Maximum Occupancy: A creative and critical exploration of how Text World Theory can be used when writing literary texts to communicate emotional experience

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I would like to dedicate this thesis to my father, who passed away just days before I took my viva voce examination. I hope I have made you proud.

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"Chance encounters are what keep us going." – Haruki Murakami, Kafka on the Shore

Abstract

This thesis, consisting of a novel-length piece of creative writing, entitled *Maximum Occupancy*, and a critical research report, explores the extent to which an application of the cognitive poetics framework of Text World Theory during the creative writing process has an impact on the reader's emotional experience of the creative text. It achieves this through an experimental research cycle of practice-led research and research-led practice. Firstly, a piece of creative writing is edited according to the ideas of Text World Theory, then qualitative data is collected through reader responses to two versions of the creative text before the responses are analysed to determine patterns in relation to emotional experience. Finally, the findings of the research are used to inform the rest of the creative writing process. Two data collection sessions were conducted on two separate pieces of writing through open-ended questionnaires with the findings applied to the novel-length final outcome of the creative writing.

The aim of the thesis is to contribute primarily to the field of creative writing and secondarily to the field of cognitive poetics, as well as making suggestions for the practice of creative writing in the future. The results of the research demonstrate that Text World Theory can be a useful tool for creative writers, with the edits made resulting in more varied emotional reader responses, more explicit descriptions of feeling immersion, and less descriptions of feeling disconnected from the creative text. The thesis also argues that the results demonstrate that Text World Theory still has a role to play in the analysis of emotional experience in literature, and that it can be a tool for creativity as well as analysis.

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Chapter 1: Introduction

1.1 Overview

The aim of this thesis is to contribute primarily to the field of creative writing, and secondarily to the field of cognitive poetics, by demonstrating how the cognitive-poetic framework of Text World Theory can be a useful tool for authors writing literary texts. Through the application of Text World Theory during the creative process of fictional writing, I intend to establish the extent to which the emotional experience of the text can be manipulated by the author through a deeper understanding of the reader's cognitive process as theorised in cognitive poetics. In recent years the fields of literary linguistics (sometimes called stylistics) in general, and cognitive poetics in particular, have made great strides in analysing not just how the reader reacts to a literary text but why they react in such a way. Text World Theory is particularly suited for this task because of its holistic approach to discourse, including the context of the discourse and the 'perceptions [...], beliefs, knowledge, memories, hopes, dreams and imaginations of the discourse participants' (Stockwell 2002: 136). It is being increasingly recognised that an understanding of Text World Theory, and therefore an understanding of how readers process fiction cognitively, can benefit anyone who creates discourse (Lahey 2005; Stockwell 2005, 2009a; Gavins 2007), be it written or spoken. However, this thesis will focus on how a Text World Theory understanding can be used when writing a fictional novel to better fulfil the aims and goals of the text's author in regard to the reader's emotional experience of the text.

While it is my hope that demonstrating another application for Text World Theory will be of benefit for the field of cognitive poetics, specifically through exploring the limits of Text World Theory as a tool for creativity and adding to current research on Text World Theory as a framework to analyse emotional experience in literature, ultimately the purpose of this research

is to provide a new way for authors to be able to invoke an emotional response in their readers. To date, Text World Theory has been used primarily for understanding rather than writing; while some academics have more recently broached the idea of the role of cognitive poetics in creative writing (Scott 2014, 2016, 2018), Text World Theory has still been largely viewed as an analytical tool rather than a creative one. Nobody has yet attempted to implement an understanding of Text World Theory during the construction of an unfinished fictional text for the specific purpose of improving the emotional experience of the final outcome.

That is exactly what this thesis attempts to do. It includes a novel-length piece of creative writing, one that has gone through numerous rounds of editing based on suggestions from my creative writing supervisor before being edited according to the results of the Text World Theory primary research, which are described in detail in Chapters 4 and 5. Having studied cognitive poetics for some years, and having written on Text World Theory in my Master's thesis, my writing may already be influenced by my knowledge of the framework (see section 3.6 for the consideration of the challenges this could cause). However, as the creative writing process is artistic rather than scientific, one that is fluid and constantly changing, I believe a more rigorous and systematic application of Text World Theory during the creative process will still improve the emotional experience in the reader. Through the use of reader response sessions to provide feedback in the form of primary qualitative data during the course of the thesis, the ultimate goal of this research is to demonstrate that an understanding of Text World Theory can be a powerful tool for the creative writer.

To date, this is the first time this innovative process of using Text World Theory as a tool for creative writing has been implemented in a practical way, revealing a new area for creative exploration and academic research. The combination of the process of practice-led research and research-led practice (see section 2.3 for explanation of this process) and the application of a cognitive poetic framework to the creative process as a method for improving and better understanding the emotional experience of a text has the potential to have significant impact on both creative writing practice and cognitive poetics research. This could also have significance in

other fields of non-fiction writing where empathy and emotional experience is a desired outcome, such as journalism or political discourse.

Emotion is a complex topic to research and discuss as there is not universal agreement over its definition (Robinson 2005). There are numerous theories over the extent to which emotion is related to cognition and physiological responses, and the extent to which feelings, attitudes, preferences, and moods are included, and that's before any consideration of the "realness" of emotion from literature is even taken into account (see Whiteley 2010 for a comprehensive summary that is not within the scope of this thesis). The understanding of emotion in this thesis is based on research by Whiteley (2010) in which she described emotion as "the felt experience of literature" and "relatively brief but intense experiences" (45). Several terms related to emotion will also be used throughout this thesis: identification, immersion, empathy, and sympathy. Whiteley (2010) summarises any of these terms as "an emotional experience which arises from a particular relationship between the experiencer and another person (or sentient entity)" (73), or in the case of literature, between the reader and the text (see section 3.5 for a discussion of emotional experience and Text World Theory specifically).

Much like the term "emotion", there are numerous uses of the terms "empathy" and "sympathy" in both academic and daily language. In this thesis, I will follow the distinction provided between empathy and sympathy provided by Keen (2009: 4-5), in which empathy is "the spontaneous, responsive sharing of an appropriate feeling" and sympathy is "feelings *for* another". In other words, empathy is when you feel the same emotion as another person feels, while sympathy is when you feel a different supportive emotion about the other person's feelings (Keen 2009). In Text World Theory, both "identification" and "immersion" are related to concepts of projection (see Chapter 3 for more details on Text World Theory), but the differentiation in this thesis is that identification is when the reader compares themselves to a character, the "process of setting the reader's self-aware personality traits against those of projected characters, in order to resolve both the similarities and differences" (Stockwell 2009a: 88), including any feelings being felt, while immersion is used to refer to spatio-temporal projection (Stockwell 2009a), meaning the extent to which the reader can project themselves into

the setting of the story and feel like they are able to imagine it as if it were around them and react as if they were there. While projection refers to the reader moving their deictic centre onto a character, and includes all aspects of that character's experience in the text world, I will use immersion in this thesis to specifically refer to the reader's experience and feeling of the setting, and identification to refer to the reader's experience and feeling of the character, both of which agree with Whiteley's notion of emotion as a brief but intense experience. All four of these terms – empathy, sympathy, identification, and immersion – are understood as different forms of "emotional experience" in this thesis (please note that the term "emotional engagement" was used in the questionnaire for data collection 1, but this also refers to emotional experience as defined here).

In the next section I will provide a synopsis of the novel, along with a description of the aims of the writing and a justification of the creative decisions taken. It should be noted that while section 1.2 offers an explanation of the choices made in the creative writing, the thesis as a whole is not focused on a critical analysis and reflection of the decisions, techniques and influences of the creative writing itself, but rather the implementation of Text World Theory into the writing process and its impact.

1.2 Novel synopsis and aims

The story of the novel takes place in the fictional contemporary setting of a small hotel, the Old Sutherland Hotel, in the Scottish countryside about an hour from the capital city of Edinburgh. The hotel is in decline and, due to a mixture of neglect, incompetence, and malicious intent, it is in danger of closing down. The staff at the hotel have been largely disillusioned and distrusting of each other, causing any individual efforts to improve the state of affairs to fail. However, they are forced to work together when they discover someone at the hotel has been in contact with a development company, trying to run the hotel into the ground so it can be bought cheaply in exchange for a reward.

The main characters consist of:

Lacey Sutherland, the owner of the hotel and granddaughter of the man who built the Old Sutherland. She inherited the hotel following the passing of her grandfather ten years earlier but never cared much for it, as long as it made money for her. She has spent most of her life living off her family wealth but now the hotel is struggling, she has been forced to move in to try and turn things around because without it, she has no income or future.

Jozafat Nowak, the hotel's long-serving concierge. He joined the hotel when it was first opened by Lacey's grandfather, and after forty years of service he is feeling the burden of his age. Despite this, he still believes he can serve the hotel better than anyone else, including Lacey, who he helped raise when she would stay at the hotel as a child, and whose return has made life at the hotel much more complicated for him. Jozafat had been in charge of running the day-to-day operations of the hotel since Lacey's grandfather passed away until Lacey returned and assumed control.

Neiva Valeri, the Old Sutherland's career-driven restaurant and bar manager. Prior to joining the hotel two years before, she had enjoyed success in every position she had worked in, rapidly rising up to management positions while still in her twenties. She has now moved into her 30s and is finding life not as simple as before, struggling to control both the hotel and her personal relationships. She still believes she can save the hotel if people would just follow what she says, but she has to deal with Jozafat, her unofficial manager, and now Lacey.

Jim McRae, the hotel's troubled head chef. He had once been a happy and successful chef in London before being diagnosed with Chronic Pain Syndrome. His attempts to distract himself with drink, drugs, and gambling led to him losing his family and every job he had, until Jozafat offered him a job at the Old Sutherland a year previously in what the concierge openly admits was a gamble. Jim still wrestles with his demons and seems to be deteriorating quickly.

Daniel Redchurch, the hotel's timid full-time waiter. He has only been working at the hotel for four months and struggles to handle the demands of the job due to his mentality. A lifetime of being bullied, both by his father and schoolmates, led him to leave school early and take the job at the Old Sutherland as an escape, but he still is wracked by insecurity and depression. Daniel is the person who finds the email indicating someone at the hotel is working with the development company, and while he wants to save the hotel to ensure he doesn't have to return to his father's home, he also sees it as an opportunity to prove he belongs and be accepted by everyone at the hotel.

The aim of the novel is to explore a number of questions relevant to the human experience in relation to uncertainty. The most prominent question explored in this creative work is how people deal with psychological issues and the impact it has on them. Creative writing has been used for some time as a tool for "psychosocial rehabilitation for people with more severe forms of mental illness" (King, Neilsen & White 2013) as narrative and identity are closely linked. Humans are natural storytellers, and psychological research has shown that people who can construct a narrative of redemption from their own mental suffering, one that features personal exploration and agency, tend to have better mental health (McAdams and McLean 2013). For people struggling with mental health issues, this narrative is invisible to others, but as clear as the real world for them, which I have represented metaphorically in my creative writing through elements inspired by magical realism. Magical realism, as a literary term, first came into general use in Latin American literature, before becoming popular in Western literature following the publication of *One Hundred Years of Solitude* by Gabriel Garcia Marquez in 1967 as part of the Latin American Boom (Bell 2010). Magical realism can be defined as the "commingling of the improbable and the mundane", in which "neither the world of magic nor the empirical reality we might expect to see in a realist novel is given the upper hand over the other realm" (Norridge 2015). It is separated from fantasy, fairy tales, or science fiction because those worlds operate in ways fundamentally different to ours, precluding it from being called a realist novel, and it is separated from uncanny or baroque genres because those are designed to provoke "shock or horror" (Warnes 2005).

A defining feature of magical realism is that the "magical" elements are generally accepted as being a part of life, and that "impossible things happen constantly and quite plausibly, out in the open under the midday sun" (Rushdie 1992). Examples of this can be seen in numerous novels, such as in *One Hundred Years of Solitude* when it rains for over four years without a break, when a child is born with a tail, and when a priest levitates, and these are all accepted as part of life; in *Neverwhere* by Neil Gaiman (2015), there is a secret market in London that it hidden to most people, but mundane to those who can see it; at the beginning of David Mitchell's *The Bone Clocks: A Novel* (2014), the protagonist Holly Sykes appears to be a normal girl with a normal life, except for the voices of "the radio people" she used to talk to. There is, however, a key distinction between how magical realism typically is presented as a genre, and the way in which it informed my own writing. Usually in stories featuring magical realism, the characters share the same reality, including the experience of any "magical" or paranormal events. There may be characters who do not witness these events, but that is usually because they do not share the same deictic space; one example of this would be when the protagonist of *The Wind-up Bird Chronicle* (Murakami 1998), Toru Okada, passes through the wall at the bottom of a dry well to enter another world, his neighbour who introduced him to the well, May Kasahara, remains on the outside. It is not that the "magical" elements are unique to Toru, but rather that he is in the right place (both deictically and, perhaps, in his life) to experience them.

In my own writing, I wanted to take this blend of "improbable and mundane" (Norridge 2015) but make it unique for each character because mental illness is unique for each person who experiences it. The "magical" or paranormal elements used in my own writing are to represent how characters wrestle with their individual psychological issues: Lacey's fear of disappointment and rejection is represented through a painting of her grandfather speaking to her; Jozafat's toxic shame is represented through a monster inside of him that taunts him and pushes him to do things he knows are not right; Neiva's anxiety and fear of failure are represented through a creature that stalks her through the corridors of the hotel; Jim's addiction is represented through a magical casino that appears in the night; and Daniel's depression is represented through dark tendrils that reach out from the shadows of the hotel to take hold of him.

Another question explored is whether it is better to fight to hold on to what you have, or to accept the inevitability of change. This is shown through the dilemma most of the major characters face of whether it is worth fighting for the failing hotel, and this is a representation of life itself; the darkness of the woods that lead away from the hotel is symbolic of death, with connotations to some characters of relief, mystery, and escape, while the constant shared struggle of continuing in the hotel is representative of living, with the characters also experiencing their individual struggles as expressed through the "magical" or paranormal elements of the story. While the characters individually try to handle the stress of failing in the hotel, some of the characters consider giving up on everything and walking out into the woods, but as they begin to rely on each other more, they become more resolved to continue on. As the characters wrestle with their individual troubles, they gradually grow closer to each other as they begin to support and trust each other more, making it easier to handle the shared struggle of the hotel. This is represented structurally through the use of point of view in each chapter. Jauss (2011: 30) argues that "[...] perhaps the most important purpose of point of view is to manipulate the degree of distance between the characters and the reader in order to achieve the emotional, intellectual, and moral responses the author desires", and that few writers have made use of this in their writing. This is something I explore in my creative writing. In the first third of the book, each chapter has a fixed third-person narrative from only one character's point of view. In the second third, this changes to two characters, and then in the final third, from the point of view of multiple characters in each chapter. This idea is to make use of limited omniscience to allow the reader to feel closer to the characters as they begin to feel closer to each other. Limited omniscience provides immediacy for the reader, in that the reader's understanding can only grow in line with the character's understanding (Burroway 2019), allowing the reader to feel they are experiencing the story as the character does, and as there is no fully omniscient narrator, the reader is forced to accept the character as a "substitute co-participant in the discourse" (Gavins 2007) and trust their descriptions of the world. That can allow for some interesting stylistic choices. For example, most of Haruki Murakami's early work involves only one main protagonist as a first-person central narrator (Burroway 2019), but in his 2011 novel *IQ84* he switched to two main characters using fixed third-person narratives. Each chapter switches between Aomame and Tengo and follows them as the story progresses until they finally meet each other. This allows the reader to experience the story from two perspectives, and see how each character views each other, in

contrast to how the characters view themselves. In my novel, I have taken this concept a stage further. Each of the early chapters is limited to only one character's point of view, so the reader is not privy to the thoughts of other characters and must rely on the ideas of the main character for that chapter. In later chapters, however, as the point of view shifts between multiple characters in one chapter, the reader can understand the thoughts of all the characters present, a reflection of the increased understanding between them. The aim is that as the characters become a more cohesive team, so does the story's representation of their viewpoints.

1.3 Thesis structure

This chapter has provided an introduction to the thesis and a synopsis of the creative writing's plot, characters, and major themes. Chapter 2 will discuss how creative writing is used as research, examining the current literature, context and directions of the field in academia. Chapter 3 will focus on cognitive poetics and Text World Theory, providing a brief background and context to the theoretical framework of the research with a discussion of previous relevant research in the field. Chapter 4 discusses the methodology and findings of the first round of data collection, and chapter 5 does the same for the second round of data collection that took place a year later. Chapter 6 will provide a concluding discussion of the implementation of the findings in the final stages of the writing process, as well as a discussion of the contributions made and future directions for research. The bibliography (which includes academic texts and creative texts of similar style, genre, and subject) and appendices will follow.

Chapter 2: Creative Writing as Research

2.1 Preview

This chapter will first, in section 2.2, provide a brief introduction to the current context of creative writing in universities, discussing different research approaches and attitudes and challenges towards creative writing being fully accepted as a field of academic research. In section 2.3 it will then discuss the terms "practice-led research" and "research-led practice" which are both important to the research carried out in this study, before introducing in section 2.4 how creative writing can already be linked to the field of cognitive poetics in general, and Text World Theory specifically.

2.2 The current context of creative writing in academia

Creative writing has become more accepted as a university subject in the United Kingdom in the last few decades, and with increasing numbers of postgraduate creative writing students there has been a shift in focus from the product, creating a publishable work, to the process, researching how writers write (Harper 2008; Smith & Dean 2009). Of course, the study of literary criticism has a much longer history dating back centuries, and it has been far more widely accepted as a field of academic research (Gilbert & Macleroy 2020), but there is growing interest in exploring the relationship between the critical and the creative (Pope 2005) with the growing acceptance that "at its very heart, creativity is about something [...] fundamental: knowledge creation" (Jordan 2020: 38). Knowledge creation and knowledge transfer (explained in more detail below in section 2.3) are two key requirements of academic practice which are ultimately fulfilled through creative writing, as creativity "is a situated and embodied act, in which, through the (co-) creation of new knowledge, perceptions and understanding of the world are changed" (Jordan 2020: 47).

Nonetheless, it is still generally accepted as being difficult to combine the practices of creative writing and academic research (Gilbert & Macleroy 2020) for numerous reasons. Webb (2015:

12), for example, highlights the differences between the two modes and the challenges facing "writer-researchers" in having a creative process, something often considered to be personal and flexible, that is "systematic, structured and intentional, and therefore capable of being explained to others". Lasky (2012: 14) believes there is a "disconnection" that has developed in writers' attitudes towards creative writing as research, claiming that "conceptually, the creative and critical processes have become falsely separated". Jordan (2020: 33) points out that not just creative writing but creativity in general "both within the arts and humanities, but also, wider, across academia more generally, is not necessarily straightforward or readily understood", something echoed by Harper (2008: 161) who states that the "historical conditions under which creativity was seen to be located in the divine or the sublime generally worked against the notion of investigating creative practice".

Nonetheless, despite the challenges, there is growing certainty within academia that "creative practice can constitute, or contribute to, research in the university environment" (Smith & Dean 2009), and there are some exciting developments in creative writing research, including both research into creative writing and research using creative writing, particularly in interdisciplinary ways. These include how statistical market research can be combined with creative writing to improve sales (Spencer 2012), the role creative writing can play in journalism research (Archetti 2017), the relationship between creative writing and smart cities (Jordan 2015, 2016), feminist practice in creative writing (Gandolfo 2012; LaFollette 2018), psychological research into soundscapes (Welch et al. 2019), creative writing and mental health (MacRobert 2012), and many others. There are a number of terms used to describe these forms of research, such as the general term "creative practice" used by Harper above, or "creative writing research", but in this thesis I will be specifically using the terms "practice-led research" and "research-led practice".

2.3 Using practice-led research and research-led practice as a cycle

I have chosen to use these two terms because I believe they most clearly fit with the cyclical nature of the research that is carried out in this thesis. There is another similar and commonly used term, "practice-based research", which has been defined as "an original investigation

undertaken in order to gain new knowledge partly by means of practice and the outcomes of that practice" (Candy 2006). While sometimes the terms "practice-based research" and "practice-led research" have been used interchangeably, sometimes the two have separate definitions, with "practice-based" being more focused on the outcome and "practice-led" being more focused on the process (ibid.). Therefore, for clarity, "practice-led" is used in this thesis as it focuses more on the process of writing, in which the research is informed and guided by the practice, as opposed to being entirely rooted in the outcome.

Whichever term is used, creative writing research has faced criticism for not meeting the criteria for "knowledge transfer" (Harper 2010), meaning that the new knowledge generated by the practice should be able to be "transferred to other contexts, with little further explanation, elaboration or codification, even if this transferral involves a degree of transformation" (Smith & Dean 2009: 8). By making the research "practice-led", it helps ensure that any findings are applicable to the process rather than just the outcome, thereby allowing more possibility for knowledge transfer, whether to other creative writers or other creative contexts.

This thesis will also include research-led practice, meaning that the results of the research will feed into the creative writing process, something that is relatively unexplored (Smith & Dean 2009). The creative writing process used as part of the writing of this thesis will not only be influenced by secondary research from the interdisciplinary field of cognitive poetics, which itself draws on research from linguistics and cognitive science, amongst other fields, but also from the findings of primary research. This primary research will make use of sections of creative writing outcome, resulting in a cyclical process in which first the practice will produce a chapter of writing, which will then be edited according to a current theory in cognitive poetics (research-led practice) before being used to conduct primary research (practice-led research), the results of which will be used to edit further sections of the creative writing (research-led practice). Smith & Dean (2009) explored a similar cycle of practice-research-practice in dance. They came to the conclusion that that "practice leading research that in turn leads to basic research and subsequently informs the artform provides stimulating and conceptually – and methodologically – rich contexts for interdisciplinary training". In other words, by using practice

to conduct research, they could then use the results of that research to improve how the practice is taught in the future. This thesis aims to be the first to demonstrate how such a process can be used specifically to improve the practice of creative writing. A detailed description of this methodology for each round of data collection will be provided in Chapters 4 and 5.

2.4 Links between creative writing and cognitive poetics

Cognitive poetics, which will be introduced in more detail in chapter 3, is a highly interdisciplinary approach to literary sources, one which attempts to analyse the structure and content of a text in relation to the psychological, or cognitive, impact on the text's audience (Gavins & Steen 2003). This includes emotional experience, which is the main focus of the research conducted in this thesis. While cognitive poetics is a relatively new and novel field of academic study, one which attempts to demystify the way we cognitively process literature, the question of how to create a fictional text that engages the audience mentally and emotionally is not a new one. One of the reasons people read fiction is to "vicariously experience the full range of human behaviour and emotion" (MacRobert 2012) and writers have been attempting to convey this to the best of their ability for a very long time – even Aristotle pointed out that we can experience emotional catharsis through literature (ibid.).

It is very difficult for a writer to predict how a book will be interpreted emotionally by their audience in general, and impossible to predict or cater for every individual reader because "readers can read in many ways, and there is no law that tells them how to read, because they often use the text as a container for their own passions, which may come from outside the text or which the text may arouse by chance" (Eco 1994 in Harper 2010: 21). While Eco was speaking purely from the point of view of literary criticism, he touched upon one of the key ideas of cognitive poetics, namely "projection" (presented in more detail from a Text World Theory perspective in section 3.5), which also partly formed the basis of my postgraduate Master's research into the international popularity of the works of Haruki Murakami. The easier it is for a reader to project their feelings onto the text, and particularly the characters in that text, the more emotional experience they can feel. This projection has an impact on immersion, another area of

interest to writers, as "your imagination's intensity of feeling is empowered by your emotions" (Harper 2017). Text World Theory provides a framework to try and improve the emotional experience through its understanding of projection in the creative writing process, and how to accomplish this is one of the focuses of the research in this thesis.

