if you relate to any characters or situations because of your real-life experiences. This could possibly be intrusive or uncomfortable and if you do not want to answer specific questions you can skip them without giving a reason.</p> <p><b>9. What are the possible benefits of taking part?</b></p> <p>This study will provide insight into your own reading experiences and, upon completion of the project, perhaps insight into your own imaginative and interpretive processes.</p> <p><b>10. When will I have the opportunity to discuss my participation?</b></p> <p>You will be debriefed at the end of the study and fully informed about the way in which your data has been used.</p> <p><b>11. Will anyone be able to connect me with what is recorded and reported?</b></p> <p>All of your personal data and answers to the questionnaire will be completely confidential. Any data from participants will be anonymised, and no participant will be identified by name or any other personal manner throughout the course of this project. I have opted to use a numeric coding system to protect participants' identities (i.e. Participant 1, Participant 2, and so on).</p> <p><b>12. Who will be responsible for all of the information when this study is over?</b></p> <p>I will use the University's networked Research Store for all master copies of any data collected. The data will be backed up automatically on a daily basis, and can be fully recovered in the case of accidents or loss. All backups will be securely kept on two remote locations for a period of 90 days.</p> <p><b>13. Who will have access to it?</b></p>
<p>Access to all information will be restricted to the researcher and external partners working on the project. No one else will have access to this data.</p> <p><b>14. What will happen to the information when this study is over?</b></p> <p>When the study is completed all data relating to this project will be securely archived, and all data will be deleted from the Research Store.</p> <p><b>15. How will you use what you find out?</b></p> <p>I will report my findings in a 30,000 word Masters dissertation.</p> <p><b>16. How can I find out about the results of the study?</b></p> <p>All participants will be given the opportunity to ask any further questions or seek clarification about the study at its conclusion. This information will be provided at the end of September 2020. Participants can then request an emailed copy of the completed thesis in November 2020.</p> <p><i>Details of who to contact if you have any concerns or if adverse effects occur after the study are given below.</i></p> <p><b>Researcher/ Research Team Details:</b> Name: Katie Currie Email: <a href="mailto:b6024767@my.shu.ac.uk">b6024767@my.shu.ac.uk</a> (University), <a href="mailto:k.currie437@gmail.com">k.currie437@gmail.com</a> (personal) Contact number: 07969886388</p> <p><b>*You are advised to contact the Data Protection Officer if:</b></p> <ul style="list-style-type: none"><li>• you have a query about how your data is used by Sheffield Hallam University</li><li>• you would like to report a data security breach (e.g. if you think your personal data has been lost or disclosed inappropriately)</li><li>• you would like to complain about how Sheffield Hallam University has used your personal data <a href="mailto:DPO@shu.ac.uk">DPO@shu.ac.uk</a></li></ul> <p><b>*You should contact the Head of Research Ethics (Professor Ann Macaskill) if:</b></p> <ul style="list-style-type: none"><li>• you have concerns with how the research was undertaken or how you were treated</li></ul>	



## Appendix 4: Participant consent forms

This section features the completed consent forms from each of the participants who took part in this study.

Participant consent form	
<p><i>Please answer the following questions by ticking the response that applies</i></p> <p>I have read the Information Sheet for this study and understand the details of the study and my role as a participant:</p> <p><input checked="" type="checkbox"/> YES <input type="checkbox"/> NO</p> <p>My questions about the study have been answered to my satisfaction and I understand that I can ask further questions at any point:</p> <p><input checked="" type="checkbox"/> YES <input type="checkbox"/> NO</p> <p>I understand that I am free to withdraw from the study within the time limits outlined in the Information Sheet, without giving a reason for my withdrawal or to decline to answer any particular questions in the study without any consequences to my future treatment by the researcher:</p> <p><input checked="" type="checkbox"/> YES <input type="checkbox"/> NO</p> <p>I agree to provide information to the researchers under the conditions of confidentiality set out in the Information Sheet:</p> <p><input checked="" type="checkbox"/> YES <input type="checkbox"/> NO</p> <p>I wish to participate in the study under the conditions set out in the Information Sheet:</p> <p><input checked="" type="checkbox"/> YES <input type="checkbox"/> NO</p> <p>I consent to the information collected for the purposes of this research study, once anonymised (so that I cannot be identified), to be used for any other research purposes:</p> <p><input checked="" type="checkbox"/> YES</p>	<p><input type="checkbox"/> NO</p> <p><b>Participant's Signature:</b> <b>Date:</b></p> <p><b>Participant's Name (Printed):</b> <b>Email:</b> <b>Contact number:</b></p> <p><b>Researcher's Name (Printed):</b> Katie Currie <b>Researcher's Signature:</b>  <b>Researcher's email:</b> b6024767@my.shu.ac.uk (University) k.currie437@gmail.com (personal) <b>Researcher's contact number:</b> 07969886388</p> <p><i>Please keep your copy of this consent form and the information sheet together.</i></p>