Another area of creative writing that can be challenging for authors is the characteristics of their audience. Many authors might pay this no attention at all, particularly if they imagine their audience to be the same as themselves, but as the publication and consumption of literature becomes more international, it is worth considering the challenge this presents to writers. This is highlighted by Graeme Harper in his 2010 book when he discusses how creative writing is "human-centred", using a piece of non-fiction writing by the acclaimed American writer Kurt Vonnegut, who compares himself disparagingly to other authors. Vonnegut believes his work to be "crap", and that other "world-class" writers he met would not be interested in his writing, while in contrast Vladimir Nabokov described the creative writing process as "all a matter of love". When two famous authors can have such different approaches to their writing, it is necessary to consider not only how the reader perceives a piece of writing, but also the writer. Graham Harper notes that as writers:

> […] we read, as we hear, in ways that relate to our individual dispositions and can be educated by circumstance, our own personal and family backgrounds, our own educations, our cultures, and our physiological conditions (e.g. what can we hear, and what do we hear in the same way as someone else?). But this piece also reveals additional, specific differences in understanding, in the way this creative writer engages with the world, in how he views his place among other creative writers, and in what he imagines words do, when placed in a certain order and situation.
>
> (Harper 2010: xii)

Put simply, every writer who writes a piece of fiction and every reader who reads it is a different person who has lived a different life, which affects their understanding of the words they write

and read. In cognitive poetics, this is understood as "experiential knowledge" and is at the foundation of Text World Theory's approach to context as being important in any discourse analysis (Gavins 2007). It is important for a writer to consider, during the writing process, how their words will affect their potentially varied audience, and whether they may be alienating some people through language usage that is not accessible to everyone (although, of course, that might be the authorial intention too). Again, this is undoubtedly something that many writers have considered for years, but Text World Theory provides a framework to analyse the impact language use has on the reader through its holistic approach to context (explained in more detail in section 3.5, and specific methodologies in chapters 4 and 5).

2.5 Review

In this chapter I have provided a short introduction to the current context of creative writing in academia, with particular focus on the challenges that have faced creative writing being fully accepted as a suitable field of academic research and the innovative ways in which researchers are proving its validity. In section 2.3 I then discussed the terms "practice-led research" and "research-led practice", explaining how using them in a cyclical method is effective for research in creative writing. Finally, in section 2.4, I explained how several ideas in cognitive poetics and Text World Theory are already linked to creative writing theory. The ideas explained in this chapter are all linked with the creative writing conducted as part of this thesis. To ensure that my research fulfils the two key academic requirements of knowledge creation and knowledge transfer, a rigorous research framework is applied, combining the cycle of practice-led research and research-led practice with Text World Theory analysis to provide findings that can inform the practice of creative writing in the future by allowing writers to enhance the emotional experience of the text. The next chapter will present a more detailed explanation of the theoretical foundation of Text World Theory that underpins the research in this thesis.

Chapter 3: Text World Theory and the Application for Creative Writing

3.1 Preview

While Chapter 2 focused on creative writing, its current context and how it can be used for research, this chapter will focus on the theoretical basis of this thesis – Text World Theory. In section 3.2, it will focus on providing some background through a short introduction to the field of cognitive poetics before discussing the history and development of Text World Theory in section 3.3. In section 3.4 it will then provide a brief summary of the current context by looking at some of the different applications of the theory in academic research before focusing on how it can be used to discuss emotional experience in a literary text in section 3.5. Finally, in section 3.6, it will consider the suitability and challenges of applying Text World Theory during the creative writing process undertaken in this thesis.

3.2 Background of Cognitive Poetics

Literary linguistics, sometimes known as stylistics as it attempts to analyse the "style" of a text, is an interdisciplinary field that has grown from its basis of applying linguistic theory to literary texts (Verdonk 1993) to include elements drawn from fields as wide ranging as narratology, anthropology, and cognitive science (Gavins & Steen 2003; Stockwell 2002). While literary critics and linguists have often viewed this combining of fields with suspicion (Wales 2006), literary linguistics has continued to evolve as academics seek to better understand the relation between textual organisation and reader interpretation. There are a number of ways in which the field is developing but it is cognitive poetics that is the focus of my research.

Cognitive poetics is founded on research from the fields of cognitive linguistics and cognitive psychology and continues to draw on new research from other fields such as artificial intelligence, anthropology, and artificial intelligence (Gavins 2007; Stockwell 2002). The concept was first conceived by Reuven Tsur in his 1982 paper *What is Cognitive Poetics?* and further developed in his 1992 book *Toward a Theory of Cognitive Poetics*. Since then the field

has developed in a number of different ways, depending on the academic approaching the subject, the purpose of the study, and even the location of study. Early research largely focused on analysing how the discourse was processed, in line with the discipline's origins in cognitive science (Whiteley 2010), but in the last two decades there has been a shift towards researching the reader's overall experience of the text. The approach towards cognitive poetics undertaken in this thesis is largely based on Peter Stockwell's 2002 book *Cognitive Poetics: An Introduction,* in which he describes cognitive poetics as "essentially *a way of thinking* about literature rather than a framework in itself" (2002: 6), a broad approach to literature that argues "all forms of expression and forms of conscious perception are bound, more closely than was previously realised, in our biological circumstance" (2002: 4). Brône & Vandaele (2009: 8) refer to this approach as "indirect empiricism", a less restrictive form of cognitive poetics that I believe should be used alongside more traditional literary criticism to form new interpretations. Context is key in this approach; as I demonstrate in this thesis, of all the numerous frameworks involved in cognitive poetics, Text World Theory is the most useful for authors of extensive prose fiction as it is broad enough to allow for the consideration of the text (novel) as a whole, but also systematic enough to be implemented during the creative process.

3.3 History of Text World Theory

Text World Theory, much like the field of cognitive poetics, is an ambitious approach to discourse analysis and one that can be used in many ways due to it being "a methodological approach capable of accounting for the cognitive processes behind the production and interpretation of *all* forms of human communication" (Gavins 2007: 6) A framework that can account for both the writer's intention and the reader's interpretation is one that should be of interest to any author of fictional texts. Unlike the majority of everyday spoken discourse which, while often misleading through accident or intent, primarily serves to impart information, fictional literature serves another purpose, a purpose that the author intends (possibly to entertain, enlighten, or criticise) but which is not always interpreted in that way by the reader. If an author could, during the creative process, possess a tool to better understand how their intent would be cognitively interpreted by their readers, it would undoubtedly be of great benefit. Text World Theory can be the tool to achieve this, not as a replacement for current methods but as an

addition, particularly as it provides a framework to explore the creative process itself. Through an application of Text World Theory analysis, authors can better understand their own writing, allowing them to better predict the reader response.

The origins of Text World Theory can be found in the work of Paul Werth, who unfortunately passed away in 1995 before he fully realised his vision. Mick Short, undoubtedly with the assistance of many fellow scholars, was able to complete Werth's final work and, in 1999, *Text Worlds: Representing Conceptual Space in Discourse* was published. The idea of an all-encompassing theory that could be applied to any form of linguistic discourse was, and still is, an exciting one. Academics from a number of fields have since used and developed Text World Theory, but in this paper I will be focused on how it has been used within the field of cognitive poetics in general, and for the analysis of fiction in particular. While the introduction to Text World Theory included in Peter Stockwell's 2002 work *Cognitive Poetics: An Introduction* provided the basis for my interest in the field, it was the 2007 work by Joanna Gavins, *Text World Theory: An Introduction* that has been one of the greatest contributions to the framework, reworking and streamlining many of Werth's ideas, making them more accessible and flexible. Many of the terms used in this thesis will draw on those defined by Gavins, though not every element of Text World Theory will be relevant to the creative writer and only relevant aspects are used in this thesis (see chapters 4 and 5 for specific methodologies).

Text World Theory draws inspiration from pragmatics' *possible worlds theory* and cognitive linguistics' *mental space theory* (Stockwell 2002), and it is these "mental worlds", the cognitive constructions that we use to process and understand all discourse we encounter, be it written or spoken, that form the basis of Text World Theory (Werth 1999). In Werth's original conception, there were three types of mental worlds but Gavins refined this to only two: the discourse world, which is the actual real world in which the communication takes place, consisting of the two participants (speaker and listener or writer and reader) and the spoken or written words involved in the communication; and text worlds, which are the mental constructs we use to cognitively process discourses and which do not exist in the real world (Gavins 2007: 45). Werth had conceived of there being only one text world, with all other mental constructs being "sub-

worlds", but this created problems with literary works that often seemed to entirely skip the text world in the opening sentence (see Lahey 2004; Stockwell 2002) making it difficult to understand exactly what the mental worlds were subordinate too. Gavins' solution was to consider all "sub-worlds" as other types of text worlds, with cognitive movement between them being considered "world-switches" rather than any notion of moving upwards or downwards (Gavins 2007: 48).

While Gavins (2007) reclassified deictic sub-worlds as just other text worlds that the reader cognitively moves between, shifting their deictic centre to the location and time of the current text world, attitudinal and epistemic sub-worlds are considered something different, namely "modal worlds". There are three main categories of modal worlds, based on a model by Simpson (1993): boulomaic, deontic and epistemic. Boulomaic modal worlds are created through some form of desire or want (e.g. "I want to", "I hope to"). Deontic modal worlds are created when there is an expression of obligation or need (e.g. "I need to", "I should"). Epistemic modal worlds are created through expressions of belief, possibility, or through the expression of hypothetical situations (e.g. "It could be", "It must be", "If it is true, then I will..."). There are also negative deontic modal worlds, created through the expression of something that should or must not be done (e.g. "You can't", "I shouldn't"), and negative epistemic modal worlds, created through the expression of thinking something is not possible or not true (e.g. "I don't think", "It can't be") (Gavins 2007).

These refinements to Text World Theory provide a framework for analysis that is suitable for many different applications. Next, I will discuss some examples of how Text World Theory can be used in different ways, including why it is suitable for creative writers.

3.4 Applications of Text World Theory

As mentioned previously, Text World Theory is a framework that can be applied to any form of discourse, making it suitable for a wide variety of applications. In recent years there have been

some very interesting developments in the way cognitive poetics is being explored, in particularly with the use of Text World Theory. There have been studies conducted into the uses of Text World Theory in varied ways such as analysing poetry (e.g. Nahajec 2009; Gavins & Stockwell 2012; Giovanelli 2013; Mcloughlin 2013; Stockwell 2014), exploring suitability for pedagogical environments (e.g. Giovanelli 2010; Giovnelli & Mason 2015), examining ethical positioning (e.g. Canning, Whiteley & Nuttall 2017), evaluating reader response (e.g. Whiteley 2011; Gavins & Stockwell 2012; Canning 2017; Canning, Whiteley & Nuttall 2017; Whiteley & Canning 2017), understanding the context of paramilitary language and political discourse (e.g. Filardo-Llamas 2013, 2015), and analysing film narrative (e.g. Lugea 2013). The wide-ranging approaches to using Text World Theory have led to numerous innovations in the various disciplines to which it has been applied, but also "in some instances to the proposal of some important modifications to the theory" (Lahey 2006: 145). These modifications include changes to how direct speech is approached and the integration of a cross-linguistic tense system into Text World Theory following application to a non-English language (Lugea 2016), and the suggestion that holy texts should be treated as spoken discourse rather than written discourse (Abdelaziz & Mahmoud 2018).

While all of these (and these are just some of the applications of Text World Theory) are interesting to academics, not all would be useful for the author of extensive fictional prose. However, an understanding of the discourse world and text worlds, and how they are related, can be of use to creative writers due to the fact that any discourse between author and reader is naturally split spatially and temporally, which one would expect to (and often can) cause cognitive distance between the discourse participants. Reading a text written many years previously will not have the same immediate impact as a conversation in person. However, Gavins posited that during such split discourse worlds in written communication, the participants recreate the idea of a face-to-face conversation in their mind. (2007: 129) This means that the writer imagines telling their story to an implied reader, and the reader can imagine the implied author telling them the story as if it was in person. This is particularly useful in literary texts as the narrator becomes a "substitute co-participant", assuming the role of the other participant in the conversation, (Gavins 2007: 129) which provides the author with many possibilities to manipulate the reader for literary effect, such as the often-used "unreliable narrator" technique.

Another aspect of creative writing that is not only crucial to the successful communication of discourse but also fundamental to the human experience is emotion (Whiteley 2010). The next section will explain why Text World Theory is particularly suitable for the analysis of emotional experience in creative texts.

3.5 Emotional experience

One of the more recent developments in the use of Text World Theory has been the consideration of emotion in literary discourse. Despite the fact that Text World Theory is uniquely suited for analysing emotional experience due to its inclusion of context surrounding the discourse, it is only in recent years that academics have approached the topic of emotion in literary discourse explicitly. Werth (1999) did consider the topic of emotion as a key part of experiential knowledge when cognitively processing literature, and he also wrote on the topic of emotion in reference to the emotions of characters in literature, but it was not the focus of his work. Ernestine Lahey (2005), Peter Stockwell (2005, 2009a) and Joanna Gavins (2007) all addressed emotion in their work on Text World Theory, with Stockwell's 2009 publication *Texture: A Cognitive Aesthetics of Reading* being particularly influential, before Sara Whiteley really focused on it in her 2010 Ph.D thesis, *Text World Theory and the Emotional Experience of Literary Discourse.* This work has formed the basis of much of her, and other academics', further research in Text World Theory and emotional experience, and it also forms the basis of my own approach.

Understanding emotions invoked by literary narratives has always been difficult due to the reactions of readers often being different depending on a wide variety of factors such as cultural, temporal, or spatial distance, not to mention the fact that people "experience emotions in response to things which they know to be fictional" (Whiteley 2010: 56), raising questions over how authentic those emotions are in comparison to emotions felt in the real world. It is not surprising there is controversy over emotion in literature considering there is still considerable debate over defining what emotion is (Robinson 2005). However, Stockwell (2009a) has

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demonstrated that there are similarities between our reactions to real world events and fictional scenarios encountered when reading fiction, even though the physical reaction to such an event would be different. Furthermore, Suzanne Keen (2007) has shown that the empathetic reaction may actually be stronger in a fictional text "since a fiction known to be "made up" does not activate suspicion and wariness as an apparently "real" appeal for assistance may do".

While emotion has not been the focus of the majority of Text World Theory studies, it has been of great interest to academics across disciplines, from neuroscience to artificial intelligence. As something that it is inextricably linked to the human experience and yet is both individually different and difficult to define, it is also natural for authors of literary discourse to be interested in this subject as well. Polvinen & Sklar (2019) have pointed out that arguments around emotion and literature in contemporary society are often divided on why literature is important. Some argue it directly increases the ability for empathy and sympathy in readers, while others believe it provides readers the opportunity to reflect on the ethical consequences of not empathising with others in the real world, but whichever argument is favoured, it is agreed that literature can play an important role in the development of empathetic reactions (ibid.).

Emotional experience and empathy are inextricably linked. Empathy is a "fundamental human attribute", and a fictional text being able to cause the reader to feel empathy for characters is often considered a sign of quality (Scott 2014). While there is still no one uniformly accepted definition of empathy, this thesis will follow a definition provided by Keen (2009: 4): "the spontaneous, responsive sharing of an appropriate feeling". In other words, for the purposes of this research, empathy is the emotional experience the reader feels when they share the feelings of the characters in the creative text. Whether the author's intent is to entertain, to shock, to inflame, or to invoke sympathy in the reader, an emotional response to the text is necessary, which is most strongly caused by the reader having empathy with the characters of the text. For the author to be able to provoke this emotional response, it is necessary to successfully create identification, which can lead to empathy or sympathy between the reader in the real world and the character in the text (Stockwell 2009a). Text World Theory can be used to help authors better

understand the cognitive process behind emotions invoked by literary narratives (Gibbons & Whiteley 2018).

It is common for authors and literary critics to talk of immersion; the extent to which the author is able to draw the reader into the world of their text. In Text World Theory this is known as part of "projection" (Gavins 2007; Stockwell 2009a; Whiteley 2011; Gibbons & Whiteley 2018). It is possible for the reader to project upon multiple enactors throughout the text at the same time, which is significant in forming emotional responses to literary narratives (Whiteley 2010, 2011). Text World Theory is suitable for analysing these emotional triggers and responses because of the foundational basis of Text World Theory which claims that text worlds are as equally structured and detailed as the discourse world in which we live (Werth 1999: 17). As stated earlier, when reading a literary text we process the narrator in our mind as a discourse world participant (Gavins 2007), meaning that we treat the events and characters described to us as if they were real (Werth 1999; Gavins 2007: 18) in order to be immersed in the text world. Text World Theory also takes into account the context of the reader, and Sara Whiteley explains why that is important for an understanding of emotional impact:

> The discourse-world level of Text World Theory also enables the inclusion of readers' own goals and motivations in their emotional experience of narrative. The emotional experience of literary discourse may also be tied up with readers' own desires and goals, thus also accords with appraisal views of emotion. Because discourse participants are seen as willingly engaged in communicative interaction (Gavins 2007), it can be supposed that readers want to create a coherent mental representation of a particular narrative in order to participate in the discourse. However, when textual or contextual factors interfere with this process, emotional responses may ensure.

(Whiteley, 2010: 59)

This thesis argues that Text World Theory gives an author of literary discourses the tools to better understand the connection between context, empathy, immersion, and emotional

experience, allowing them to create a text that will better connect with a greater number of readers, should they wish to do so. The next section will address some of the challenges that may be faced by such an author in applying the theory to the creative writing process.

3.6 Consideration of application of theory to creative writing

The nature of creative writing presents some challenges for the application of Text World Theory that need to be considered. While a finished text is structured, with a clear beginning, middle, and end (in most cases), which allows for it to be analysed through an academic framework, the process of writing a text is anything but structured. Sections of the text are often written out of order, edited and re-edited, parts or characters are deleted or added. It is a fluid process that can be difficult to explain at times, as anyone who has stared at a blank page in the throes of writers' block will testify to. Nonetheless, one of the strengths of Text World Theory is that it accounts for the cognitive process of the author (Gavins 2007).

Reader response feedback sessions offer several possible approaches for a methodology. One would be to present a section of writing with questions related to emotional experience specifically, and then use Text World Theory to account for the feedback received. This method, while potentially interesting to academics, would not serve as a long-term model as most authors would not have the time or resources to constantly seek feedback on every part of their writing. This would also focus the Text World Theory analysis on the discourse of the participants rather than the writer, which is not the aim of this thesis. In order for the application of Text World Theory to be truly useful to creative writers, it is necessary to develop an approach that can predict feedback, as ultimately the purpose of this thesis is to show how using Text World Theory can allow an author's writing to have impact on a reader without individual participant feedback. Possible methods of this approach would be to provide different reading groups with different drafts of the same section of text (one edited through the lens of Text World Theory, one not) or to provide one reading group with two different sections (again, one edited and one unedited). The specific methodology chosen for each round of data collection will be explained in Chapters 4 and 5.

Another potential challenge is that throughout the creative writing component of this thesis it is necessary to consider how to separate the specific edits that are related to Text World Theory from the continuous editing process that is a part of the creative writing process. Text World Theory accounts for context and experiential knowledge (Werth 1999; Stockwell 2002, 2009a; Gavins 2007); what discourse participants know or do not know greatly influences the discourse. So, if one participant (the writer) knows Text World Theory but the other (the reader) does not, is there a meaningful impact on successful communication, particularly in relation to emotional experience? In order to address these two issues, the researcher's creative writing went through a rigorous editing process before any edits specific to Text World Theory were made. This process will also be discussed in more detail in the methodology sections of Chapters 4 and 5.

Something that also needed to be considered was the extent to which it was necessary for the reader to enjoy the text for it to be considered a success. If the text has a profound emotional impact on the reader, but one that causes them to feel uncomfortable and not enjoy reading, possibly to the extent of not finishing the book, can it still be considered a success? Whiteley (2015) has also researched the idea of arduous world-repairs causing some readers to believe the writing is "bad" (and therefore boring) rather than considering it "artful writing on the part of the author", explaining why some works that are considered classics by critics (such as *Ulysses* by James Joyce) are rejected by the general public. The extent to which the author wants to include as broad an audience as possible will profoundly influence the text, and the analysis of responses from participants during the data collection will take this question into consideration.

Important too is whether the author is considerate of an international audience. Potential cultural differences/assumptions could alienate an international audience by impacting on their understanding of the text as a whole, particularly if it is a key point in the narrative. One solution to this is to make key/crucial moments culturally ambiguous to avoid such alienation. This is something Haruki Murakami achieves by having his key narrative points take place not in the real world of Japan, with all its cultural norms, but in parallel worlds where the usual rules do not apply. However, not every story can be set in parallel worlds, such as my own novel which is set

firmly in the real world of Scotland, and this question will also be addressed during data collection and discussed in Chapters 4 and 5.

Analysing how Text World Theory can account for, and hopefully overcome, these challenges is ultimately at the core of this thesis. My own understanding and research into Text World Theory has allowed me to raise these questions, but it is the intent of this thesis to also show how such questions can be answered. The aim of this research is that this thesis will serve as the foundation for a new approach to creative writing that includes the fundamentals of Text World Theory, one that can explicitly account for the cognitive process of the emotional communication of literary texts and help authors to better reach their readers. In addition, this research will explore the limits of Text World Theory in relation to its use as a tool for creativity rather than purely for analysis.

3.7 Review

In this chapter I have provided a brief critical introduction to the background of cognitive poetics and Text World Theory in order to provide a context for its suitability in discussing emotional experience in literary discourse. I have established that Text World Theory is a suitable tool for any creative writers concerned with how their work will be interpreted by their audience, something that is of crucial importance whether writers want their work to be broadly enjoyed by as large an audience as possible, or whether they wish to communicate a specific emotional experience to a specific audience. I have also discussed the considerations regarding the application of Text World Theory during the creative writing process, although these will be discussed in more specific detail in the following Chapters 4 and 5.

Chapter 4: Data Collection 1

4.1 Preview

The aim of the research conducted in this thesis was to discover whether an application of the cognitive poetic framework of Text World Theory (Gavins 2007) to the creative writing process can impact on the reader's emotional experience (Whitely 2010, 2011, 2015; Gibbons and Whiteley 2018), conducted through the process of single chapter reader response and analysis of reader feedback, which is then used for further edits to the full creative text based on the relative success or failure reported in the feedback.

As this was a new area of research, the first round of data collection was planned as a pilot study. Originally this thesis also intended to investigate the extent to which Text World Theory could influence literary resonance (Stockwell 2009a) in creative writing, but following the first round of data collection, it became apparent that there was not the scope to research both emotional experience and literary resonance effectively in this thesis due to the constraints in time and word limit. The pilot study had provided interesting results in the area of emotional experience, while being relatively unrevealing in the area of literary resonance, so the decision was taken to focus on emotional experience. The data from the pilot study into emotional experience was adopted as the first round of data collection and are discussed fully. The data from the questions regarding literary resonance are included for transparency, but not fully discussed.

In this chapter I will first introduce the methodology used for the first round of data collection (section 4.2), including how the reader response session was planned and sampling, the application of Text World Theory (section 4.2.1), a description of the Text World Theory analysis of the first chapter of the novel prior to any edits being made (section 4.2.2), a description of the edits made to the creative writing (section 4.2.3), and an explanation of the research tools (section 4.2.4). The analysis of the reader response data and findings are then provided (section 4.3), followed by a discussion of the results (section 4.4).

4.2 Methodology

Conducting a reader response session was a new experience for me and one that required some research. In light of recent research into cognitive poetics and reader response (Canning 2017; Peplow et al. 2016; Whiteley 2015; Whiteley & Canning 2017), in which the researcher uses cognitive poetic frameworks to analyse reader response methods, it is important to clarify that in this thesis it is not my intent to offer a discussion of reader response. In my research, reader response is being used merely as a tool to determine whether the Text World Theory analysis and editing of my creative writing has had any influence. While there may be possibilities for further research in this area, it is not within the scope of this thesis to do so.

To this end, while I acknowledge the arguments regarding the benefits of "naturalistic" studies over "experimental" studies (Swann & Allington 2009: 248), particularly when discussing cognitive poetics which attempts to make an account of everyday natural discourse (Stockwell 2005), I did not choose to follow a naturalistic method. As my intent was indeed to "seek to isolate specific types of interpretation, or interpretational activity" (Swann & Allington 2009: 248), in this case whether the analysis and editing resulted in a difference in emotional experience, I chose to use a more experimental method for my reader response pilot. Following discussions with my supervisor, I elected to use an open-ended questionnaire for both academic and practical reasons. The academic reasons were that through the collection of minimally controlled verbal data (Steen 1991) it would enable me to tailor my questions towards emotional experience, ensuring the answers would be relevant while not directly influencing the participants' answers with close-ended questions. In practical matters, the participants for my pilot reader response were both familiar to me and aware that the creative writing was written by me, so I felt that being able to submit written answers would encourage honesty in comparison to face-to-face interviews, in which they may feel too shy to express themselves fully.

The ten participants were selected using non-probability sampling from the researcher's acquaintances and their acquaintances. They were all of a high level of education (at least graduates), several of which either worked or studied at the University of Nottingham, which

removed education as a variable in the research. While Text World Theory attempts to account from anyone from any background, there was a concern that attempting to include participants who may have no interest in reading at all might influence their responses. As convenience sampling was being used, the researcher made the decision to set a baseline for participants as those who had at least an undergraduate degree and were actively interested in participating.

The participants were a mixture of males and females, and a mixture of nationalities, with half the participants being native English speakers, and half being fluent non-native speakers of English. This variety in participants was done in order to try and be consistent with Text World Theory's ideals that it should be applicable for anyone from any background, and even though from a sociolinguistic perspective the sample size may not be large enough to be valid, from a cognitive poetics perspective I wanted to explore whether background or language differences might impact on the responses provided.

4.2.1 Text World Theory Application

The basis for choosing Text World Theory was due to its suitability for analysing emotional experience in literary texts. One of the foundations of the framework is that when two discourse participants are willingly engaged in communication, they actively make coherent mental representations of the narrative to understand it (Gavins 2007). This is also true for literary works (Stockwell 2009a), and the emotions invoked therein, because we process literary text narrators as discourse world participants (Werth 1999; Gavins 2007). For the first reader response session, I decided to focus on two elements of texts that are significant in being able to invoke an emotional response: empathy and immersion. In this thesis, empathy refers to the extent to which the reader is able to identify, empathise, or sympathise with one or more characters in the text, while immersion refers to extent to which the reader feels drawn into the text, or is able to imagine the setting.

In Text World Theory, both empathy and immersion are included in the idea of "projection" (Gavins 2007; Stockwell 2009a; Whiteley 2011), which can be approached in a number of ways. In the first reader response session, the approach I decided to follow for the analysis of empathy was to consider the use of modal worlds, and whether the extent to which the reader feels empathy for a character is influenced by the modal worlds that are created by that character's expressions or narration. This idea was inspired by cognitive linguistic research by Simpson (1993) that indicates modal worlds can have positive or negative shading, depending on the type. Simpson posited a model of modality and point of view as an indicator of authorial intent which would "provide the story with its particular 'feel' and 'colour'" (1993: 5). Positive shading is assigned to deontic or boulomaic language (which, in Text World Theory, would create deontic or boulomaic modal worlds) while negative shading is assigned to terms of uncertainty or epistemic language (which would create epistemic modal worlds in Text World Theory). Positively shaded language which shows strong levels of commitment (e.g. "It is raining", "It must be raining") is more likely to be trusted and believed by its audience than negatively-shaded language which has low levels of commitment (e.g. "It may be raining", "I think it is raining") (Lyons 1977 in Simpson 1993), which is connected to deictic or "conceptual distance" (Gavins 2007) in Text World Theory; the less trust and reliability there is, the more distance there is between the author and the reader, making projection more difficult and reducing the possibility of the reader feeling empathetic (Whiteley 2010). This positive and negative shading in relation to modality should not be confused with whether the expression is grammatically positive ("It must be raining") or negative ("It must not be raining") as in both cases, the level of commitment is the same.

For immersion, meanwhile, I decided to examine the world building elements in the text worlds I had created. World building elements (Werth 1999; Lahey 2006; Gavins 2007) and function advancing propositions (Lahey 2006; Gavins 2007) help to create the scene of the text world, textual prompts that the reader combines with their experiential knowledge to build up a picture in their mind of what is happening and where. World building elements tend to be focused more on the background, i.e. where and when, while function advancing propositions tend to be focused more on the foreground, i.e. who and what is happening. As I am using the term "immersion" in reference to imagining the setting, the analysis of the creative writing will focus

on the world building elements rather than function advancing propositions (though both are included). This is also of interest because it has been shown that when the world building elements are vague or some are missing, there can be an impact on the emotional experience of the text for readers (Whiteley 2010).

4.2.2 Analysis of Creative Writing

The first chapter of the creative writing component was chosen because aside from being the first chapter that any reader would encounter when reading the text, at the time of conducting the research it was also the section of writing that had received the most attention, including numerous rounds of editing following feedback from my supervisor. This meant it was in the most "polished" state as a piece of fiction, and ready for consumption by an audience. I went through the chapter and applied a systematic Text World Theory analysis to the three key scenes that took place, identifying the various text worlds and modal worlds. The scenes that were analysed are divided by sections of dialogue, direct speech between characters which lack many world building elements and would reveal little. It should be noted that when dialogue is referred to in this thesis, it is specifically referring to sections of the novel that almost entirely feature direct speech between two or more characters. It does not refer to direct thought or any form of free indirect discourse, both of which are included as part of the Text World Theory analysis but not directly differentiated between, as this was not the focus of this thesis (see Short 2007 for a detailed discussion of thought presentation). The first analysed scene (Text World 1 to Text World 4) is when the main character of the chapter, Lacey, is outside on hotel terrace. The second scene (Text World 5 to Text World 8) takes place as Lacey moves from the terrace to the car park. The third scene (Text World 9 to Text World 11) takes place from outside the Earl's Suite to inside. A visual representation of the analysis is included below, with a full-size version in Appendix 1:

TEXT WORLD 1 (Enactor-Accessible)

T: Summer/Autumn, Modern Day (references to internet)
L: Outside, Hotel Terrace (Old Sutherland Hotel), one hour from Edinburgh
E: Lacey
O: Hills, leaves, terrace, Glass of gin and tonic, table

gentle forerunner ➡ cooler weather   Lacey ➡ alone
⬇   ⬇
blew down from the hills   dreaming
⬇   ⬇
rustled the leaves   rubbed her forehead ➡ damp
⬇   ⬇
roused Lacey   wiped away a rivulet of spittle
                                  ⬇
                                 looked up ➡ mildly impressed
                                  ⬇
                                 thought ➡ flitted across her mind

[box: eps]
[box: w-s]
[box: deo]
[box: w-s]
[box: neg eps (multiple)]

EPISTEMIC MODAL WORLD (memory)

T: Earlier that day (before Lacey fell asleep)
L: Same location (hotel terrace)
E: Lacey
O: Empty glass

"The only thing that had changed since she had fallen asleep was the fresh gin and tonic in front of her"

Opening Scene

EPISTEMIC MODAL WORLD

"it seemed to Lacey"

"the growing thought in her mind that the hotel must have been cursed at some point"

TEXT WORLD 2 (Deictic Switch)

T: Summer
L: Scotland

Usual yearly disappointment ➡ blue skies, soaring temperatures
Visiting tourists ➡ delighted   locals ➡ surprised, sunburned
Record sunshine

Came with news reports ➡ record tourism

[box: eps]

DEONTIC MODAL WORLD

"she **should** find out who it was and praise them"

TEXT WORLD 3 (Temporal Switch)

T: When Lacey inherited the hotel
L: The hotel

Lacey
⬇
Inherited the hotel from her grandfather ➡ James Sutherland, the man
⬇   who built the hotel
Walked into a successful business ➡ year-round bookings
⬇
Did nothing ➡ makes life easier
⬇
Walked out
⬇
Headed for the continent

[box: w-s TW4]

NEGATIVE EPISTEMIC MODAL WORLD

"it **wasn't** an idea she entertained for long"

[box: neg eps]

NEGATIVE EPISTEMIC MODAL WORLD

"Lacey had **never** understood the fascination…"

NEGATIVE EPISTEMIC MODAL WORLD

"She **couldn't** get her head around it"

NEGATIVE EPISTEMIC MODAL WORLD

"some of her younger staff members were **never** off their phones"

NEGATIVE EPISTEMIC MODAL WORLD

"she had **no** idea how to exorcise the demons that haunted it"

NEGATIVE EPISTEMIC MODAL WORLD

"She had **never** really gotten to grips with the hospitality industry"

TEXT WORLD 4

T: Immediately after TW1
L: Same
E: Lacey, Walter (Daniel)
O: A fresh drink, waiter's shoes,

She (Lacey)
⬇
Looked
⬇
(her gaze) moved upwards
⬇
(her gaze) lingered
⬇
(her gaze) moved up to his face
⬇
Supposed

[box: neg eps (multiple)]
[box: d-s]
[box: eps]

NEGATIVE EPISTEMIC MODAL WORLD

"she **hadn't** even realised"

NEGATIVE EPISTEMIC MODAL WORLD

"Not that Lacey had anything against younger men…"

EPISTEMIC MODAL WORLD (Memory)

"Her former friends had liked to whisper about it behind her back…"

EPISTEMIC MODAL WORLD

"She had recently introduced new regulations for uniforms, something she had thought might help the business"

DIRECT SPEECH (Multiple deictic switches during conversation)

"What's your name?"

TEXT WORLD 5

T: Immediately after direct speech
L: Hotel terrace
E: Lacey
O: Empty glass

Lacey ➡ Had lost count of how many drinks
⬇   she had
put her empty glass on the table ➡ with a sigh
⬇
pushed herself to her feet ➡ unsteadily
⬇
stepped off the terrace ➡ gingerly
⬇
and into the car park

[box: w-s]

TEXT WORLD 6

T: Immediately after TW5
L: Hotel car park
E: Lacey
O: hotel building, small road, hill, forest, the sun

(Lacey)
⬇
walking across the gravel
⬇
turned to look up at the building

[box: w-s]
[box: eps]
[box: bou (multiple)]

TEXT WORLD 7

T: Simultaneous
L: The other side of the hotel
O: lake, hotel rooms, water, rowing boats (hidden), storage?

EPISTEMIC MODAL WORLD (Memory)

"as a child and as an adult, Lacey had explored the grounds of the hotel many times"

BOULOMAIC MODAL WORLD

"she often wished she could keep walking"

BOULOMAIC MODAL WORLD

"to try and see it objectively without emotion"

TEXT WORLD 8

T: Lacey's childhood
L: The hotel
O: Lacey, the old concierge Josafet, Lacey's grandfather
O: bricks, mortar, glass, mundane things?

Lacey   Josafet   Lacey's grandfather
⬇   ⬇   ⬇
under Josafet's eyes ➡ watchful   childminding   busy
⬇   ⬇
gazing up   moving through the building ➡ party host
⬇   ⬇
wondering at the nature of hotels   word here, touch there

[box: neg eps]
[box: eps (multiple)]

NEGATIVE EPISTEMIC MODAL WORLD

"she couldn't count the number of times she had stood where she was now"

EPISTEMIC MODAL WORLD (Memory of grandfather)

"Children were to be seen and not heard, though in her grandfather's case it was preferably not seen either"

EPISTEMIC MODAL WORLD (Thoughts on the hotel building for paragraph)

"These days it was all different. Lacey knew…"

"Lacey wondered…"

TEXT WORLD 9

T: Immediately after conversation with Jozafat (Shortly after TW8)

L: Outside her room (the Earl's Suite), Old Sutherland Hotel

E: Lacey, her grandfather

O: door, golden plaque, keys, keyhole

she (Lacey)

↓

made it upstairs ➡ without falling

↓

lurched down a corridor

↓

came to a halt

↓

leant against the door ➡ taking a moment

↓

felt a shudder

↓

fumbled with her keys ➡ missing the keyhole

↓

dropping them

↓

opening the door ➡ finally

her grandfather

voice rumbled (spoke)

starting early

w-s

d-s

eps
(multiple)

TEXT WORLD 10

T: Immediately after TW9

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, her grandfather

O: another door, a large oak desk, curtains, cloths, dark brown leather sofa, two arm chairs, granite fireplace, large selection of whiskies, snarling heads of animals, small gold plaques, books, large bookcases, enormous painting

w-s   eps

EPISTEMIC MODAL WORLD

(Painting – what Lacey sees/thinks)

T: Unknown (In the past)

L: Next to the lake outside the Old Sutherland Hotel

E: Lacey's grandfather

O: lake, hotel, shotgun

"It showed her grandfather standing next to the lake, the hotel he built behind him, dressed less like the clan chieftain the suite would have you believe he was and more like some colonial hunter, all in tweed with a shotgun broken open in the crook of his arm."

TEXT WORLD 11

T: Unspecified repeated occasions

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, visitors/guests

O: the painting

most visitors

↓

complimented Lacey on the painting

some older guests

↓

commented he seemed colder

Lacey

↓

knew the painting to be quite accurate

eps

DIRECT SPEECH

"Is that you, lassie?"

EPISTEMIC MODAL WORLD

(Generalisation in Lacey's mind)

"He always started early when she had drunk too much, always seemed to know exactly where to find her. There was no avoiding him now."

EPISTEMIC MODAL WORLD

(Lacey's memory/imagination)

"Whenever she heard his voice it transported her back to being a little girl again, summoned like a disgraced schoolgirl standing in front of the headmaster's door."

EPISTEMIC MODAL WORLD

(Hypothetical)

"...as if she had painted it herself?"

Figure 1: Text World Theory analysis of chapter 1 before editing

The figure has been colour-coded for ease of reference, with cyan boxes representing text worlds, blue boxes representing epistemic modal worlds, green boxes representing negative epistemic modal worlds, red boxes representing boulomaic modal worlds, purple boxes representing deontic modal worlds, grey boxes representing negative deontic modal worlds (not present in this analysis), and yellow boxes indicating direct speech. World building elements are listed by type (Time, Location, Enactors, Objects) and function-advancing propositions (Gavins 2007) are indicated by the small arrows inside the text world boxes. Movement between text worlds and modal worlds, or from one text world to another, are indicated by the arrows between boxes.

The most surprising element of the analysis was the extent of epistemic, particularly negative epistemic modal worlds I had used in my writing. This was not something I was conscious of during the writing process. This was of particular interest because of the idea in cognitive linguistics that epistemic modal worlds, whether expressed through positive or negative language, can be considered as having negative shading, while deontic and boulomaic modal worlds have

positive shading (Simpson 1993), as I felt this may have an influence on the reader's conceptual distance from the text and impact on their ability to project onto the character, affecting the emotional experience (Gavins 2007; Lahey 2005; Stockwell 2009). I also made note of the lack of consistency in the number of world building elements between different text worlds, for example between Text World 1 and Text World 10. While it would be natural to spend longer in some text worlds than others, and therefore have more description, the sparseness of world building elements in some text worlds could potentially have an impact on the reader's emotional experience of the setting (immersion).

While there are many elements of Text World Theory that could have been included (with it being an overarching approach to discourse analysis, there are numerous approaches related to experiential knowledge, cultural background, gender, etc. possible), for the purposes of the first round of data collection, only two elements were focused on to ensure it would be clear which element of the theory was influencing the responses; world building elements were only altered in reference to setting (immersion) and modal worlds in relation to character (empathy).

4.2.3 Editing of Creative Writing

Based on the above Text World Theory analysis, I returned to edit chapter 1 and changed numerous epistemic modal worlds to boulomaic modal worlds to see whether this would increase the reader's emotional experience (empathy) with the characters, particularly the main character, Lacey. For example, in one instance the text was changed from "She couldn't get her head around it" to "She wished she could understand it". While this is a small change that in no way influences the plot, from a cognitive poetics perspective it causes the creation of a boulomaic modal world instead of a negative epistemic modal world. While one change of this sort throughout a whole text may not influence the reader, my aim was to determine if consistent changes would, although it should be noted that I did not change every epistemic modal world to boulomaic as this would create unrealistic characters who only expressed themselves in one way. I then went through the text worlds to add more world building elements to those text worlds that had seemed lacking to determine if there would be a different reaction in the readers' emotional

experience of the setting (immersion). At this time in the research, I was still interested in determining whether it was possible to use my analysis to influence literary resonance, so as part of the editing of world building elements, I included attractors regarding some specific objects. However, this would not have had an influence on the responses regarding emotional experience as they only foregrounded objects rather than characters. After the edits, I then created a new Text World Theory analysis to reflect the changes, a visual representation of which is below, with the full-size version in Appendix 2:

TEXT WORLD 1 (Enactor-Accessible)

T: Summer/Autumn, Modern Day (references to internet)

L: Outside, Hotel Terrace (Old Sutherland Hotel), one hour from Edinburgh, near Loch Lomond and Doune Castle

E: Lacey

O: Hills, leaves, terrace, Swedish redwood tables, Glass of gin and tonic, table

gentle forerunner ➡ cooler weather

blew down from the hills

⬇

rustled the leaves

⬇

roused Lacey

Lacey ➡ alone

⬇

dreaming

⬇

rubbed her forehead ➡ damp

⬇

wiped away a rivulet of spittle

⬇

looked up ➡ mildly impressed

⬇

thought ➡ flitted across her mind

eps

w-s

deo

w-s

bou (multiple)

EPISTEMIC MODAL WORLD (memory)

T: Earlier that day (before Lacey fell asleep)

L: Same location (hotel terrace)

E: Lacey

O: Empty glass

"The only thing that had changed since she had fallen asleep was the fresh gin and tonic in front of her"

Opening Scene

EPISTEMIC MODAL WORLD

"it seemed to Lacey"

"the growing thought in her mind that the hotel must have been cursed at some point"

TEXT WORLD 2 (Deictic Switch)

T: Summer

L: Scotland

eps

Usual yearly disappointment ➡ blue skies, soaring temperatures

Visiting tourists ➡ delighted   locals ➡ surprised, sunburned

Record sunshine

⬇

Came with news reports ➡ record tourism

DEONTIC MODAL WORLD

"she **should** find out who it was and praise them"

BOULOMAIC MODAL WORLD

"she **preferred** to stay where she was and have her drink"

TEXT WORLD 3 (Temporal Switch)

T: When Lacey inherited the hotel

L: The hotel   E: Lacey, caring staff, James Sutherland, guests

O: Rooms (careful design and decoration)

Lacey

⬇

Inherited the hotel from her grandfather ➡ James Sutherland, the man

⬇   who built the hotel

Walked into a successful business ➡ year-round bookings

⬇

Did nothing ➡ makes life easier

⬇

Walked out

⬇

Headed for the continent

w-s
TW4

BOULOMAIC MODAL WORLD

"Lacey didn't **want** to smear her life…"

neg eps

BOULOMAIC MODAL WORLD

"She **wished** she could understand it"

NEGATIVE EPISTEMIC MODAL WORLD

"some of her younger staff members were **never** off their phones"

BOULOMAIC MODAL WORLD

"she **wished** she knew how to exorcise the demons that haunted it"

BOULOMAIC MODAL WORLD

"She **regretted** not getting to grips with the hospitality industry earlier"

TEXT WORLD 4

T: Immediately after TW1

L: Same

E: Lacey, Waiter (Daniel)

O: A fresh drink, ice cubes, glass, waiter's shoes, trousers, black waistcoat, hair

She (Lacey)
↓
Looked
↓
(her gaze) moved upwards
↓
(her gaze) lingered
↓
(her gaze) moved up to his face
↓
Supposed   [d-s]   [bou]

DIRECT SPEECH (Multiple deictic switches during conversation)

"What's your name?"

BOULOMAIC MODAL WORLD

"She wished the glasses were larger"

BOULOMAIC MODAL WORLD

"It would have been good if he had been just a little older"   [eps]

EPISTEMIC MODAL WORLD

(Memory)

"Her former friends had liked to whisper about it behind her back…"

BOULOMAIC MODAL WORLD

"She had recently introduced new regulations for uniforms, something she had hoped might help the business"

TEXT WORLD 5

T: Immediately after direct speech

L: Hotel terrace

E: Lacey

O: Empty glass

Lacey → Had lost count of how many drinks
          she had
↓
put her empty glass on the table → with a sigh
↓
pushed herself to her feet → unsteadily
↓
stepped off the terrace → gingerly
↓
and into the car park

TEXT WORLD 6

T: Immediately after TW5

L: Hotel car park

E: Lacey

O: hotel building, small road, hill, forest, the sun, the gravel, Gothic towers and peaks, brilliant blue sky, neglected repairs, battered façade, crumbling stonework

(Lacey)
↓
walking
↓
turned to look up at the building   [w-s]

[w-s]   [eps]

TEXT WORLD 7

T: Simultaneous

L: The other side of the hotel

O: lake, hotel rooms, water, rowing boats (hidden), storage?

EPISTEMIC MODAL WORLD

(Memory)

"as a child and as an adult, Lacey had explored the grounds of the hotel many times"

BOULOMAIC MODAL WORLD

"she often wished she could keep walking"

BOULOMAIC MODAL WORLD

"to try and see it objectively without emotion"

BOULOMAIC MODAL WORLD

"she wished she knew how many times she had stood where she was now"   [bou] (multiple)

BOULOMAIC MODAL WORLD

(Fantasy)

"Lacey liked to imagine what the hotel would be like in a different country…"

TEXT WORLD 8

T: Lacey's childhood

L: The hotel (her imaginary castle)

E: Lacey, the old concierge Jozafat, Lacey's grandfather, guests (knights and princesses), staff (servants and squires), monsters, faeries

O: bricks, mortar, glass, mundane things

Lacey   Jozafat   Lacey's grandfather
↓   ↓   ↓
under Jozafat's eyes → watchful   childminding   busy
↓   ↓
gazing up   moving through the building → party host
↓
wondering at the nature of hotels   word here, touch there   [eps] (multiple)

EPISTEMIC MODAL WORLD

(Memory of grandfather)

"Children were to be seen and not heard, though in her grandfather's case it was preferably not seen either"

EPISTEMIC MODAL WORLD

(Thoughts on the hotel building for paragraph)

"These days it was all different. Lacey knew…"

TEXT WORLD 9

T: Immediately after conversation with Jozafat (Shortly after TW8)

L: Outside her room (the Earl's Suite), Old Sutherland Hotel

E: Lacey, her grandfather   [w-s]

O: door, golden plaque, carpet (threadbare, faded), windowsills (flaking paint), paintings (faded), keys, keyhole

she (Lacey)   her grandfather
↓   ↓
made it upstairs → without falling   voice rumbled (spoke)
↓   ↓
lurched down a corridor   starting early
↓
came to a halt
↓
leant against the door → taking a moment
↓
looked down
↓
felt a shudder
↓
fumbled with her keys → missing the keyhole
↓
dropping them
↓
opening the door → finally   [d-s]   [eps] (multiple)

DIRECT SPEECH

"Is that you, lassie?"

EPISTEMIC MODAL WORLD

(Generalisation in Lacey's mind)

"He always started early when she had drunk too much, always seemed to know exactly where to find her. There was no avoiding him now."

TEXT WORLD 10

T: Immediately after TW9

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, her grandfather

O: another door, a large oak desk, curtains, cloths, dark brown leather sofa, two arm chairs, granite fireplace, large selection of whiskies, snarling heads of animals, small gold plaques, books, large bookcases, enormous painting, ebony frame   [w-s]   [eps]

EPISTEMIC MODAL WORLD

(Painting – what Lacey sees/thinks)

T: Unknown (In the past)

L: Next to the lake outside the Old Sutherland Hotel

E: Lacey's grandfather

O: lake, hotel, shotgun, hills, wild animals, sun, cloudless sky

her grandfather → "his face mature but not aged, his moustache and hair jet black", "approved by God"

TEXT WORLD 11

T: Unspecified repeated occasions

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, visitors/guests

O: the painting

most visitors   some older guests   Lacey
↓   ↓   ↓
complimented Lacey on the painting   commented he seemed colder   knew the painting to be quite accurate
                           [eps]   [bou]

EPISTEMIC MODAL WORLD

(Lacey's memory/imagination)

"Whenever she heard his voice it transported her back to being a little girl again, summoned like a disgraced schoolgirl standing in front of the headmaster's door."

EPISTEMIC MODAL WORLD

(Hypothetical)

"…as if she had painted it herself"

BOULOMAIC MODAL WORLD

"she wished they would spend less time complimenting a remnant of her grandfather and more time complimenting her"

Figure 2: Text World Theory analysis of chapter 1 after editing

As is evident from the colour-coding, the greatest number of changes made in modal worlds were from negative epistemic modal worlds (green) to boulomaic modal worlds (red). In addition, it is possible to see the increase in world building elements. All of the edits made can be seen in the "tracked changes" document in Appendix 3.

At this stage I had two versions of the same piece of writing: the unedited and edited versions. These would form the basis for my reader response pilot.

4.2.4 Reader Response Research Tool

Following ethics approval (ethics application can be found in Appendix 4), the ten volunteer participants were divided into two groups, with five receiving a copy of the unedited chapter of creative writing, and five receiving an edited version. Participants were unaware of which version they received. They also received a research information sheet and questionnaire (the full version of both can also be found in Appendix 4). The questionnaire included two parts, the first of which was on emotional experience and was to be filled in either during the reading process or immediately after. The second section was on literary resonance, which was to be completed at least two weeks later. All communication was via email. The questions asked in the questionnaire were as follows:

Emotional Engagement:

Q1. Did you experience any emotional reaction to the text in general? (i.e. levels of enjoyment, sympathy, annoyance, etc.)

Q2. How did you feel about the characters, in general? (i.e. likability, trustworthiness, believability, etc.)

Q3. How did you feel about the character of Lacey in particular? (i.e. likability, trustworthiness, believability, etc.)

Q4. How did you feel about the setting (location, background, etc.) of the story in general? (i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)

Q5. How did you feel about the Old Sutherland Hotel in particular? (i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)

Q6. Was there anything that made you feel less connected to the text? (i.e. anything that caused you to feel alienated or distant from the characters or location)

Q7. Do you have any other comments regarding your emotional experience of the text?

Literary Resonance:

Q8. In general, what do you remember about the text? (i.e. moments in the story, descriptions, interactions, themes, etc.)

Q9. Are there any specific details about the characters that you remember?

Q10. Are there any specific details about the location that you remember?

Q11. When remembering the text, are there any emotions you associate with it?

Q12. Do you have any other comments regarding your memory of the text?

All ten participants completed section one, though the level of detail varied considerably. Section two proved more troublesome as several participants either forgot about it or became too busy, causing the whole reader response process to take at least one month longer than expected. Several participants elected to not complete the second section at all, which would have been disappointing if not for the decision that there was not the scope to properly research literary resonance as well as emotional experience, and the responses from section one were already proving more interesting.

After receiving the responses from the participants, the next step was to analyse them.

4.3 Reader Response Analysis and Findings

When deciding on the most suitable form of qualitative analysis for this study, I consulted with my supervisors, current research, and researchers in both the School of English and School of Education. I came to the understanding that it was important my analysis was properly grounded (Merriam & Tisdell 2016) so I decided to conduct a thematic analysis based on constant comparative methods. My first attempt at analysis revealed little as I tried to compare the

frequency of positive or negative emotional reactions to the text, but once I started doing a more in-depth analysis of the exact language used by participants to describe their experience of the text, some interesting patterns started to emerge. The full analysis of the responses can be found in Appendix 5, including colour-coded highlighting to indicate whether the participant referred to a positive or negative emotional experience, or an absence of one. The results are included below for ease of reference:

Emotional Experience (==Positive== & ==Negative==)

(1) alienating – E4

(2) anger – E4, U5

(6) annoyance/grating/bothersome/frustration – E3, E4, E5, U1, U2, U5

(1) arrogant – E5

(6) believable/real/relatable/understanding (of a character)/able to have empathy – E1, E3, E4, U1, U2, U5

(2) caring, kind – E3, E5

(1) charm – E3,

(1) decadent – E2,

(1) desperation – E1

(5) dislike/harsh/not likeable/not nice – E2, E3, E4, E5, U1

(2) domineering – E2, U5

(2) foreboding/pensiveness – U1, U3

(3) glorious/spectacular/majestic (impressed) – E1, E2, U2

(1) happy – E5

(1) heartening – E5

(7) imaginable/could imagine/easy to picture – E1, E2, E3, E4, E5, U1, U2

(4) interesting/engaging/enjoy – E3, U2, U4, U5

(1) intimidating – E2

(7) intrigued/curious/want to know more – E2, E3, E4, U2, U3, U4, U5

(2) irresponsible/poor attitude – E3, E5,

(2) isolation/loneliness – U1, U5

(8) like/likeable – E2, E3, E4, U1, U2, U3, U4, U5

(2) lazy/apathy – E3, U1

(3) lost something/sacrifice (feeling) – E1, U4, U5

(3) loyal/trustworthy – E2, E3, E5

(3) mysteriousness – E3, U3, U5

(2) neglected/not looked after – E2, U5

(3) nostalgia – E4, U3, U5

(1) over the hill – E2

(2) peaceful – E3, E5

(1) regret – U1

(6) sadness/despondent/gloomy/dismay – E1, U1, U2, U3, U4, U5

(3) selfish/spoiled – E3, E5, U2

(4) suspicious/not trustworthy – E3, U2, U3, U5

(7) sympathetic/pity – E2, E3, E4, E5, U2, U4, U5

(2) vivid/vibrant (impressed?) – E1, E2

(1) vulnerable – E2

(1) works hard/hard-working – E3

Disconnects:

Daniel – E2

General – U2, U4

Genre – E1, U3

Jozafat – U2

Lacey – E1, U,

Location – E5, U2, U4

The codes refer to the participants who mention the highlighted words, with codes U1 to U5 referring to the five participants who had an unedited version of the text, and codes E1 to E5 referring to the five participants who had an edited version of the text. The words highlighted in green are what I have interpreted as references to positive emotional experience while the words in yellow are references to negative emotional experience. Despite the differentiation, it must be remembered that in the context of this research, any emotional experience can be considered desirable for a writer as they are all forms of projection, the cognitive poetic equivalent of empathy or immersion, although there may be situations where a writer would prefer the reader to respond with one type of emotion over another. The disconnects highlighted in red refer to any situation where a participant referred to being unable to feel or imagine something, which in the context of this research would be an undesirable response for a writer of fiction.

4.4 Discussion of Reader Response Results

The original purpose of the reader response pilot was to serve as a form of "proof of concept", to determine whether this methodology of research was worth pursuing. As this type of research had not been conducted before, I was concerned that the results may reveal nothing at all, and a new method of research would need to be planned. However, not only did the results justify continuing the research into this area, they also proved to be interesting enough to include as the first round of data collection in this thesis.

Between the edited versions and the unedited versions, there were a number of areas of emotional experience in which the responses seemed balanced, such as specific descriptions of empathy, enjoyment, believability, and "wanting to know more". This could mean that the Text World Theory edits had no influence on these particular emotional areas, providing a possible interesting point of comparison if a different aspect of Text World Theory is used in similar future research. However, in the context of this thesis, it is in the differences between the responses to the two versions in which the more interesting discussion emerges. More respondents to the edited version than the unedited version expressed sympathy towards a character, and they did so more frequently, which indicates projection related to emotional experience of a character (Gavins 2007; Stockwell 2009a; Whiteley 2011). It is curious that there are balanced descriptions of empathy between the two versions but considerably more descriptions of sympathy from respondents of the edited version. Text World Theory can relate the ideas of sympathy and empathy to deictic distance: sympathy has more deictic distance between the reader and the text than empathy. Sympathy involves "a reader in the discourse world observing a character in a text world and their world-switches" (Stockwell 2009a: 93). It is a "unidirectional" process in which the reader projects from the discourse world into the text world and, following the definition of sympathy provided by Keen (2009), feels a supportive feeling for the character. Empathy, on the other hand, requires "bidirectional trans-world mapping" (Stockwell 2009a: 93), a greater cognitive investment than sympathy. In order to follow Keen's (2009) definition of empathy, which requires the discourse world reader and the text world character to share the same feeling, the reader must project from the discourse world into the text world of the character to first observe the character's feelings, and then cognitively map the character's feelings from the text world back onto themselves in the discourse world. This bidirectional process (from discourse world to text world, then from text world to discourse world) usually correlates with less deictic distance; it is difficult to feel empathy for a character that you feel particularly distant from, which is why it was somewhat perplexing to have respondents express different levels of sympathy but equal levels of empathy. It is possible that participants confused the term "empathy" with "sympathy", or they may have used the term "empathy" differently than this thesis does; clear definitions of these terms were not provided to participants to try and ensure they did not feel pushed into using any particular language. Some

researchers have divided ideas of empathy or identification into two types: situational, based on similarities between memories of experiences, and categorical, based on similarities between identity (Hogan 2003; Keen 2007; Gibbons & Whiteley 2018). It is also possible that by placing the character in a relatively common situation, namely feeling overwhelmed by work and financial worries, participants found it easy to feel empathy with the character as situational empathy requires less self-extension as projection and more recognition of similar experiences in the past or present (Keen 2007). In future research, this could be an area to focus on, particularly in trying to determine the difference between descriptions of empathy and sympathy in reader response, and different types of empathy.

All five of the respondents to the edited version of the text explicitly described finding some aspect of the creative writing "easy to picture" or "imaginable", while only two of the respondents of the unedited version stated the same. It is very interesting that there was such a stark difference between the two versions, as the descriptions of "imaginability" were almost all related to the setting, making this the clearest description of increased emotional experience in relation to location immersion in the edited version. Being able to more easily picture oneself in another place could be related to deictic projection (Stockwell 2002), one particular aspect of projection that stems from Deictic Shift Theory, in which the deictic centre of the text is made "autonomous" (Scott 2017), contributing to the readers' ability to conceptualise the world the story is set in. Considering the central role that deixis plays in Text World Theory (Werth 1999), using a Text World Theory analysis to ensure consistency of world building elements between text worlds possibly had a strong impact on the reader's emotional experience of the setting of the text. In future research, it is worth paying close attention to the consistency of world building elements in the edited version to see if it is this characteristic in particular that influences the reader's emotional experience of the setting, as in some of the unedited version responses where the participant referred to wanting more detail in certain scenes.

There were also two differences that could be very interesting to research further, though it is difficult to know at this moment what future research might reveal. Of particular surprise was the fact that all five of the respondents to the unedited version of the text described "sadness" in

some way, while only one of the respondents to the edited version did. It is possible that this is in some way connected to the conversion of negative epistemic modal worlds to boulomaic modal world, and their connotations of negative or positive shading (Simpson 1993). This could be an interesting area of focus for future research to determine whether negative epistemic modal worlds can effectively represent a happy character, and vice-versa for boulomaic modal worlds. Another surprising response was that there were more descriptions of "disliking" a character from respondents of the edited version, with four of them explicitly stating something related to disliking or not liking a character, while only one of the respondents from the unedited version did so. This was particularly unexpected in consideration that more respondents of the unedited version explicitly describing "liking" a character. It is possible there could be a connection to the descriptions of more respondents of the edited version describing feeling sympathetic towards a character, as it is arguably easier to feel sympathy for a character you dislike than empathy. Further research would hopefully reveal more on this.

Finally, the results from the descriptions of feeling disconnected from the text, or from feeling a lack of emotional experience in some way, appeared more in responses from participants who read the unedited version of the text than the edited. This is what I expected (and hoped) would happen, as it indicates the application of edits based on the Text World Theory analysis did help improve the reader's emotional experience of the text. Due to creative writing and the reading of fiction being such a subjective process, it is impossible to create a "paint-by-numbers" formula that creative writers could follow that would ensure a strong emotional experience for every possible reader. However, the results of this round of data collection indicate that it is possible to increase the emotional experience through specific edits related to Text World Theory concepts of projection.

4.5 Review

This chapter has provided an explanation of the process, methodology, analysis, and results of the first round of data collection. Originally planned as a pilot study to determine the viability of this research method into emotional experience and literary resonance, it was soon established

that it could successfully investigate the extent to which the application of Text World Theory during the creative writing process had an influence on the emotional experience of the reader, while it was determined that there was not the scope nor the viability to continue research into literary resonance.

The results of the first round of data collection have shown that there is a difference in responses between the edited and unedited versions of the creative writing, some of them surprising while others were expected. Increased references to feeling sympathy and finding the story easy to imagine were the most prominent of expected results, while a balance in references to empathy, increased references to sadness in the unedited version, and increased references to feeling dislike for a character in the edited version were the most surprising results. In addition, there were more references to feeling disconnected from the text in some way in the unedited version, indicating that the Text World Theory edits have improved the emotional experience. This is accomplished through projection, otherwise known as empathy and immersion.

The process of creative writing, and the reading of it, is always going to be subjective, and I do not believe this research could reduce any aspect of it to a formulaic exercise that would guarantee success. In addition, there is still much to be revealed through future targeted research into each of these individual findings. Nonetheless, the results of the first reader response session indicate that there is strong potential here for Text World Theory to have a useful application in the creative writing process to improve emotional experience through increased projection. The results of the data collection process also demonstrate that the Text World Theory framework was successfully introduced as part of the creative process, highlighting the potential for Text World Theory as a tool for creativity.

The next chapter of this thesis will continue the account of the research conducted through a description of the second round of data collection.

Chapter 5: Data Collection 2

5.1 Preview

Following on from the first round of data collection, as described in chapter 4, it was determined that the findings were promising enough to continue with the research using similar methods. Therefore, the second round of data collection followed the same format as the first, in which I used an "experimental study" in order to "seek to isolate specific types of interpretation, or interpretational activity" (Swann & Allington 2009: 248). This was conducted through the use of an open-ended questionnaire, a suitable method to collect minimally controlled verbal data (Steen 1991) which would be relevant to emotional experience without being directly influenced, as would be the case with close-ended questions. The use of questionnaires also reduced the possibility of biased answers that may have occurred in a face-to-face interaction as the participants were known to me and aware that the piece of creative writing was written by me.

In this chapter, I shall present each of the steps undertaken in the second round of data collection, highlighting any differences between the first and second. In section 5.2, I will first discuss the process of preparation for the second reader response session, before introducing in section 5.2.1 how Text World Theory would be applied this time. Section 5.2.2 discusses the Text World Theory analysis of chapter 2 of the creative text before any Text World Theory edits were made. Section 5.2.3 presents how the creative text was edited to create two new versions that would be used for the reader response section, then section 5.2.4 explains the research tools used. Section 5.3 provides the analysis of the data before a discussion of the results of the analysis of the reader response session in section 5.4.

5.2 Methodology

As this was the second time I was undertaking the process of data collection, some elements were easier than in the previous year. It was decided that it was not only acceptable but more useful to use the same participants from the previous round of data collection rather than look for

new participants. This was because they were already familiar with the plot of the text and the writing style, so any differences in their responses in the two reader response sessions were more likely to be due to the differences in the application of Text World Theory than due to style or genre. Due to this round of data collection taking place some time after the first, it was decided that the study could continue with a smaller number of participants if necessary. I was grateful that all ten of the previous participants agreed to also participate in the second round of data collection. This meant that there was continuation of a suitable mixture of males and females, and a mixture of nationalities, to maintain consistency with Text World Theory's principle of being suitable method of analysis for any text in any social context.

It is worth repeating the point that in this thesis, reader response is merely the tool chosen to explore whether the Text World Theory analysis of the creative writing, and the edits made in response to that, result in differences in reader emotional experience. It is possible that other methods of data collection would be equally suitable, but this method proved acceptable in the first round of data collection and, therefore, I decided to continue to use it for the second round of data collection. This thesis does not offer any new insights into the reader response method, beyond it being a suitable method for the research undertaken.

5.2.1 Text World Theory Application

I first chose Text World Theory as the underpinning framework of analysis due to it being suitable for the analysis of emotional experience in a literary text. Whether it is a spoken discourse or a written text, and whether that text is fictional or not, the two discourse world participants are willingly attempting to communicate through making mental representations of the narrative in order to comprehend the meaning (Werth 1999; Gavins 2007; Stockwell 2009a). This is also true for the emotional experience that can be found in these discourses, through the Text World Theory concept of "projection" (Gavins 2007; Stockwell 2009a; Whiteley 2011), which can be used to explain the ideas of empathy and immersion even when the reader knows the text is fictional.

In the first round of data collection, the edits made focused on whether the modal text worlds were epistemic, boulomaic, or deontic and whether that affected empathy, and the number of world building elements and how that affected immersion. For the second round of data collection, it was determined that it would be better to focus on only one type of change, so I decided to focus on character empathy, particularly as my creative writing was character driven. As it had already been determined that there was no scope to research literary resonance as originally planned, the section of the questionnaire related to memory was dropped for the second round of data collection.

It was determined that the second round of data collection required a different type of edits to be made to the text in order to explore whether Text World Theory, as a whole, had the potential to be useful for creative writers, rather than just repeating the methodology of the first round of data collection. The difference between the two reader response versions in the second round of data collection was whether the emotions that the main character in the chapter, Daniel, was feeling were explicitly described or not. This idea came first came from my Master's dissertation based on research into projection that suggested a lack of expressed emotion could allow for readers to impose their own emotional reaction to the situation on the character. One of the fundamental aspects of projection is the "ability to adopt the spatio-temporal coordinates of another entity" (Whiteley 2010: 110). In other words, I believe that if a character expresses an emotion strongly and the reader does not agree with the emotion displayed in that situation, they will feel an emotional disconnect with the text. On the other hand, if a character acts out their emotions without the emotions being specifically referred to, the reader can project their own emotional interpretation onto the actions. For example, a character may suddenly stand up out of fear, anger, or a desire to help; if the author does not state which emotion it is, the reader can apply the interpretation that they would feel themselves, helping the reader to identify with the enactor of the narrator in that moment, which is key in building emotional implication (Stockwell 2009a). A non-cognitive poetics way of thinking of this would be the idea commonly referred to in creative writing as "show, don't tell", otherwise known as mimesis (Scott 2014). Similar to the first round of data collection, I first wrote a piece of creative writing (the second chapter of the novel) that received multiple rounds of feedback from my creative writing supervisor and was edited

accordingly, to ensure the writing was of a suitable quality, before any changes were made according to the Text World Theory analysis.

5.2.2 Analysis of Creative Writing

The second chapter of the creative writing text was chosen for two main reasons. The first is that, similar to the previous chapter, using one of the earlier pieces of writing meant it had received a lot of time and attention and was relatively polished compared to other chapters written more recently. Secondly, as the same participants were being used in the second reader response session as the first, they would more easily be able to follow the progress of the story as they had already read chapter one.

Following the same procedure as in the first round of data collection, I went through the chapter and applied a systematic Text World Theory analysis to the four key scenes. The first scene (Text World 1) is the opening scene prior to Daniel being spoken to by Jim. The second scene (Text World 1 continued to Text World 3) is as Daniel moves from the bar to the restaurant and then the kitchen, prior to Neiva speaking to him. The third scene (Text World 3 continued to Text World 4) is as Daniel moves from the kitchen and back into the restaurant. The final scene (Text World 5 to Text World 6) is as Daniel moves across the lobby and into the staff area. A visual representation of the analysis is included below, with a full-size version in Appendix 6:

Chapter 2 Scene 1 (Bar before conversation with Jim)

TEXT WORLD 1 (Enactor-Accessible)

T: Unspecified (same time as Lacey is outside in Chapter 1)
L: In the hotel bar area, next to the hotel restaurant area
E: Daniel, Someone (Jim)
O: the bar, dividing wall, tablecloths, menus

Daniel
↓
leaned ➡ on the bar
↓
stared ➡ oblivious

Someone
↓
approaching ➡ from behind

d-s

DIRECT SPEECH (Multiple deictic switches during conversation)

'Oi, Danny! What the hell are you looking at?'

w-s

neg eps

NEGATIVE EPISTEMIC MODAL WORLD

"...today was **not** a busy day. There were **no** busy days anymore."

EPISTEMIC MODAL WORLD (hypothetical)

"He was at the end of the bar where the collected dirty glasses would be piled up on busy days"

EPISTEMIC MODAL WORLD (hypothetical)

"In the old days, apparently, guests could spend whole days moving from one area to the other and back again"

eps (multiple)

EPISTEMIC MODAL WORLD (imagination)

"Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up. What time do you get off?"

EPISTEMIC MODAL WORLD (opinion)

"to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy."

TEXT WORLD 2 (Deictic Switch)

T: Immediately after TW1
L: In the hotel restaurant
E: Daniel
O: plates/dishes/crockery, metal (cutlery)

Daniel
↓
started stacking up ➡ with a sigh
↓
picked up
↓
started shuffling ➡ back
↓
first started ➡ towards the kitchen
↓
before remembering (to use the dining room doors)

neg eps (multiple)

eps (multiple)

w-s

NEGATIVE EPISTEMIC MODAL WORLD

"There were **no** notes left for him, **no** confessions of love or illicit invites. There **wasn't** even a tip."

NEGATIVE EPISTEMIC MODAL WORLD

"Daniel **didn't**. The Old Sutherland was fairly out the way..."

Chapter 2, Scene 2 (Bar, restaurant, and kitchen between conversations with Jim and Neiva)

TEXT WORLD 1 (Continuation of TW1 after Direct Speech)

T: Immediately after direct speech
L: In the hotel bar
E: Daniel, the hotel
O: the bar, dividing wall, tablecloths, menus

Daniel
↓
looked ➡ back
↓
to discover ➡ to his dismay
↓
rubbed (his sore hip)
↓
walked ➡ through the archway

the hotel
↓
sneered ➡ at him

w-s

eps

neg eps

EPISTEMIC MODAL WORLD (opinion)

"He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic."

NEGATIVE EPISTEMIC MODAL WORLD

"It's **not** like he would have said anything to the girl anyway. He was **never** able to say anything."

EPISTEMIC MODAL WORLD (hypothetical)

"He wondered if the girl had even noticed him at all."

EPISTEMIC MODAL WORLD (memory)

"There were still a few rooms booked up for tonight, Jozafat had told him..."

EPISTEMIC MODAL WORLD (feeling)

"It just sometimes felt a bit like his life had been absorbed by the hotel."

EPISTEMIC MODAL WORLD (memory)

"Once before he forgot to use the correct one and the door swung open, smacking him in the face..."

EPISTEMIC MODAL WORLD (opinion)

"Daniel was pretty sure she didn't like him. Nobody did."

TEXT WORLD 3 (Deictic Switch)

T: Immediately after TW2
L: In the hotel kitchen
E: Daniel, Neiva, the hotel's various rooms, the kitchen
O: dishes, LED lights, metal surfaces, sink, fridges, freezers, clock,

he (Daniel) ➡ relieved and concerned
↓
brought (the dishes) ➡ in
↓
putting (the dishes) ➡ into (the empty sink)
↓
wondered ➡ where Evan was
↓
felt guilty ('brought a rush of guilt')

the hotel's various rooms
↓
try and pull ➡ (Daniel) down

the kitchen
↓
(liked to) plant thoughts ➡ in his (Daniel's) head

Neiva Valeri
↓
stepped ➡ into view

d-s

DIRECT SPEECH (Multiple deictic switches during conversation)

'Nothing to do?'

neg eps (multiple)

eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"**Without** the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue."

NEGATIVE EPISTEMIC MODAL WORLD

"She **didn't** even break stride when she saw he was there, as if he was barely worth noticing."

NEGATIVE EPISTEMIC MODAL WORLD

"...having been caught doing something wrong when he **hadn't** actually been doing anything, **never mind** being caught doing it."

EPISTEMIC MODAL WORLD (Daniel's thoughts on Evan)

"Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes..."

EPISTEMIC MODAL WORLD (memory)

"Daniel had once worked up the nerve to ask the head chef what he thought of him..."

EPISTEMIC MODAL WORLD (memory)

"Super bright LED lights had been installed recently to replace the old flickering tubes..."

EPISTEMIC MODAL WORLD (hypothetical)

"Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before."

DIRECT SPEECH (Multiple deictic switches during conversation)

'Thanks,' Daniel said as...

w-s

TEXT WORLD 3 (Continuation of TW3 after Direct Speech)

T: Immediately after direct speech
L: In the hotel kitchen
E: Daniel, Neiva, the shadows
O:

Neiva
↓
walked out ➡ into the restaurant area

the shadows
↓
appeared ➡ in the corner of his (Daniel's) eye
↓
always there
↓
calling
↓
getting closer
↓
whispered ➡ to Daniel

Daniel
↓
didn't like
↓
thought
↓
could feel ➡ them (the shadows) almost touching him
↓
walked out ➡ quickly ➡ back into the restaurant

neg eps (multiple)

eps (multiple)

w-s

NEGATIVE EPISTEMIC MODAL WORLD

"She **hadn't** so much as looked right at him the whole time she was in the kitchen."

NEGATIVE EPISTEMIC MODAL WORLD

"That **wasn't** enough to be well-liked, apparently. It **wasn't** even enough to get someone...anyone...to be his friend."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already."

EPISTEMIC MODAL WORLD (memory)

"Daniel's father, in one of the very few times he had really had a conversation with his son..."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least."

TEXT WORLD 4 (Deictic Switch)

T: Immediately after TW3
L: In the hotel restaurant
E: Daniel
O: empty chairs, tables, cutlery, drawer, knives, forks, spoons, tablecloth, door (to the veranda)

He (Daniel)
↓
didn't like (the kitchen) ➡ out into the restaurant area
↓
started carrying over
↓
checked (each one)
↓
(his eyes) moving ➡ up and down
↓
smoothed out (the tablecloth)
↓
checking once more (for any hidden notes)
↓
turned back
↓
noticed

eps (multiple)

neg eps (multiple)

deo (multiple)

d-s (multiple)

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"...it felt too lonely, like he was haunting the place."

EPISTEMIC MODAL WORLD (memory)

"The hotel seemed different than when he had first started working there. He had been so excited..."

EPISTEMIC MODAL WORLD (Daniel's thoughts during panic attack)

"Shit. After she had praised him earlier today now he had gone and ruined everything and it was suddenly oh so terrible..."

NEGATIVE EPISTEMIC MODAL WORLD

"...the restaurant area **wasn't** much better when it was like this."

NEGATIVE EPISTEMIC MODAL WORLD

"It **never** worked out that way though. For others, maybe. **Not** for him."

DEONTIC MODAL WORLD

"He had been supposed to check on Ms Sutherland."

DEONTIC MODAL WORLD

"Daniel still **had** to set the table that had been used by the girl and her family..."

DIRECT SPEECH (Multiple deictic switches during conversation)

'Daniel?'

DIRECT SPEECH (No deictic switch)

'Shit.'

Figure 3: Text World Theory analysis of chapter 2 before editing

The figure has been colour-coded in the same way as chapter 4 for consistency, with cyan boxes representing the different text worlds, green representing negative epistemic modal worlds, blue representing epistemic modal worlds, purple representing deontic modal worlds, grey representing negative deontic modal worlds, red representing boulomaic modal worlds (not present in this analysis), and yellow representing direct speech.. World building elements and function-advancing propositions (Gavins 2007) are included, as is movement from one text or modal world to another through the arrows between the boxes.

Unlike the chapter one analysis, there was nothing of surprise in this analysis, but I found myself presented with a different problem. My intent was to create a version of the text in which Daniel explicitly expressed his emotions, and a version in which he did not. However, in my original

text, he sometimes explicitly expressed his feelings but at other times did not. This was not clear enough for the purposes of my experiment, so I was required to make two further versions of the text, one in which Daniel explicitly expressed his emotions at every opportunity (the "emotion-foregrounded version"), and one in which he never did (the "emotion-implied version").

5.2.3 Editing of Creative Writing

Using the above Text World Theory analysis, I went back to chapter 2 and edited suitable expressions and descriptions of Daniel to either make them explicitly show his emotions in that moment, or to completely remove them. For example, in Text World 3 when Daniel walks into the kitchen, I added a sentence to explicitly state that he was feeling miserable in the emotion-foregrounded version of the text, while in the emotion-implied version of the text I removed the references to him feeling relieved and concerned. The purpose behind this was to have a version of the text in which Daniel's emotions were consistently explained to the reader, and a version in which they were never described, leaving the reader to guess Daniel's emotions based on his actions. These changes were subtle and did not impact on the text worlds or types of modal worlds, as I did not want to risk any other possible changes having an impact on the participants' emotional experience, and mostly were changes in the function-advancing propositions. Following making these changes, I created two new Text World Theory analysis figures for ease of reference, one for the emotion-foregrounded version of the text, and one for the emotion-implied version, both of which can be found below, and in full-size in Appendix 7:

Emotion-foregrounded Version

Chapter 2 Scene 1 (Bar before conversation with Jim)

TEXT WORLD 1 (Enactor-Accessible)

T: Unspecified (same time as Lacey is outside in Chapter 1)
L: In the hotel bar area, next to the hotel restaurant area
E: Daniel, Someone (Jim)
O: the bar, dividing wall, tablecloths, menus

Daniel
leaned → on the bar
stared → oblivious
smiled → (with) happiness

Someone
approaching → from behind

d-s

DIRECT SPEECH (Multiple deictic switches during conversation)

'Oi, Danny! What the hell are you looking at?'
'N, nothing, Chef,' Daniel stammered, the happiness fleeing before a tidal wave of fear.

w-s

EPISTEMIC MODAL WORLD (imagination)

"Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up.

neg eps

NEGATIVE EPISTEMIC MODAL WORLD

"...today was **not** a busy day. There were **no** busy days anymore, sadly."

EPISTEMIC MODAL WORLD (hypothetical)

"He was at the end of the bar where the collected dirty glasses would be piled up on busy days"

eps (multiple)

EPISTEMIC MODAL WORLD (hypothetical)

"In the old days, apparently, guests could spend whole days moving from one area to the other and back again"

EPISTEMIC MODAL WORLD (opinion)

"to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy."

TEXT WORLD 2 (Deictic Switch)

T: Immediately after TW1
L: In the hotel restaurant
E: Daniel
O: plates/dishes/crockery, metal (cutlery)

Daniel
started stacking up → with a morose sigh
picked up
started shuffling → back
first started → towards the kitchen
before remembering (to use the dining room doors)

neg eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"There were **no** notes left for him, **no** confessions of love or illicit invites. There wasn't even a tip."

NEGATIVE EPISTEMIC MODAL WORLD

"Daniel **didn't**. The Old Sutherland was fairly out the way..."

eps (multiple)

w-s

Chapter 2, Scene 2 (Bar, restaurant, and kitchen between conversations with Jim and Neiva)

TEXT WORLD 1 (Continuation of TW1 after Direct Speech)

T: Immediately after direct speech
L: In the hotel bar
E: Daniel, the hotel
O: the bar, dividing wall, tablecloths, menus

Daniel
looked → back
to discover → to his dismay
rubbed (his sore hip) → feeling sorry for himself
walked → through the archway

the hotel
sneered → at him

w-s

eps

EPISTEMIC MODAL WORLD (opinion)

"He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic."

NEGATIVE EPISTEMIC MODAL WORLD

"It's **not** like he would have said anything to the girl anyway. He was **never** able to say anything."

neg eps

EPISTEMIC MODAL WORLD (hypothetical)

"He wondered if the girl had even noticed him at all."

EPISTEMIC MODAL WORLD (memory)

"Once before he forgot to use the correct one and the door swung open, smacking him in the face..."

EPISTEMIC MODAL WORLD (memory)

"There were still a few rooms booked up for tonight, Jozafat had told him..."

EPISTEMIC MODAL WORLD (feeling)

"It just sometimes felt a bit like his life had been absorbed by the hotel."

EPISTEMIC MODAL WORLD (opinion)

"Daniel was pretty sure she didn't like him. Nobody did."

TEXT WORLD 3 (Deictic Switch)

T: Immediately after TW2
L: In the hotel kitchen
E: Daniel, Neiva, the hotel's various rooms, the kitchen
O: dishes, LED lights, metal surfaces, sink, fridges, freezers, clock,

he (Daniel) → relieved and concerned
brought (the dishes) → in
putting (the dishes) → into (the empty sink)
heaved a sigh → feeling miserable
wondered → where Evan was
felt guilty ('brought a rush of guilt')

the hotel's various rooms
try and pull → (Daniel) down

the kitchen
(liked to) plant thoughts → in his (Daniel's) head

Neiva Valeri
stepped → into view

d-s

DIRECT SPEECH (Multiple deictic switches during conversation)

'Nothing to do?'

neg eps (multiple)

eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"**Without** the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue."

NEGATIVE EPISTEMIC MODAL WORLD

"She **didn't** even break stride when she saw he was there, as if he was barely worth noticing."

NEGATIVE EPISTEMIC MODAL WORLD

"...having been caught doing something wrong when he **hadn't** actually been doing anything, **never mind** being caught doing it."

EPISTEMIC MODAL WORLD (Daniel's thoughts on Evan)

"Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes..."

EPISTEMIC MODAL WORLD (memory)

"Daniel had once worked up the nerve to ask the head chef what he thought of him..."

EPISTEMIC MODAL WORLD (memory)

"Super bright LED lights had been installed recently to replace the old flickering tubes..."

EPISTEMIC MODAL WORLD (hypothetical)

"Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before."

Chapter 2, Scene 3 (Kitchen and restaurant after conversation with Neiva)

DIRECT SPEECH (Multiple deictic switches during conversation)

'Thanks,' Daniel said as…

w-s

TEXT WORLD 3 (Continuation of TW3 after Direct Speech)

T: Immediately after direct speech
L: In the hotel kitchen
E: Daniel, Neiva, the shadows
O:

Neiva
↓
walked out ➡ into the restaurant area

the shadows
↓
appeared ➡ in the corner of his (Daniel's) eye
↓
always there
↓
calling
↓
getting closer
↓
whispered ➡ to Daniel

Daniel
↓
didn't like
↓
thought
↓
could feel ➡ them (the shadows) almost touching him
↓
walked out ➡ quickly ➡ back into the restaurant

neg eps
(multiple)

eps
(multiple)

w-s →

NEGATIVE EPISTEMIC MODAL WORLD

"She **hadn't** so much as looked right at him the whole time she was in the kitchen."

NEGATIVE EPISTEMIC MODAL WORLD

"That **wasn't** enough to be well-liked, apparently. It **wasn't** even enough to get someone…anyone…to be his friend."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already."

EPISTEMIC MODAL WORLD (memory)

"Daniel's father, in one of the very few times he had really had a conversation with his son…"

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least."

TEXT WORLD 4 (Deictic Switch)

T: Immediately after TW3
L: In the hotel restaurant
E: Daniel
O: empty chairs, tables, cutlery, drawer, knives, forks, spoons, tablecloth, door (to the veranda)

He (Daniel)
↓
didn't like (the kitchen)
↓
started carrying over
↓
checked (each one)
↓
(his eyes) moving ⬇ up and down
↓
smoothed out (the tablecloth)
↓
checking once more (for any hidden notes) ⬇ gloomily accepted defeat (didn't find any)
↓
turned back
↓
noticed

eps
(multiple)

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"…it felt too lonely, like he was haunting the place."

EPISTEMIC MODAL WORLD (memory)

"The hotel seemed different than when he had first started working there. He had been so excited…"

EPISTEMIC MODAL WORLD (Daniel's thoughts during panic attack)

"Shit. After she had praised him earlier today *now* he had gone and ruined everything and it was suddenly oh so terrible…"

neg eps
(multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"…the restaurant area **wasn't** much better when it was like this."

NEGATIVE EPISTEMIC MODAL WORLD

"It **never** worked out that way though. For others, maybe. **Not** for him."

deo
(multiple)

DEONTIC MODAL WORLD

"He had been supposed to check on Ms Sutherland."

DEONTIC MODAL WORLD

"Daniel still **had** to set the table that had been used by the girl and her family…"

d-s
(multiple)

DIRECT SPEECH (Multiple deictic switches during conversation)

'Daniel?'

DIRECT SPEECH (No deictic switch)

'Shit.'

Chapter 2, Scene 5 (Lobby and staff area, after conversation with Jozafat)

TEXT WORLD 5 (Deictic Switch)

T: Immediately after TW4
L: In the hotel lobby
E: Daniel, Jozafat
O: reception desk, simple wooden door

Daniel

stepped ➡ into the lobby

could feel (the concierge's eyes on him)

glanced back ➡ a little disappointed

slipping behind the reception desk

and (slipping) ⬇ through the wooden door

the concierge (Jozafat)

attention (was now wholly) fixed on the motionless entranceway

eps (multiple)

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Or it was just professional courtesy, and Daniel was nothing special."

EPISTEMIC MODAL WORLD (Daniel's thoughts about Jozafat)

"It was a common joke among the staff that the old man never took a break, that he didn't even need to sleep, but Daniel honestly couldn't remember ever passing through the lobby without meeting Jozafat's eye and, after a second passed, receiving an almost imperceptible nod of approval. Some of the others found it intimidating but Daniel felt a bubble of happiness and security whenever he saw that tiny movement of Jozafat's head…"

neg eps

NEGATIVE EPISTEMIC MODAL WORLD

"**Nothing** passed through the lobby without Jozafat seeing it…"

w-s

TEXT WORLD 6 (Deictic Switch)

T: Immediately after TW5
L: In the staff area (office)
E: Daniel
O: computer, door, light, (computer) mouse, screen, email window

Daniel
⬇
(noticed) something caught Daniel's eye ⬇ breaking the train of thought

glanced ⬇ at the door

(felt) a quiver of anxiety ➡ through his bowels

(struggled to decided) curiosity fought with his fear

edged ➡ towards the computer

prodded the mouse

leaned forward

(to) peer ⬇ at what was written

gasped ➡ with horror

eps (multiple)

EPISTEMIC MODAL WORLD (memory)

"…as Jozafat had promised…"

EPISTEMIC MODAL WORLD (opinion)

"That was surprising."

EPISTEMIC MODAL WORLD (memory)

"When Daniel had first started working at the hotel there had usually been someone either working in the office or chatting in the break room…."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Now, since Ms Sutherland had taken up residence and started laying off workers at a fearsome rate, the staff area was often empty."

neg eps

NEGATIVE EPISTEMIC MODAL WORLD

"It **wasn't** his fault if someone had left the computer on, and if he accidentally woke it up."

neg deo

NEGATIVE DEONTIC MODAL WORLD

"He **wasn't supposed** to use the computer […] the hotel might not like it if he looked at something he **shouldn't.**"

deo

DEONTIC MODAL WORLD

"**Should** he look at it?"

Figure 4: Text World Theory analysis of chapter 2 after editing to add explicit references to emotion

Emotion-implied Version

Chapter 2 Scene 1 (Bar before conversation with Jim)

TEXT WORLD 1 (Enactor-Accessible)

T: Unspecified (same time as Lacey is outside in Chapter 1)
L: In the hotel bar area, next to the hotel restaurant area
E: Daniel, Someone (Jim)
O: the bar, dividing wall, tablecloths, menus

Daniel
leaned ➡ on the bar
stared ➡ oblivious

Someone
approaching ➡ from behind

[d-s]

neg eps

NEGATIVE EPISTEMIC MODAL WORLD
"…today was **not** a busy day. There were **no** busy days anymore."

EPISTEMIC MODAL WORLD (hypothetical)
"He was at the end of the bar where the collected dirty glasses would be piled up on busy days"

EPISTEMIC MODAL WORLD (hypothetical)
"In the old days, apparently, guests could spend whole days moving from one area to the other and back again"

eps (multiple)

EPISTEMIC MODAL WORLD (opinion)
"to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy."

DIRECT SPEECH (Multiple deictic switches during conversation)
'Oi, Danny! What the hell are you looking at?'

[w-s]

EPISTEMIC MODAL WORLD (imagination)
"Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up. What time do you get off?"

TEXT WORLD 2 (Deictic Switch)

T: Immediately after TW1
L: In the hotel restaurant
E: Daniel
O: plates/dishes/crockery, metal (cutlery)

Daniel
started stacking up ➡ with a sigh
picked up
started shuffling ➡ back
first started ➡ towards the kitchen
before remembering (to use the dining room doors)

neg eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD
"There were **no** notes left for him, **no** confessions of love or illicit invites. There **wasn't** even a tip."

NEGATIVE EPISTEMIC MODAL WORLD
"Daniel **didn't**. The Old Sutherland was fairly out the way…"

eps (multiple)

[w-s]

Chapter 2, Scene 2 (Bar, restaurant, and kitchen between conversations with Jim and Neiva)

TEXT WORLD 1 (Continuation of TW1 after Direct Speech)

T: Immediately after direct speech
L: In the hotel bar
E: Daniel, the hotel
O: the bar, dividing wall, tablecloths, menus

Daniel
looked ➡ back
to discover ➡ to his dismay
rubbed (his sore hip)
walked ➡ through the archway

the hotel
sneered ➡ at him

[w-s]

[eps]

EPISTEMIC MODAL WORLD (opinion)
"He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic."

NEGATIVE EPISTEMIC MODAL WORLD
"It's **not** like he would have said anything to the girl anyway. He was **never** able to say anything."

[neg eps]

EPISTEMIC MODAL WORLD (hypothetical)
"He wondered if the girl had even noticed him at all."

EPISTEMIC MODAL WORLD (memory)
"There were still a few rooms booked up for tonight, Jozafat had told him…"

EPISTEMIC MODAL WORLD (feeling)
"It just sometimes felt a bit like his life had been absorbed by the hotel."

EPISTEMIC MODAL WORLD (memory)
"Once before he forgot to use the correct one and the door swung open, smacking him in the face…"

EPISTEMIC MODAL WORLD (opinion)
"Daniel was pretty sure she didn't like him. Nobody did."

TEXT WORLD 3 (Deictic Switch)

T: Immediately after TW2
L: In the hotel kitchen
E: Daniel, Neiva, the hotel's various rooms, the kitchen
O: dishes, LED lights, metal surfaces, sink, fridges, freezers, clock,

he (Daniel)
brought (the dishes) ➡ in
double checked
putting (the dishes) ➡ into (the empty sink)
wondered ➡ where Evan was
(turned red) face to start burning

the hotel's various rooms
try and pull ➡ (Daniel) down

the kitchen
(liked to) plant thoughts ➡ in his (Daniel's) head

Neiva Valeri
stepped ➡ into view

[d-s]

DIRECT SPEECH (Multiple deictic switches during conversation)
'Nothing to do?'

neg eps (multiple)

eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD
"**Without** the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue."

NEGATIVE EPISTEMIC MODAL WORLD
"She **didn't** even break stride when she saw he was there, as if he was barely worth noticing."

NEGATIVE EPISTEMIC MODAL WORLD
"…having been caught doing something wrong when he **hadn't** actually been doing anything, **never mind** being caught doing it."

EPISTEMIC MODAL WORLD (Daniel's thoughts on Evan)
"Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes…"

EPISTEMIC MODAL WORLD (memory)
"Daniel had once worked up the nerve to ask the head chef what he thought of him…"

EPISTEMIC MODAL WORLD (memory)
"Super bright LED lights had been installed recently to replace the old flickering tubes…"

EPISTEMIC MODAL WORLD (hypothetical)
"Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before."

Chapter 2, Scene 3 (Kitchen and restaurant after conversation with Neiva)

DIRECT SPEECH (Multiple deictic switches during conversation)

'Thanks,' Daniel said as…

`w-s`

TEXT WORLD 3 (Continuation of TW3 after Direct Speech)

T: Immediately after direct speech
L: In the hotel kitchen
E: Daniel, Neiva, the shadows
O:

Neiva
↓
walked out ➡ into the restaurant area

the shadows
↓
appeared ➡ in the corner of his (Daniel's) eye
↓
always there
↓
calling
↓
getting closer
↓
whispered ➡ to Daniel

Daniel
↓
didn't like
↓
thought
↓
could feel ➡ them (the shadows) almost touching him
↓
walked out ➡ quickly ➡ back into the restaurant

`w-s` →

`neg eps (multiple)`

`eps (multiple)`

NEGATIVE EPISTEMIC MODAL WORLD

"She **hadn't** so much as looked right at him the whole time she was in the kitchen."

NEGATIVE EPISTEMIC MODAL WORLD

"That **wasn't** enough to be well-liked, apparently. It **wasn't** even enough to get someone…anyone…to be his friend."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already."

EPISTEMIC MODAL WORLD (memory)

"Daniel's father, in one of the very few times he had really had a conversation with his son…"

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least."

TEXT WORLD 4 (Deictic Switch)

T: Immediately after TW3
L: In the hotel restaurant
E: Daniel
O: empty chairs, tables, cutlery, drawer, knives, forks, spoons, tablecloth, door (to the veranda)

He (Daniel)
↓
had doubts about (the kitchen)
↓
started carrying over
↓
checked (each one)
↓
(his eyes) moving ➡ up and down
↓
smoothed out (the tablecloth)
↓
checking once more (for any hidden notes)
↓
turned back
↓
noticed

`eps (multiple)`

`neg eps (multiple)`

`deo (multiple)`

`d-s (multiple)`

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"…it felt like he was haunting the place."

EPISTEMIC MODAL WORLD (memory)

"The hotel seemed different than when he had first started working there. He had been so excited…"

EPISTEMIC MODAL WORLD (Daniel's thoughts during panic attack)

"Shit. After she had praised him earlier today now he had gone and ruined everything and it was suddenly oh so terrible…"

NEGATIVE EPISTEMIC MODAL WORLD

"…the restaurant area **wasn't** much better when it was like this."

NEGATIVE EPISTEMIC MODAL WORLD

"It **never** worked out that way though. For others, maybe. **Not** for him."

DEONTIC MODAL WORLD

"He had been supposed to check on Ms Sutherland."

DEONTIC MODAL WORLD

"Daniel still **had** to set the table that had been used by the girl and her family…"

DIRECT SPEECH (Multiple deictic switches during conversation)

'Daniel?'

DIRECT SPEECH (No deictic switch)

'Shit.'

Figure 5: Text World Theory analysis of chapter 2 after editing to remove explicit references to emotion

All of the specific changes to the original written work to create the two new versions can be seen in the "tracked changes" document in Appendix 8. Compared to the first reader response session, there were less changes to be made which posed the question of whether there would be any real difference between the responses from the participants, but it was impossible to make any more changes without compromising the subjective quality of the creative writing; while the research undertaken in this thesis is more "experimental" than "naturalistic" (Swann & Allington 2009), it was still important to keep the focus on the use of Text World Theory as a tool to improve creative writing, rather than the use of creative writing as a tool to prove an aspect of Text World Theory. This was an expected challenge, however, and even with there only being a relatively small number of edits in each version, the versions were different enough to proceed with the reader response session.

5.2.4 Reader Response Research Tool

After receiving ethics approval (a copy of the completed ethics application form is in Appendix 9), the ten participants were divided into two groups, with five receiving a copy of the emotion-foregrounded version of the chapter, and the other five receiving the emotion-implied version. The participants did not know which version they received, and they were also unaware of what the difference was between the two versions. They also received an updated research information sheet, consent form, and the relevant questionnaire, both of which can also be found in Appendix 9. The questionnaire only had one section, focused on emotional experience, and all communication was conducted through my University of Nottingham email account. The questions asked in the questionnaire were as follows:

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

Q8. Do you have any other comments regarding your emotional experience of the text?

Unlike the first round of data collection, there was no requirement for participants to wait any length of time to complete some of the questions. Nonetheless, it still took some months to receive all ten responses due to the participants' personal circumstances. All participants were reminded they were welcome to withdraw from the study at any time, but they all assured me of their desire to complete their participation, and eventually all ten responses were gathered for analysis.

5.3 Reader Response Analysis and Findings

In my first round of data collection, to ensure my analysis was properly grounded (Merriam & Tisdell 2016), I conducted a thematic analysis using constant comparative methods. For consistency, the same method is followed for the second round. The results are presented below, with numbers E1 to E5 representing the five participants who received the emotion-foregrounded version of the text, and numbers N1 to N5 representing the five participants who received the emotion-implied version. References to emotion were again colour-coded to make it easier to identify any patterns between positive and negative emotions:

Emotional Experience (Positive & Negative)

Angry/Resentful – E3, E4, N2

Anxiety/Insecure – E4, N2, N4, N5

Awkward – N4

Bored/Mundane/Lacking Stimulation – E2, N2, N4, N5

Courage – N5

Desire – N5

Disappointed – N2

Disgusting/Repulsed/Creepy – E4, E5, N2

Dislike/Not like/Unlikable/Unappealing/Not enjoy/ – E1, E3, E4, N1, N4

Eager – N4

Empathy/Believable/Realistic/Could imagine/Engaged – E1, E3, E4, E5, N1, N2, N3, N5

Emasculated/Humiliated – E4, N4

Endearing – N5

Enjoy/Like/Interest – E2, E3, E4, N2, N3, N4

Fearful/Can't face something/Scared/Frightened - E1, N4, N5

Forgotten – E1

Frustration/Infuriating/Annoyed – E2, E3, N2, N4, N5

Hope – N5

Hopeless, - N5

Horror – E2

Intimidating/Hostility/Oppressive – E4, N5

Intrigue/Want to know/Wonder/Curious – E1, E2, E4, N1, N2, N4, N5

Likable – E3, N5

Lonely/Isolated – E1, E5, N1, N2, N4, N5

Overwhelmed – E4, N2

Passive/Lazy/Not doing something/Given up – E3, E4, E5, N1, N2

Pathetic/Pitiful – E5, N3

Relieved – E4

Sad/Depression/Not happy/Woefulness – E1, E4, E5, N2, N4, N5

Self-pity/Sorry for himself/Lack of self-worth – E4, E5, N4, N5

Shy /Timid/Bashful– N4, N5

Stressed – E4,

Surprised – N4

Sympathy/Sorry for/ – E1, E2, E3, E5, N1, N2, N3, N5

Trapped/In a rut/Stuck/Defeated/Needs a break – E1, E2, E3, E4, E5, N1, N2, N3, N5

Trust/Trustworthy – E1, E4, N1

Unsympathetic – E3, E4

Disconnects

Unworldly (Unrealistic?) – E1 (Passage about mental health issues, stream of consciousness)

Didn't feel close – E2

Difficult to have too deep feelings – E2

Don't have enough information – E3, E4, E5

I thought that short passage about door he has to use for getting in and out was a bit distracting – N3

I couldn't quite grasp the significance of the section about Evan – N3

I struggled with... – N3

(All three of N3's comments are on writing style rather than emotional experience. Possibly due to the participant's own studies in creative writing)

The conversation between the chef and Danny because I thought the way Danny reacted did not match his personality. But as I continued reading and learned more about Danny, I realised the way he behaved with the chef makes sense. – N4 (World repair, not emotional disconnect)

Interspersing very specific environmental descriptions – N5 (World-building/Writing style, not emotional experience?)

It should be remembered that in the context of the research undertaken in this thesis, any emotional experience, whether positive or negative, can be considered desirable for a writer. In the first round of research, I was focused on determining whether the edited or unedited version resulted in an improved emotional experience. In this second round of research, I was interested in the extent to which the emotion-foregrounded and emotion-implied versions had an impact on the emotional experience of the reader.

5.4 Discussion of Reader Response Results

Interestingly, it would appear for the most part that while the changes made did not have an impact on the extent of the emotional experience, they did influence the type of emotional experience. Research around projection in general (Lahey 2005; Gavins 2007; Stockwell 2009a) and research specifically by Whiteley (2010) suggests not having explicitly expressed emotions allows the reader to project their own emotions more easily onto a character. This increases the extent to which they identify with that character, meaning I had expected to see more detailed and more numerous responses from the emotion-implied version. However, the number of references to emotional experience, and the number of references to positive or negative emotional experiences, were largely the same between the two sets of responses. When examining the type of emotional experience referred to by the participants, however, there were some interesting patterns identified.

Looking specifically at the words used by the participants to describe their emotional experience, two responses to the emotion-foregrounded version explicitly said they were unsympathetic towards the character at times, while none of the emotion-implied version responses said the same. This was despite there being a balance in the number of responses that explicitly stated

they felt sympathy. This suggests that there were specific moments in the emotion-foregrounded version that caused people to feel unsympathetic. If we again take into consideration Stockwell's notion of "bidirectional trans-world mapping" (2009a: 93) explained in section 4.4, this provides an interesting insight; both empathy and sympathy require a certain level of cognitive investment, with less cognitive investment tending to correlate to more deictic distance. The responses to the emotion-foregrounded version stating they are unsympathetic could be because they have struggled to project onto a character whose explicitly stated emotions they either do not understand or do not agree with, which did not occur in the emotion-implied version. This could be another case of participants confusing sympathy and empathy, as sympathy should only require a "unidirectional" projection onto the character to observe their emotions, while empathy requires the "bidirectional" process of the reader projecting onto the character to observe their emotions before then mapping those emotions onto themselves. However, it also could be that the character's explicitly stated emotions were so much in disagreement with the reader's own feelings that they felt the deictic distance between themselves and the character to be too far to even sympathise.

In addition, there was more variety in the responses of participants who had read the emotion-implied version than the emotion-foregrounded version, with more participants describing Daniel as being lonely (4 vs 2), bored (3 vs 1), or anxious (3 vs 1), and two participants in the emotion-implied version only describing Daniel as being shy. This greater variety of responses could be an indication of readers projecting their own interpretation of Daniel's actions onto the character, and could be related to Stockwell's (2009a: 80) discussion of the discourse metaphor "reading as transportation". Stockwell believes that "the fictional transportation of the reader's mind is basically the same sort of projection as non-literary discourses" (ibid.), meaning that readers can transport their deictic centres to fictional characters, or enactors (Gavins 2007), in the same way they can with real people in the discourse world. However, in order to project psychologically onto a text-world enactor, the discourse-world reader needs to project a representation of themselves as they are "ontologically bound by the discourse world" (Whiteley 2010), and that representation only includes the features relevant to the type of projection (i.e. particular human characteristics). The greater variety in responses to the emotion-implied version of the text suggests that it allowed the readers to project their interpretations of the character more easily.

Other interesting differences can be seen in the references to feeling disconnected from the text (highlighted in red in the index and in the individual completed questionnaires in Appendix 10). All five of the participants of the emotion-foregrounded version referred to feeling disconnected in some way, while only three of the emotion-implied version participants did the same. In addition, the three emotion-implied version participants seemed to be referring to elements of the text not always relevant to the changes made in this version, such as writing style, and one participant was describing a world repair rather than any real disconnect (they expected the character to act in one way, and then realised he was different). Meanwhile, of the five emotion-foregrounded version participants, one participant referred to writing style (they did not like the stream of consciousness section) but the other four seem to be referring to their emotional experience, with one saying they "didn't feel too close" and that it was "difficult to have too deep feelings", and the other three saying they "didn't have enough information". Considering none of the emotion-implied version respondents reported anything like this, it could indicate that the participants who read the emotion-foregrounded version did not understand Daniel's emotions when they were explicitly described. This could be related to the Text World Theory idea of conceptual distance (Gavins 2007). Readers are aware they are reading a fictional text, but recreate the idea of face-to-face communication when reading it (Werth 1999), and adopt the narrator as a "substitute co-participant in the discourse" (Gavins 2007: 129). If the narrator emotes in a way that the reader does not agree with, it is possible that it causes a world-repair too jarring for the reader, forcing them out of their projection.

5.5 Review

As with the first round of data collection, and with all research of this nature, there is always a concern regarding the subjective nature of reading fiction and whether different participants would provide different responses. Without conducting this research on a far larger scale, it is impossible to know the extent to which this is true, but such research is not within the scope of this thesis. The aim of this thesis is to identify whether an application of a Text World Theory analysis to the creative writing process has the potential to influence the emotional experience,

and based on the findings from both the first and second round of data collection, there is enough evidence to suggest that it certainly is possible.

Through an understanding of Text World Theory, and through applying the principles of the framework during the creative writing process, I have been able to demonstrate that in both rounds of data collection there were less disconnects in the emotional experience of the reader in the versions edited according to the ideas of Text World Theory than in the versions designed to be counter to it. In addition, in this second round of data collection, I have demonstrated examples of readers experiencing a greater variety of emotion according to the ideas of projection in the version edited according to the ideas of Text World Theory (emotion-implied version), in addition to there being more evidence of readers being unsympathetic to the character in the version created to counter it (emotion-foregrounded version).

Nonetheless, it must be remembered that the overall goal of this study is to provide the basis for further research into the area rather than prove the concept conclusively. The next step of my research will be to apply the ideas shown in these two rounds of data collection to the entirety of the creative writing component (a novel) to produce a final creative output that has been influenced by the framework of Text World Theory.

Chapter 6: Conclusions

6.1 Preview

This chapter will provide a concluding discussion of the applications and implications of the research conducted in this thesis. It will first discuss the process of applying the Text World Theory edits conducted in the two rounds of data collection to the entire novel in section 6.2. In section 6.3, there will be a discussion of the contributions made by this thesis to the fields of creative writing and cognitive poetics. Section 6.4 will provide a consideration of the limitations of the research undertaken, then section 6.5 will discuss some of the potential future directions for research that could be expanded on. Finally, section 6.6 will provide a final summary of the potential significance of this thesis.

6.2 Application of Text World Theory edits to full novel

The final step of the process for the creative writing draft was to apply the Text World Theory-based edits used in chapters 4 and 5 to the full creative text. At this stage, the novel had been completed and had undergone numerous rounds of drafting and editing in response to feedback from this thesis' creative writing supervisor. As with the sections of text used in the reader response sessions, this was to ensure the writing was of a sufficiently polished quality before the final edits were made. It should be noted that edits to the creative text were only made from chapter 3 onwards as chapter 1 and chapter 2 had been previously edited during the process of data collection described above.

In order to do this in a systematic way, I divided the process into three stages, which are listed in order of completion here, which also coincides with the extensiveness of edits made. The first two stages were focused on character empathy, with a discussion of the application of edits to modal worlds described in section 6.2.1, and a discussion of the application of edits to references to explicit emotion in section 6.2.2. I will then discuss the edits made in regards to world building elements in section 6.2.3.

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6.2.1 Application of edits to modal worlds

This stage of the editing process was by far the most time consuming as it required an examination of every scene in the entire creative text to identify examples of where epistemic or negative epistemic modal worlds could be changed to boulomaic modal worlds in order to increase the positive shading in line with research by Simpson (1993) and the findings of my own research discussed in section 4.4. I followed the same process as described in section 4.2, although I did not create representative visual diagrams due to the time-consuming nature of such work, in addition to it being unnecessary for the process. I focused on the main scenes in between sections of direct speech dialogue and largely focused on the main characters rather than supporting characters, though there are some exceptions in both cases. As with the first round of data collection, I went through each sentence and identified any examples of language that would create epistemic modal worlds that could be altered to create boulomaic modal worlds without compromising the quality of the creative text, and tracked the changes using Microsoft Word.

A total of 212 revisions were made during this process, including 114 insertions and 98 deletions (a full list of revisions is provided in Appendix 11). Of course, each of these were not an entirely changed model world due to the nature of track changes (some changes required multiple edits to ensure grammatical accuracy and logical coherence) but nonetheless, it was a surprising number considering the novel was already in a relatively polished state following numerous rounds of editing. This was consistent with the process in section 4.2 that despite being aware of Text World Theory and the aim of this thesis, I was still unable to recognise the extent to which I used epistemic modal worlds during the creative writing process. It was only through a systematic examination that it was possible to identify suitable examples despite being aware of the results of the first round of data collection which took place two years prior to this final stage of the process.

It is interesting that in comparison to the other two rounds of editing, there were considerably more examples in this stage. That could be because the idea of changing epistemic modal worlds

to boulomaic modal worlds is not something widely taught in creative writing, while ideas regarding explicit references to emotional ("show, don't tell") and world building elements (immersion) are, or it could be because it is not feasible to focus on creating more boulomaic modal worlds while focused on creative a cohesive narrative. Nonetheless, revision is a constant part of the creative writing process, and both the findings in chapter 4 and the process of this final stage of editing have shown it is possible to include this as part of the revision and editing stage, even if it is not possible to include it during first drafts.

6.2.2 Application of edits to references to explicit emotion

This stage of the editing process was based on the findings of my research conducted in the second round of data collection, as discussed in section 5.4, in which it was demonstrated that having less explicit references to emotion could allow the reader more flexibility in projecting their own interpretations onto the characters. The process involved going through the whole creative text again, looking for examples of references to emotion and determining which could be removed or replaced without compromising the quality of the text. However, in contrast to the process followed in the second round of data collection as described in section 5.2, and the process undertaken in section 6.2.1, instead of just focusing on key scenes between sections of direct speech dialogue, I conducted the analysis on all parts of the creative text, representations of direct speech. This was done because there were numerous opportunities for emotional language to be used in describing how a character speaks as well as in their actions.

In this stage of the editing process, a total of 76 revisions were made, including 32 insertions and 44 deletions. Again, a number of these are related to the grammatical and logical edits required to ensure coherence (a full list of edits made can be found in Appendix 11). At first I was somewhat surprised by how low this number was compared to the first round of the editing process, but as mentioned above in 6.2.1, this could be because the text had already gone through numerous rounds of revisions in response to feedback from my creative writing supervisor, and any inappropriate references to emotion may have been removed. There were also considerably more revisions made in the first fifty pages (35) than the last fifty pages (14), which could

suggest that having learned the findings from the second round of data collection, I had subconsciously already introduced the practice of using less explicitly emotional language into my creative writing process.

6.2.3 Application of edits to world building elements

The final stage of this editing process was based on the findings regarding immersion in the first round of data collection which are discussed in section 4.4. These findings seemed to suggest that consistency in world building elements helped participants imagine the setting. For this round of data collection, I once again followed the process of the first round of data collection described in section 4.2, in which I examined the scenes between sections of direct speech dialogue to determine if any were lacking in world building elements in comparison to the others.

As expected, this stage of the editing process provided the fewest revisions, although I was still surprised by how few changes there were, with only 14 revisions being made throughout the entire creative text, including 12 insertions and 2 deletions. This could be because of several reasons. One would be, as explained above, world building is an important part of the creative writing process, and if there were any scenes that were particularly lacking in world building elements, they would have already been highlighted by my creative writing supervisor in a previous round of revisions, although they would not have been described in such a way. In addition, with the novel being contained in one location (the hotel), many of the scenes which were described early in the novel did not need to be described again as they were unchanged, meaning there were less opportunities for world building elements in later chapters without forcing repetition (although new scenes within the hotel received attention). Finally, similar to section 6.2.2, this is a feature of the creative writing process that could easily have been absorbed subconsciously since the first round of data collection and included without my realisation, or just considered a development in my writing style.

6.3 Contributions

This section will review and discuss the aims of the thesis, summarise the main findings of the research, and discuss the extent to which contributions are made primarily to the field of creative writing in section 6.3.1, and secondly to the field of cognitive poetics in section 6.3.2.

6.3.1 Creative writing

To make a contribution to the field of creative writing as an academic subject, one that could inform the practice of creative writing itself, was the primary goal of this thesis. While there has been a long history of research into techniques involved in creative writing, there has only recently been research into how stylistics or literary linguistics in general, and cognitive poetics specifically, can inform the creative writing process (Scott 2014, 2016, 2017; Freiman 2015), and this thesis adds to this new direction of creative inquiry. While this specific area of research is still in its infancy relative to other examinations of creative writing technique, the findings from chapters 4 and 5 would indicate that Text World Theory can contribute to a more critical understanding of how empathy and immersion are invoked by language choices, impacting on the reader's emotional experience of the text.

In addition, this thesis adds a practical element that has yet to be broached in this area of creative writing research. Through the cycle of practice-led research (Candy 2006), discussed in chapters 4 and 5, and research-led practice, discussed in section 6.2, this thesis presents a viable model for introducing systematic Text World Theory analysis into the creative writing process. In particular, the integration of this framework (both consciously and possibly subconsciously) into the frequently visited revision stage of the creative process resulted in multiple opportunities for continued development and enhancement of the creative text.

It is by no means the intent of this thesis to suggest that the creative writing process can be reduced entirely to a rigid framework of "paint-by-numbers" steps that would result in a strong emotional experience for the reader every time. Both creative writing research (Harper 2008, 2010, 2013, 2017; Eco 2004 in Harper 2010) and cognitive poetics research (such as Stockwell 2002, 2005, 2009a; Gavins and Steen 2003; Lahey 2004, 2005; Gavins 2007) agree that the

reader's previous experiential knowledge plays a considerable role in their experience of the text in numerous ways, including emotionally, meaning that it is possible for an author's text to fail to connect with a reader through no fault of their own, and no effort or revision may change that. However, this thesis does agree with the sentiment that there is "something to be drawn from more critical, theoretical approaches to the discipline [of creative writing]" (Scott 2014: 1), and argues that through the implementation of a Text World Theory framework, it is not only possible to better understand the creative writing process, it is also possible to contribute to its development.

6.3.2 Cognitive poetics

While this thesis is primarily concerned with creative writing, it also presents contributions to the field of cognitive poetics through the implementation of a Text World Theory framework in an innovate way. Text World Theory (Werth 1990; Gavins 2007) has been used as for interdisciplinary research in numerous interesting ways (described in section 3.4) but it has only been used as a tool for analysis rather than creation. This is not a criticism, as it is the nature of academic inquiry to analyse, but the ability to introduce Text World Theory into the creative process opens up new interdisciplinary routes for research (discussed in section 6.5), as well as real world applications (discussed in section 6.6). This thesis has a focus on only one medium however, that of creative writing, and through the application in the cycle of practice-led research and research-led practice to a novel as described previously, I have demonstrated that Text World Theory can play a significant role in the creative process, allowing more opportunities for reflection on the process and development of the creative text, not to mention better understanding the emotional experience of the reader.

This thesis also offers a contribution to the body of research using cognitive poetics, and Text World Theory specifically, for the analysis of emotional experience (Lahey 2005; Stockwell 2005, 2009a; Gavins 2007; Whiteley 2010, 2011). I believe the exploration of emotional experience to be one of the more exciting areas for Text World Theory and I hope that, especially in consideration of the lack of recent studies into emotional experience and Text

World Theory, this thesis will serve as a platform for new studies. The findings from both rounds of data collection (described in chapters 4 and 5) would indicate that the emotional experience of the reader can be influenced through a deliberate introduction of a Text World Theory analysis to the creative writing process, and while this thesis did not have the scope to explore all of these options in depth, it does contribute examples of possible routes for further research in the future (discussed in section 6.5).

Another contribution to Text World Theory specifically is to put forward the prospect of it being used as a tool for reflection. From the perspective of a creative writer, one of the more interesting developments from the introduction of Text World Theory to the creative writing process was the extent to which it allowed me to reflect on my own methods of expressing emotion in writing. The first round of data collection (chapter 4) demonstrated that I was unaware of my excessive use of negative epistemic modal worlds, and the second round of data collection (chapter 5) showed a greater variety of emotional responses from readers when my own explicit descriptions of emotion were restricted. While this thesis did not aim to present Text World Theory as a tool for reflection, the experience of using it in the cycle of practice-led research and research-led practice allowed me more scope to examine my own emotional experience of creative writing, and this could be another interesting area for future research.

6.4 Limitations and challenges

This section will aim to address the primary limitations and challenges faced during the course of this research. Even before beginning the thesis, some epistemological challenges were recognised, in particular the issue that as both author and researcher, my writing could be influenced by my prior knowledge of cognitive poetics, which could influence the validity of the research. It was important to be able to separate the creative writing editing process (based on feedback from my creative writing supervisor) from the academic editing process (based on Text World Theory) to ensure the methodology was sound. My greatest concern was that I would subconsciously have absorbed many of the lessons from cognitive poetics into my writing style, leaving few opportunities for edits during the reader response data collection sessions.

Thankfully, this did not prove to be the case. Through a rigorous and systematic implementation of the framework alongside a creative writing process that focused on feedback from my creative writing supervisor, there were numerous opportunities for revision, enough to create two discernibly different versions of the creative text which provided notably different results. It is possible that without any prior knowledge the research would have been even more impactful. Unfortunately it would be impossible to prove this unless an author was to study cognitive poetics and then return to edit a prior work, or someone with no knowledge of cognitive poetics was specifically commissioned to write a work, then learn about cognitive poetics, and then make the appropriate edits. Neither of these methods would be viable in the context of this thesis.

One of the greatest challenges for any research into creative writing and reader response is its subjectivity; readers have their own individual perspectives on the world, and everything they read will be in relation to their own personal lives (Harper 2010). Text World Theory accounts for contextual or experiential knowledge (Werth 1995; Stockwell 2002, 2009a; Gavins 2007) but, simply through the recognition that every reader's categorical and situational empathy will be different, giving countless possibilities that someone will not like what is written no matter the edits made. This is something that has to be taken into consideration whenever research is done in this field. All ten participants in this thesis indicated they "liked" or "enjoyed" the text, but it is difficult to separate the extent to which that is based on writing skill or subject matter.

One potential limitation of the reader response sessions that could be pointed out is regarding the number of participants. With the number of participants only at ten, it could be possible to question the generalisability of the thesis. However, this is not a limitation of the research in general but rather a planned and agreed upon small-scale "proof of concept", one which I believe has succeeded in its purpose. This area of research, applying Text World Theory to the creative writing process, is entirely new, so the decision was made to focus on a small sample in order to allow for a more in-depth analysis of the responses. Furthermore, this study is not based upon the collection of quantitative data, although with a larger sample there could be interesting results there related to the correlation between emotional response and cultural background, nationality, or gender, but rather a cognitive poetics qualitative examination of individual reader responses.

There are undoubtedly areas for improvement that have already been revealed through discussions with supervisors, but there is no doubt that the results from this first study are of enough interest to continue with the research.

Another potential limitation came in the final application of the Text World Theory edits to the full novel-length creative text. There was a consideration of whether to attempt another round of reader response data collection with the final text, but it was determined that considering previous rounds of data collection had taken months just to get detailed responses to a single chapter of writing, there was the possibility that receiving responses to the full novel would take longer than the doctoral period allowed, particularly with the perspective that it would provide no new findings and only serve to confirm the results already presented.

6.5 Future research

Following the discussion of contributions and limitations of this thesis above, this section will discuss areas in which the research undertaken could be expanded on in the fields of creative writing (6.5.1) and cognitive poetics (6.5.2).

6.5.1 Creative writing

As described in section 2.2, creative writing is being used increasingly in interdisciplinary ways, often as a tool to help better understand theory or improve practice in other fields. This thesis aims to add to this body of knowledge through its use of creative writing in the cycle of practice-led research and research-led practice. Following the methodology of this cycle, but exploring different academic theories in different mediums, could provide some interesting results for comparison. Even when focused on applying Text World Theory, it would be interesting to explore whether different or similar results emerge if it is used in the process of writing poetry or interactive fiction. Prose perhaps allows for more opportunities for edits with its longer passages of writing, but poetry is intrinsically more aimed towards emotional responses rather than logical

interpretations, so a comparison of responses might further clarify the extent to which creative writing can be developed through the application of academic theory in this way.

In addition, as was previously mentioned, this is the first attempt to develop and add to the creative writing process in this way, so there are multiple opportunities to examine how to refine this process for the most efficiency. The notion of only learning cognitive poetics after writing may provide a more clear-cut experiment but is useless for the purposes of a writer who wants to write more than one book. A consistent and replicable process is required, and while I believe the methodology used in this thesis is academically sound, that does not mean it is as streamlined as possible for creative writers.

Some of the findings from the reader response sessions indicate how important it is to continue examining the role empathy plays in creative writing. Readers frequently showed varying levels of empathy and sympathy, but one consistent finding was that a lack of empathy led to feeling disconnected from the text. It would appear that empathy, enjoyment of the text, and recognition of the text's quality may be linked, so further research into how empathy and emotional experience are linked in the reader's interpretation of a creative text are key to continue to develop creative writing as a practice in the future.

6.5.2 Cognitive poetics

The main contribution this thesis makes to cognitive poetics is to demonstrate how Text World Theory (and potentially other cognitive poetics frameworks) can be applied to the creative process. This thesis has focused on creative prose, but there are numerous other fields that could benefit from introducing Text World Theory, particularly those that benefit from increased projection and empathy, such as in journalism, political discourse, charitable fund-raising, etc. It would be interesting to make comparisons to reader responses to discourse edited according to Text World Theory where the content is not fictional, particularly as Text World Theory would argue that discourses are cognitively processed in the same way whether fictional or not (Gavins

2007). In addition, this thesis only explored a few possible types of edit based on the Text World Theory analysis, and there are several more avenues to explore, such as the use of empty text worlds and proximity (Gavins 2007), iconicity (Tsur 2008), or literary resonance (Stockwell 2009b).

There is considerably more scope for research in cognitive poetics related to emotional experience, and this thesis poses several questions to be explored. A greater understanding of how we cognitively process empathy and sympathy in discourse could lead to a whole new understanding of the field. Considering "empathy is a fundamental human attribute" (Scott 2014) we should continue to try and develop our understanding of empathy, and Text World Theory allows for us to analyse the language that invokes empathy to some extent, as well as being a tool to reflect on our own emotional experience when writing. Empathy and emotion will always be individual and subjective, making it difficult to research in a systematic way, and Text World Theory will have limits in how much it can do (Whiteley 2010), but this thesis has demonstrated there is more potential to Text World Theory to be explored as a tool for understanding emotional experience.

6.6 Final Review

The aim of this thesis was to determine to what extent the application of Text World Theory during the creative writing process could influence the emotional experience of the text for the reader. Through two rounds of data collection, it was demonstrated that readers responded with more varied and more frequent expressions of emotion when the creative text was edited according to the Text World Theory framework. Limitations in the scope of this thesis meant that literary resonance could not be explored as originally planned.

This thesis is the first to demonstrate how the cognitive poetics framework of Text World Theory can be introduced into the practice of creative writing; equally importantly, it has proven that this process can have a positive impact on the emotional experience of the text for the reader. The

fact that this was even possible, something that was not a foregone conclusion before beginning the research, is an exciting development for both creative writing and cognitive poetics. The findings within this thesis have implications for future research as well as practical significance, both within creative writing and other fields, in addition to as in interdisciplinary research. Creative writing can benefit from the systematic application of academic theory (in this case Text World Theory) to better develop the understanding of how creative writers connect with their readers, and there is still potential for Text World Theory to be used to further understand how we cognitively process emotional experience and empathy. This could lead to further developments in the practice of creative writing, but also in relation to journalism, political discourse, understanding the effectiveness of fake news, and any other situation where empathy and emotion in discourse are significant. It is my hope that this thesis will contribute to continuing the exploration of these areas and help develop our understanding of emotional experience in creative writing and, ultimately, contribute towards the advancement of creative writing itself.

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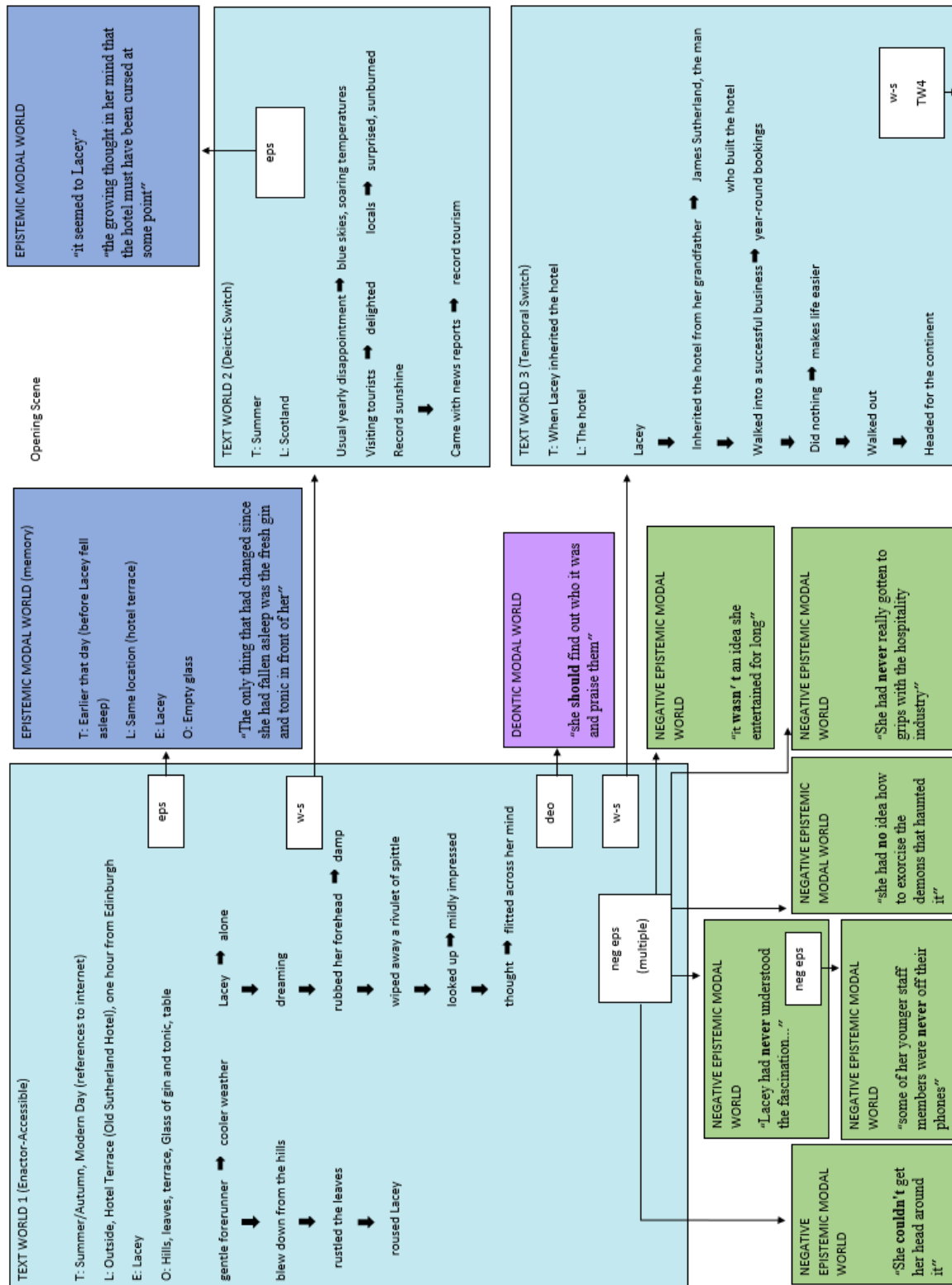
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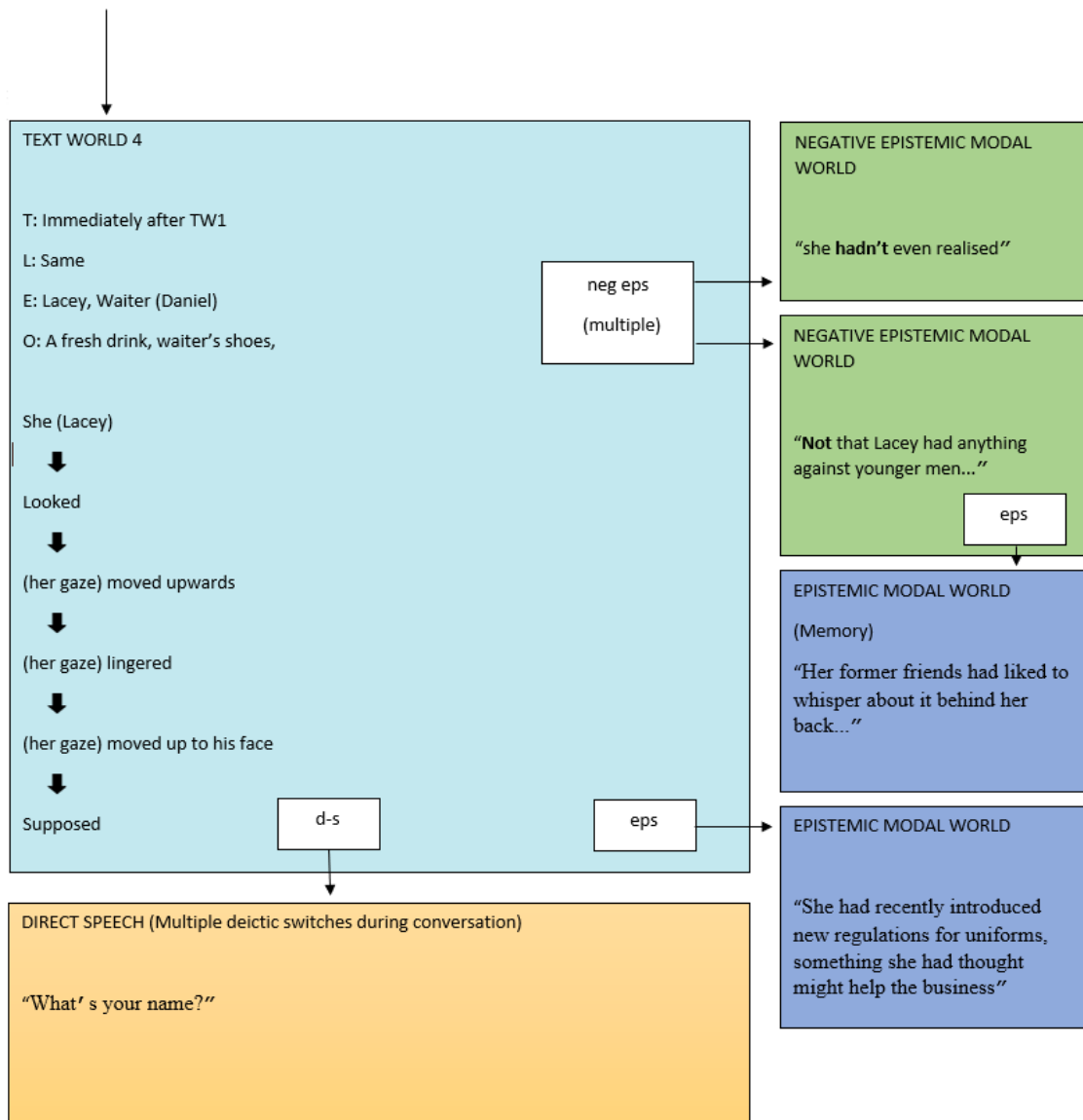
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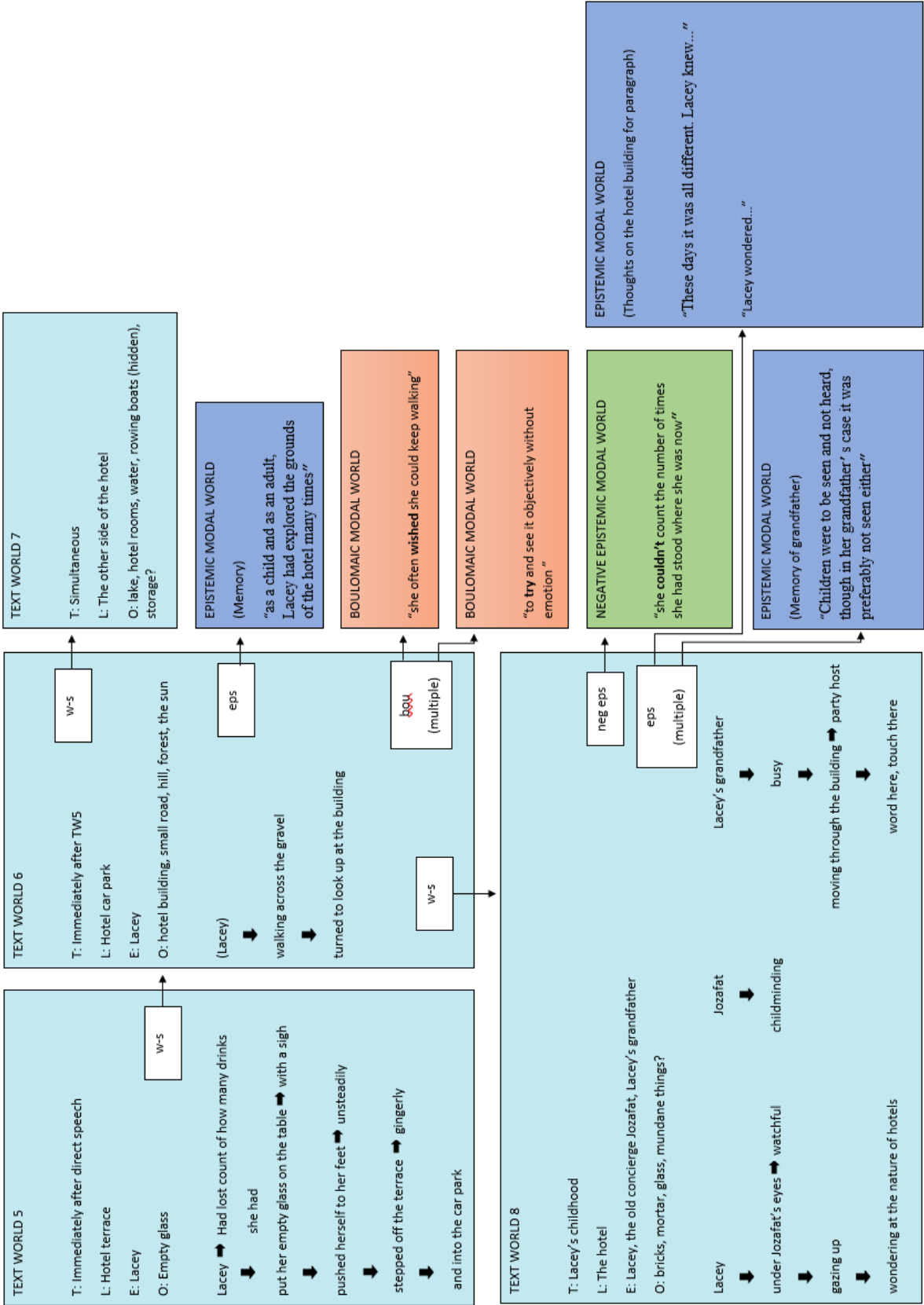
Appendices

Appendix 1 - Full-size diagram of Text World Theory analysis of chapter 1 before editing

Opening Scene

EPISTEMIC MODAL WORLD

"it seemed to Lacey"

"the growing thought in her mind that the hotel must have been cursed at some point"

eps

TEXT WORLD 2 (Deictic Switch)

T: Summer
L: Scotland

Usual yearly disappointment → blue skies, soaring temperatures

Visiting tourists → delighted   locals → surprised, sunburned

Record sunshine

Came with news reports → record tourism

TEXT WORLD 3 (Temporal Switch)

T: When Lacey inherited the hotel
L: The hotel

Lacey → Inherited the hotel from her grandfather → James Sutherland, the man who built the hotel

Walked into a successful business → year-round bookings

Did nothing → makes life easier

Walked out

Headed for the continent

w-s
TW4

EPISTEMIC MODAL WORLD (memory)

T: Earlier that day (before Lacey fell asleep)
L: Same location (hotel terrace)
E: Lacey
O: Empty glass

"The only thing that had changed since she had fallen asleep was the fresh gin and tonic in front of her"

eps

w-s

TEXT WORLD 1 (Enactor-Accessible)

T: Summer/Autumn, Modern Day (references to internet)
L: Outside, Hotel Terrace (Old Sutherland Hotel), one hour from Edinburgh
E: Lacey
O: Hills, leaves, terrace, Glass of gin and tonic, table

gentle forerunner → cooler weather   Lacey → alone

blew down from the hills   dreaming

rustled the leaves   rubbed her forehead → damp

roused Lacey   wiped away a rivulet of spittle

looked up → mildly impressed

thought → flitted across her mind

DEONTIC MODAL WORLD

"she should find out who it was and praise them"

deo

NEGATIVE EPISTEMIC MODAL WORLD

"it wasn't an idea she entertained for long"

w-s

NEGATIVE EPISTEMIC MODAL WORLD

"She had never really gotten to grips with the hospitality industry"

neg eps
(multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"Lacey had never understood the fascination..."

neg eps

NEGATIVE EPISTEMIC MODAL WORLD

"some of her younger staff members were never off their phones"

NEGATIVE EPISTEMIC MODAL WORLD

"she had no idea how to exorcise the demons that haunted it"

NEGATIVE EPISTEMIC MODAL WORLD

"She couldn't get her head around it"

TEXT WORLD 4

T: Immediately after TW1

L: Same

E: Lacey, Waiter (Daniel)

O: A fresh drink, waiter's shoes,

She (Lacey)

⬇

Looked

⬇

(her gaze) moved upwards

⬇

(her gaze) lingered

⬇

(her gaze) moved up to his face

⬇

Supposed

neg eps
(multiple)

d-s

eps

NEGATIVE EPISTEMIC MODAL WORLD

"she **hadn't** even realised"

NEGATIVE EPISTEMIC MODAL WORLD

"**Not** that Lacey had anything against younger men…"

eps

EPISTEMIC MODAL WORLD

(Memory)

"Her former friends had liked to whisper about it behind her back…"

EPISTEMIC MODAL WORLD

"She had recently introduced new regulations for uniforms, something she had thought might help the business"

DIRECT SPEECH (Multiple deictic switches during conversation)

"What's your name?"

Second scene (from terrace to car park)

TEXT WORLD 5

T: Immediately after direct speech

L: Hotel terrace

E: Lacey

O: Empty glass

Lacey → Had lost count of how many drinks
she had
put her empty glass on the table → with a sigh
pushed herself to her feet → unsteadily
stepped off the terrace → gingerly
and into the car park

w-s

TEXT WORLD 6

T: Immediately after TW5

L: Hotel car park

E: Lacey

O: hotel building, small road, hill, forest, the sun

(Lacey)
walking across the gravel
turned to look up at the building

w-s

eps

bou (multiple)

TEXT WORLD 7

T: Simultaneous

L: The other side of the hotel

O: lake, hotel rooms, water, rowing boats (hidden), storage?

EPISTEMIC MODAL WORLD
(Memory)

"as a child and as an adult, Lacey had explored the grounds of the hotel many times"

BOULOMAIC MODAL WORLD

"she often **wished** she could keep walking"

BOULOMAIC MODAL WORLD

"to **try** and see it objectively without emotion"

TEXT WORLD 8

T: Lacey's childhood

L: The hotel

E: Lacey, the old concierge Jozafat, Lacey's grandfather

O: bricks, mortar, glass, mundane things?

Lacey
Jozafat
childminding
under Jozafat's eyes → watchful
gazing up
wondering at the nature of hotels

Lacey's grandfather
busy
moving through the building → party host
word here, touch there

neg eps

eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"she **couldn't** count the number of times she had stood where she was now"

EPISTEMIC MODAL WORLD
(Memory of grandfather)

"Children were to be seen and not heard, though in her grandfather's case it was preferably not seen either"

EPISTEMIC MODAL WORLD
(Thoughts on the hotel building for paragraph)

"These days it was all different. Lacey knew..."

"Lacey wondered..."

Third scene (from outside the Earl's Suite to inside)

TEXT WORLD 9

T: Immediately after conversation with Jozafat (Shortly after TW8)

L: Outside her room (the Earl's Suite), Old Sutherland Hotel

E: Lacey, her grandfather

O: door, golden plaque, keys, keyhole

she (Lacey)

made it upstairs ← without falling

lurched down a corridor

came to a halt

leant against the door ← taking a moment

felt a shudder

fumbled with her keys ← missing the keyhole

dropping them

opening the door ← finally

her grandfather

voice rumbled (spoke)

starting early

w-s

eps (multiple)

d-s

EPISTEMIC MODAL WORLD

(Generalisation in Lacey's mind)

"He always started early when she had drunk too much, always seemed to know exactly where to find her. There was no avoiding him now."

EPISTEMIC MODAL WORLD

(Lacey's memory/imagination)

"Whenever she heard his voice it transported her back to being a little girl again, summoned like a disgraced schoolgirl standing in front of the headmaster's door."

DIRECT SPEECH

"Is that you, lassie?"

TEXT WORLD 10

T: Immediately after TW9

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, her grandfather

O: another door, a large oak desk, curtains, cloths, dark brown leather sofa, two arm chairs, granite fireplace, large selection of whiskies, snarling heads of animals, small gold plaques, books, large bookcases, enormous painting

w-s

eps

EPISTEMIC MODAL WORLD

(Painting – what Lacey sees/thinks)

T: Unknown (In the past)

L: Next to the lake outside the Old Sutherland Hotel

E: Lacey's grandfather

O: lake, hotel, shotgun

"It showed her grandfather standing next to the lake, the hotel he built behind him, dressed less like the clan chieftain the suite would have you believe he was and more like some colonial hunter, all in tweed with a shotgun broken open in the crook of his arm."

TEXT WORLD 11

T: Unspecified repeated occasions

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, visitors/guests

O: the painting

most visitors

complimented Lacey on the painting

some older guests

commented he seemed colder

Lacey

knew the painting to be quite accurate

eps

EPISTEMIC MODAL WORLD

(Hypothetical)

"...as if she had painted it herself"

Appendix 2 - Full-size diagram of Text World Theory analysis of chapter 1 after editing

Opening Scene

EPISTEMIC MODAL WORLD

"it seemed to Lacey"

"the growing thought in her mind that the hotel must have been cursed at some point"

eps

TEXT WORLD 2 (Deictic Switch)

T: Summer
L: Scotland

Usual yearly disappointment → blue skies, soaring temperatures
Visiting tourists → delighted   locals   surprised, sunburned
Record sunshine

Came with news reports → record tourism

TEXT WORLD 3 (Temporal Switch)

T: When Lacey inherited the hotel
L: The hotel   E: Lacey, caring staff, James Sutherland, guests
O: Rooms (careful design and decoration)

Lacey

Inherited the hotel from her grandfather → James Sutherland, the man who built the hotel

Walked into a successful business → year-round bookings

Did nothing → makes life easier

Walked out

Headed for the continent

w-s
TW4

EPISTEMIC MODAL WORLD (memory)

T: Earlier that day (before Lacey fell asleep)
L: Same location (hotel terrace)
E: Lacey
O: Empty glass

"The only thing that had changed since she had fallen asleep was the fresh gin and tonic in front of her"

eps

w-s

TEXT WORLD 1 (Enactor-Accessible)

T: Summer/Autumn, Modern Day (references to internet)
L: Outside, Hotel Terrace (Old Sutherland Hotel), one hour from Edinburgh, near Loch Lomond and Douve Castle
E: Lacey
O: Hills, leaves, terrace, Swedish redwood tables, Glass of gin and tonic, table

gentle forerunner → cooler weather   Lacey → alone

blew down from the hills   dreaming

rustled the leaves   rubbed her forehead → damp

roused Lacey   wiped away a rivulet of spittle

looked up → mildly impressed

thought → flitted across her mind

DEONTIC MODAL WORLD

"she **should** find out who it was and praise them"

deo

w-s

BOULOMAIC MODAL WORLD

"she **preferred** to stay where she was and have her drink"

BOULOMAIC MODAL WORLD

"She **regretted** not getting to grips with the hospitality industry earlier"

bou (multiple)

neg eps

BOULOMAIC MODAL WORLD

"Lacey didn't **want** to smear her life…"

NEGATIVE EPISTEMIC MODAL WORLD

"some of her younger staff members were **never** off their phones"

BOULOMAIC MODAL WORLD

"she **wished** she knew how to exorcise the demons that haunted it"

BOULOMAIC MODAL WORLD

"She **wished** she could understand it"

TEXT WORLD 4

T: Immediately after TW1

L: Same

E: Lacey, Waiter (Daniel)

O: A fresh drink, ice cubes, glass, waiter's shoes, trousers, black

waistcoat, hair

She (Lacey)

⬇

Looked

⬇

(her gaze) moved upwards

⬇

(her gaze) lingered

⬇

(her gaze) moved up to his face

⬇

Supposed

bou

(multiple)

d-s

bou

BOULOMAIC MODAL WORLD

"She **wished** the glasses were larger"

BOULOMAIC MODAL WORLD

"It **would have been good** if he had been just a little older"

eps

EPISTEMIC MODAL WORLD

(Memory)

"Her former friends had liked to whisper about it behind her back..."

BOULOMAIC MODAL WORLD

"She had recently introduced new regulations for uniforms, something she had **hoped** might help the business"

DIRECT SPEECH (Multiple deictic switches during conversation)

"What's your name?"

Second scene (from terrace to car park)

TEXT WORLD 5

T: Immediately after direct speech

L: Hotel terrace

E: Lacey

O: Empty glass

Lacey → Had lost count of how many drinks
she had
put her empty glass on the table → with a sigh
pushed herself to her feet → unsteadily
stepped off the terrace → gingerly
and into the car park

| w-s |

TEXT WORLD 6

T: Immediately after TW5

L: Hotel car park

E: Lacey

O: hotel building, small road, hill, forest, the sun, the gravel, Gothic towers and peaks, brilliant blue sky, neglected repairs, battered façade, crumbling stonework

(Lacey)
walking →
turned to look up at the building →

| w-s |

| eps |

EPISTEMIC MODAL WORLD

(Memory)

"as a child and as an adult, Lacey had explored the grounds of the hotel many times"

TEXT WORLD 7

T: Simultaneous

L: The other side of the hotel

O: lake, hotel rooms, water, rowing boats (hidden), storage?

| w-s |

BOULOMAIC MODAL WORLD

"she often **wished** she could keep walking"

| boy (multiple) |

BOULOMAIC MODAL WORLD

"to **try** and see it objectively without emotion"

TEXT WORLD 8

T: Lacey's childhood

L: The hotel (her imaginary castle)

E: Lacey, the old concierge Jozafat, Lacey's grandfather, guests (knights and princesses), staff (servants and squires), monsters, faeries

O: bricks, mortar, glass, mundane things

Lacey
Jozafat →
under Jozafat's eyes → watchful
childminding
gazing up
Lacey's grandfather
busy
moving through the building → party host
wondering at the nature of hotels
word here, touch there

| boy (multiple) |

| eps (multiple) |

BOULOMAIC MODAL WORLD

"she **wished** she knew how many times she had stood where she was now"

BOULOMAIC MODAL WORLD

(Fantasy)

"Lacey **liked to imagine** what the hotel would be like in a different country..."

EPISTEMIC MODAL WORLD

(Memory of grandfather)

"Children were to be seen and not heard, though in her grandfather's case it was preferably not seen either"

EPISTEMIC MODAL WORLD

(Thoughts on the hotel building for paragraph)

"These days it was all different. Lacey knew...."

Third scene (from outside the Earl's Suite to inside)

TEXT WORLD 9

T: Immediately after conversation with Jozafat (Shortly after TW8)

L: Outside her room (the Earl's Suite), Old Sutherland Hotel

E: Lacey, her grandfather

O: door, golden plaque, carpet (threadbare, faded), windowsills (flaking paint), paintings (faded), keys, keyhole

she (Lacey) → made it upstairs ↑ without falling → lurched down a corridor → came to a halt → leant against the door ↑ taking a moment → looked down → felt a shudder → fumbled with her keys ↑ missing the keyhole → dropping them → opening the door ↑ finally

her grandfather → voice rumbled (spoke) → starting early

d-s

DIRECT SPEECH

"Is that you, lassie?"

eps (multiple)

EPISTEMIC MODAL WORLD
(Generalisation in Lacey's mind)

"He always started early when she had drunk too much, always seemed to know exactly where to find her. There was no avoiding him now."

w-s

TEXT WORLD 10

T: Immediately after TW9

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, her grandfather

O: another door, a large oak desk, curtains, cloths, dark brown leather sofa, two arm chairs, granite fireplace, large selection of whiskies, snarling heads of animals, small gold plaques, books, large bookcases, enormous painting, ebony frame

eps

EPISTEMIC MODAL WORLD
(Painting – what Lacey sees/thinks)

T: Unknown (In the past)

L: Next to the lake outside the Old Sutherland Hotel

E: Lacey's grandfather

O: lake, hotel, shotgun, hills, wild animals, sun, cloudless sky

her grandfather ↑ "his face mature but not aged, his moustache and hair jet black", "approved by God"

TEXT WORLD 11

T: Unspecified repeated occasions

L: Inside the Earl's Suite, Old Sutherland Hotel

E: Lacey, visitors/guests

O: the painting

most visitors → complimented Lacey on the painting

some older guests → commented he seemed colder

Lacey → knew the painting to be quite accurate

eps

EPISTEMIC MODAL WORLD
(Hypothetical)

"...as if she had painted it herself"

bou

BOULOMAIC MODAL WORLD

"she wished they would spend less time complimenting a remnant of her grandfather and more time complimenting her"

EPISTEMIC MODAL WORLD
(Lacey's memory/imagination)

"Whenever she heard his voice it transported her back to being a little girl again, summoned like a disgraced schoolgirl standing in front of the headmaster's door."

Appendix 3 - Full "tracked changes" to chapter 1 for first reader response session

CHAPTER 1

A gentle forerunner of cooler weather blew down from the hills, rustled the leaves, and roused Lacey out of her slumber. She had been dreaming of simple times, someone else's times She rubbed her forehead, her fingers coming away damp from the film of sweat that now covered her, then drowsily wiped away a rivulet of spittle from the corner of her mouth and looked up ~~from her table.~~. She was alone on the hotel terrace, each of the other new Swedish redwood tables, showing no ~~signs~~sign of any new guests having checked in. Money well spent, then. The only thing that had changed since she had fallen asleep was the fresh gin and tonic in front of her that glistened in the afternoon sun. Lacey was mildly impressed at the attentiveness of whoever had replaced her empty glass without her even noticing, and for a brief moment the thought flitted across her mind that she should find out who it was and praise them. ~~It wasn't an idea she entertained for long.~~, but she preferred to stay where she was and have her drink.

The first hints of autumn were in the air, signalling the imminent end of the summer season. It had been one of the hottest Scottish summers on record, the usual yearly disappointment replaced by weeks of blue skies and soaring temperatures that had delighted visiting tourists and taken scores of sunburned locals by surprise. With the record sunshine came news reports of record tourism as everyone took advantage of the rare heatwave. Hotels across the country boasted soaring takings as the masses sought a sunny getaway. All the hotels in Scotland but one, it seemed to Lacey.

She ~~couldn't get her head around~~wished she could understand it. There was no good reason the Old Sutherland Hotel shouldn't have been doing just as well as every other hotel out there. Situated just an hour's drive from Edinburgh, the Old Sutherland was considerably more accessible than the highland hotels, and ~~she was~~major tourist attractions like Loch Lomond and Doune Castle were not far. She was confident there was weren't any slanderous posts online; Lacey ~~had never understood the fascination some people had with smearing their lives~~didn't want to smear her life across the internet for everyone to see, and so she was rarely on social media, but some of her younger staff members were never off their phones during their free time, and none of them had reported seeing anything. Despite all this, the terrace wasn't the only part of the hotel that sat underused. There was the growing thought in her mind that the hotel must have been cursed at some point, and she ~~had no idea~~wished she knew how to exorcise the demons that haunted it.

No, she couldn't get her head around the reason for the hotel's fall, but then perhaps that was exactly the problem. She ~~had never really gotten~~regretted not getting to grips with the hospitality industry earlier. Lacey had inherited the hotel from her grandfather, James Sutherland. He was the old Sutherland the hotel was named after, the man who had built the place, if not with his own two hands then at least with his own money. It had never been big, having only thirty rooms, but it had never needed to be large to be successful. ~~It had been ten years since she~~The attention that went into the design and decoration of each of those rooms, along with the efforts of the caring staff, had made the Old Sutherland a tourist attraction in itself. James Sutherland became a recognisable face, and guests came just to see what he had achieved. It had been ten years since he passed away and Lacey had walked into a business that had year-round bookings and barely an empty room on any night of the year. Being a firm believer in "if it ain't broke don't fix it", not to mention in making her life as easy as possible, Lacey had done what she thought best for both the hotel and herself: absolutely nothing. Then she had promptly walked back out and headed for the continent.

A fresh drink was placed wordlessly in front of her~~. She hadn't even realised she had drunk the last one. She looked at the waiter's~~, the ice cubes clinking attractively against the sides of the glass. She wished the glasses were larger; they tended to disappear quicker than she liked. She had been staring at the ground as she thought, so the first thing she saw of the waiter was his shoes, which were small and polished to a fine shine. She had recently introduced new regulations for uniforms, something she had ~~thought~~hoped might help the business (though if asked to explain exactly how, she couldn't), but what did it matter if there were no guests to see it? Habitually her gaze moved upwards, following the lines of the waiter's legs, the trousers pressed with a crisp line down the front. She lingered a moment at his crotch, then moved up past his black waistcoat and narrow chest to his soft face~~. So~~, hair hanging down almost over his eyes. Too young. ~~Not that Lacey~~It would have been good if he had ~~anything against~~been just a little older. She liked younger ~~men~~guys, something her former friends had liked to whisper about behind her back when they thought she couldn't hear them...bitches...but there were limits when it came to how much younger she liked her men, the key word being "men" and not "boys". She supposed he must be legal if he was working at the hotel, but he was just a kid really, without even a whisper of facial hair.

'What's your name?' Lacey asked, her voice still thick with drowsiness.

'Daniel, Ms Sutherland. Redchurch. Uh, Daniel Redchurch.'

'Daniel,' Lacey echoed. She couldn't remember him at all. Maybe he was new. His voice sounded nervous enough for him to be new. 'How long have you worked here, Daniel?'

'Four months, Ms Sutherland.'

Bollocks. It wouldn't look good if she couldn't remember someone who had been working there for so long.

'Is that all?' she said, trying to put on her least fake smile.

'Um. Yeah. Time flies when you're having fun,' Daniel said, causing Lacey to frown. She wouldn't be surprised if he was taking the piss out of her. No doubt all the staff were gossiping behind her back, talking about what a terrible person she was, just like her "friends" used to.

'Did I miss anything while I was...' Lacey paused a moment. 'Deep in thought?'

'I don't think so, Ms Sutherland. The Gennaro family checked out, and...um...the Kelso booking cancelled.'

'Another cancellation?' Lacey groaned and reached for her drink. 'Did they say why?'

'No, not really,' Daniel said hesitantly.

'No?' Lacey pushed herself more upright in her chair and glared at him. 'Or not really?'

'Not a reason, as such. Um.' Daniel peered up at the sun and wiped his forehead. 'Phew, hot out here, huh?'

'Daniel...'

'Well...they said they had booked another hotel.' All the words came out in a rush. 'But they didn't say why!'

'God damn it!' Lacey snapped, causing Daniel to flinch. 'At least we got their deposit.'

'Actually...' As soon as Lacey looked at him, Daniel looked like he regretted saying it.

'What?' Lacey demanded.

'Um. Jozafat refunded them. In full.' Lacey groaned with frustration and slid back down in her chair. The deposit wouldn't have been much in the grand scheme of things, but it would have been better than nothing. She would have to speak to Jozafat about it. Perhaps he was getting senile in his old age. 'Don't worry, Ms Sutherland. Everything will be okay, I'm sure of it.'

Lacey fought the urge to roll her eyes. If he wasn't taking the piss, he was an idiot. He would learn, as everyone did once life wore them down, and then that enthusiastic shine in his eyes would dull to nothing. There was a time she had found youth charming; maybe not as much youth as this one had, but young nonetheless. She had revelled in their fresh faces, their lean bodies, and their keenness to pleasure her in bed. They had made Lacey feel young and beautiful again, but more than that it was the simple joy they found in being alive that attracted Lacey. It was as if by inviting them to share her life, and her bed, for a night, she could unlock the secret of what gave them their unique belief that the world, and all the people in it, had been created just for them. In the end, of course, it was no secret. They were young, and a little more with every passing day Lacey wasn't.

'Just get back to work,' Lacey said, dismissing the waiter from her mind as soon as she dismissed him from her presence. She had to focus. The hotel was in trouble and she had no idea why. She had no doubt others, including the workers like Daniel, would blame her for the hotel's decline. Her grandfather certainly did. He had told her as much.

With a sigh Lacey put her empty glass on the table and pushed herself unsteadily to her feet, the world lurching sideways along with her stomach. She had lost count of how many drinks she had had. Gingerly she stepped off the terrace and into the car park, walking across the gravel away from the hotel and the miasma of stress that enveloped it. The area around the hotel was beautiful, especially so when the weather was good. On the other side of the hotel was a lake once popular with couples, the rooms on that side always the first to be booked up. Whenever a light breeze stirred the heavy summer air you could smell the water, a fresh crispness that cut through the humidity for a moment. In her grandfather's day the lake had been a tourist attraction in its own right, but these days the rowing boats were neglected and in disrepair, hidden away in storage along with a hundred other things needing to be seen to. Beyond the car

park a small road led down the hill and into a forest. As the land was slightly raised above the lake and forest, it provided the hotel with the feeling of being secluded without feeling claustrophobic; a little private world cut off from the outside by nature itself. Both as a child and as an adult, Lacey had explored the grounds of the hotel many times, but these days she often wished she could just keep walking, follow the road into the forest and away to somewhere else. Anywhere else. Standing in the middle of the empty car park, exposed to the full heat of the sun, she could almost feel the tree-lined road pulling at her with promises of shade, anonymity, and oblivion.

Lacey turned to look at the building, the gravel crunching beneath her feet, to try and see it objectively without emotion, but it was impossible. She had spent much of her childhood running around the halls, so that she'd become as much a fixture of the place as the old concierge, Jozafat. ~~Lacey~~As a child the hotel had been her castle, every stairway leading up to a tower or down to a dungeon. The guests had been knights and princesses, the staff their servants and squires. And in every room, in every tree and behind every hill, hid monsters and faeries that only Lacey could see.

She had spent much of her childhood under Jozafat's watchful eyes, his duties extending to childminding while her grandfather was too busy with the running of the hotel, but she had always had a lot of time alone. She ~~couldn't count the number of~~wished she knew how many times she had stood where she was now, gazing up and wondering at the nature of hotels; at how bricks and mortar and glass and all manner of mundane things could be put together to create comfort and luxury, a place to relax or excite and fulfil every whim. In the old days the guests had been an extended family, Lacey's grandfather moving through the building like a party host, always with the right word here and a touch on the shoulder there, not that Lacey had much experience of that side of her grandfather. Children were to be seen and not heard, though in her grandfather's case it was preferably not seen either.

These days it was all different. Lacey knew that the weather made a substantial difference in how the exterior of the Old Sutherland was perceived. On a sunny day with clear skies, like it was that day, the building assumed a stately appearance, the age and weather-worn nature of its Gothic towers and peaks giving it the grandeur of the seat of some ancient noble family~~, like a castle~~ from which to rule those around them. The neglected repairs, battered facade, and crumbling stonework were somehow forgiven when the building was admired as a whole against the backdrop of a brilliant blue sky, as if the claw marks of time were trivial compared to the fact it still survived. Lacey ~~wondered if~~liked to imagine what the hotel would ~~have been better off~~be like in a different country, because when the clouds drew in, the rain began to fall, and the winds picked up (all of which frequently happened in Scotland), the Old

Sutherland was revealed for what it truly was: exposed to the elements, in need of repair, out of place, and increasingly out of time.

Lacey wasn't feeling much better but there was only so long she could stand in the middle of the empty car park. She tottered back to the terrace and through the side entrance into the hotel bar. As if waiting for her, Jozafat walked crisply up to her as soon as she stepped through the door, his thick neat white moustache twitching.

'Can I be of assistance, ma'am?' Jozafat asked. The concierge must be in his mid-sixties by now, she thought, and though he made every effort to hide it, it was beginning to show. He refused to relinquish even one of his duties, but each one took him a little longer, and she had noticed he now needed a chair at his station where he used to always stand. To be fair, the title he held of concierge didn't cover a fraction of his duties since Lacey's grandfather passed away. Considering he handled the day-to-day running of the hotel she was surprised he hadn't delegated some of other work, but he seemed to take great pride in doing it all. Lacey still preferred to let him handle the boring stuff, like bookings, rotas, menus, orders, hirings, firings, and so on, but she had assumed the right, as owner, to make the big decisions that mattered. This also meant she was never sure how to act around Jozafat these days. He had spent more time raising her than most of her family, and now she was his boss and he was...she had no idea what he was to her now, apart from vital to the running of the hotel.

'I'm quite alright,' Lacey said a little unsteadily.

'Perhaps I could recommend something to eat, ma'am? You're rather fond of the chicken caesar salad, I believe, and it may be a good choice if...the weather has you feeling a little delicate.'

'Yes, yes, that will be fine.' Lacey started to walk away, waving Jozafat off, but he stepped in front of her again, clearing his throat quietly but firmly.

'And there is a small matter to discuss, ma'am,' Jozafat said, his eyes fixed on a point somewhere above Lacey's head. 'The accounts are overdue.'

'Can't you take care of it?' Lacey could feel a headache coming on, sweat prickling her skin.

'I'm afraid not.' The tone of his voice stirred something in the depths of Lacey's memory. 'And this matter is rather urgent.'

'First thing in the morning, I'll look at it. Okay?' Lacey asked, heaving a sigh.

'As you wish, ma'am. I'll have the account books delivered to your room with your dinner, for you to peruse at your pleasure.' Jozafat turned on his heel and walked away. Lacey noticed a slight limp in his step.

Was that new? Whatever.

As her stomach heaved suddenly, and the sweat on her head grew cold, she pushed herself to her room. She made it up the stairs without falling, lurched down a corridor, and came to a halt in front of a door marked with a golden plaque polished to a gleaming sheen: "The Earl's Suite".

She leant against the door, taking a moment to breath, willing her stomach to settle down. As she looked down, she noticed the carpet was becoming threadbare in parts, the pattern washed out by sunlight. The carpet wasn't the only thing looking worse for wear either. The forest green paint on the windowsills was flaking away, and the landscape paintings that lined the wall facing the windows were starting to look faded too; all of the hotel's colour was draining away. Everything in the corridor looked as worn out as she felt.

'Is that you, lassie?' her grandfather's deep voice rumbled. Lacey felt a shudder run down her spine. He was starting early today. He always started early when she had drunk too much, always seemed to know exactly where to find her. There was no avoiding him now. Whenever she heard his voice it transported her back to being a little girl again, summoned like a disgraced schoolgirl standing in front of the headmaster's door. She fumbled with her keys, missing the keyhole a couple of times and dropping them once, before finally opening the door.

Whatever her feelings about the room, there was no denying that, unlike the exterior of the hotel, it was still as impressive as the day it was built. Lacey's grandfather had designed the Earl's Suite to not just be a place for him to live and work, but also a place to impress important visitors, back in a time when important people actually went there. A small bedroom area was behind another door, the majority of the suite being an expansive office decorated in a style that might give you the sense you had entered some

Scottish clan chieftain's hunting den. A large oak desk, beautifully carved with ornate swirling Celtic designs, gave the room a sense of gravitas and purpose while curtains and cloths of dark green tartan ensured you never forgot where you were. A dark brown leather sofa and two arm chairs sat facing each other in front of a granite fireplace, with a large selection of whiskies nearby. Despite the years, or perhaps because of them, the earthy smells of leather and cigar smoke were as much a part of the room as they had been a part of her grandfather. Equally spaced out around the walls were the snarling heads of animals, beneath each a small gold plaque with the unfortunate creature's name in Latin. Between the beasts were the books, all ancient-looking leather-bound tomes with gold lettering lined up impeccably on large bookcases that still bore the knots of the trees they were carved from.

Before you could even notice any of these details, however, you had to take in the enormous painting that dominated the room from the wall opposite the door. It stood from floor to ceiling and covered most of the wall. Its dark ebony frame, carved to look like antlers twisting around each other, was wider than Lacey's hand span and in sharp contrast to the lighter oak that featured in the room. Most visitors complimented Lacey on the painting, as if she had painted it herself. ~~It~~, though she wished they would spend less time complimenting a remnant of her grandfather and more time complimenting her. The painting showed her grandfather standing next to the lake, the hotel he built behind him, dressed less like the clan chieftain the suite would have you believe he was and more like some colonial hunter, all in tweed with a shotgun broken open in the crook of his arm. ~~It showed him in his prime, though some~~In the background the hills seemed to cradle it all, wild animals dotted the landscape, and the sun shone down from a cloudless sky as if this place, this man, were approved by God himself. It showed Lacey's grandfather in his prime, his face mature but not aged, his moustache and hair jet black. Some older guests commented that he seemed colder in the painting than he had been in life, something they put down to artistic failure. Lacey knew the painting to be quite accurate.

'You've been drinking again,' he said.

'Just one or two,' Lacey replied, trying to remember she was a thirty-eight-year-old woman, not a teenager to be scolded. 'Don't start.'

'Have you thought I might just be worried about you?'

Lacey hadn't.

'Is it so strange for a grandfather to worry about his granddaughter?' he continued, his voice lacking any of the natural inflection that would indicate sincerity. Or humanity. 'It is entirely natural.'

'There's nothing natural about you still being here,' Lacey muttered. Her mouth felt dry and her eyes were drawn to the whiskies, some of them worth thousands of pounds.

'Are you keeping an eye on the workers?' Lacey's grandfather asked, returning to his favourite subject.

'Yes, grandfather,' Lacey said with a sigh.

'Are you making sure they do their jobs properly?'

He never trusted her with his precious hotel. She ignored the queasiness in her stomach as she took a step towards the whisky.

'You know they will try and skive out of everything, aye?'

There was no ignoring him. 'Yes, grandfather,' she said.

Next to the bottles of whisky stood a carefully stacked pile of crystal glasses, each etched with the symbol of the Sutherland clan, a wildcat rearing up on its hind legs. Lacey knocked one of the crystal glasses to the floor as she reached for it, wincing as the high-pitched shatter filled the room. All the noise rushed out of the room, and a heavy vacuum of silence hung in the air, causing Lacey to hold her breath. She could feel her heart beating as the seconds were dragged along slowly by her fear of what would come next, but her grandfather said nothing. Despite the silence, or perhaps because of it, she could clearly imagine what he would be thinking. Foolish girl.

'The cleaner will deal with that,' Lacey muttered, picking up another glass and pouring a generous amount of whisky into it. After a moment's consideration, she added a little more.

'Aye, make them earn their pay,' her grandfather grumbled. 'I suppose you have more important things to think about, don't you?'

Lacey heaved another sigh and fell into one of the armchairs. She shunted the chair, turning her back to the painting, and stared into the empty fireplace. There were probably a hundred different things she should be focused on, all of them noted down and marked with varying degrees of "urgent" on a mental list she had buried somewhere.

'Don't think I don't notice your cheek, girl.' His voice turned from a grumble into a growl. 'Your sighs and moody silences. Don't you forget who put you where you are. You are nothing without me.'

'Yes, grandfather,' Lacey said, closing her eyes. Something had changed about the hotel, something in its DNA. As a child she had filled its old corridors with all manner of bizarre creatures and wonderful people conjured from her imagination, and they had taken on a life of their own and made the hotel and its grounds their home. The forest was a hiding place for countless spectral beings, Lacey only had to peer into the shady gloom to see them, and nobody knew exactly what lurked under the surface of the lake, but she used to spend hours watching for her own version of the Loch Ness monster. All that supernatural energy was woven into the fabric of the building, and now the masonry was falling apart, Lacey could only think that the magic was falling apart too.

Lacey's glass was empty. She reached for a bottle of whisky, not caring which, and cradled it close to her. She knew with enough drink and enough time she could block out the doubts and worries, block out her grandfather's scolding and get some sleep, but until then she had no choice but to sit in this chair, take another drink, and hide from the dark presence she knew was getting closer.

Appendix 4 - First reader response session documentation

Faculty of Arts Ethics Approval Form

Please submit this form to your School Ethics Officer **at least 2 months** before you plan to begin your research, along with:

- consent form
- written information sheet for participants
- signed declaration of ethical awareness
- questionnaire or focus group plan (if possible).

Please read the **Guidelines for Completing the Arts Ethics Form** (available on Workspace) before submitting the form to your School Ethics Officer.

Researcher name	Steven Justice
School/Department	School of English
Project Title	Maximum Occupancy: A creative and critical exploration of how Text World Theory can be used when writing literary texts to communicate emotional experience and literary resonance
Date	6th July 2018
Email address	Steven.justice@nottingham.ac.uk

(1) Researcher Information – please tick as appropriate

☐ Member of Staff

☒ Postgraduate Researcher

Supervisors: Dr Spencer Jordan, Professor Peter Stockwell

☐ Member of staff obtaining approval for a module

Module Code:

Module Name:

Is the research funded by an external body or part of an external funding bid?

☐ Yes   Funding Body: ☒ No

   If yes, does the funding body require proof of ethics approval?

   ☐ Yes   ☐ No

(2) Research aims/questions

Provide a brief summary of the research aims/questions [max 100 words]

The purpose of this research is to determine to what extent elements of the cognitive poetic framework Text World Theory can serve as a tool to improve the emotional experience and literary resonance of creative writing. Text World Theory can be roughly described as the cognitive process of imagining detailed fictional worlds in your mind when reading literature. It is through these imagined mental worlds that we can become emotionally invested in fictional characters or places, and some aspects of those worlds may prove to be more resonant (i.e. memorable).

(3) Methods

a) Please indicate which methods you will be using:

- ☒ Questionnaire
- ☐ Focus groups
- ☐ Interviews
- ☐ Observation
- ☐ Psychophysiological measures (e.g. response time, eyetracking, ERP etc.)
- ☐ Data found online
- ☐ Data produced by students (e.g. their essays)
- ☐ Other; please specify:

b) Please give brief details of how you will be employing these methods [max 200 words]

Via email, participants will be provided with a piece of creative writing and a questionnaire to answer regarding their reactions to the writing (questionnaire included in separate document). The questions are mostly focused on their emotional experience of the text, and of what is memorable in the text. There will be two versions of the creative writing text, but participants will be unaware of which version they have (nor of the differences between them). Participants will answer the questions in their own time and return the completed questionnaire by email.

(4) Research Location

Please confirm where the research will take place:

☐   On Campus   ☐   Outside the UK

☐   Elsewhere in the UK   ☒   Online

If you are conducting your research outside of the UK, please state where:

(5) Research topics

a) Please confirm if your research involves any of the following:

Yes ☐   No ☒   Procedures likely to cause participants distress

Yes ☐   No ☒   Misleading participants about your research or withholding information

Yes ☐   No ☒   Investigation of sensitive issues (e.g. sexual, racial, religious or political attitudes, illegal activities etc.)

Yes ☐   No ☒   Investigation of personal topics (e.g. personal health, learning disabilities etc.)

Yes ☐   No ☒   Online data that requires a password to access

If you have ticked YES to any of the above, please provide more details below. Indicate any potential risk to participants, justify this risk and what steps will be taken to minimise it. For online data please provide details of the websites and how you will ensure consent is given.

(6) Participants, access and inducements

a) Please confirm if your sample will involve any of the following:

Yes ☐   No ☒   Participants under the age of 16

Yes ☐   No ☒   Adults of limited mental capacity

Yes ☐   No ☒   Participants recruited from special sources (e.g. educational institutions, prisons, hospitals etc.)

If you have ticked YES, please provide more detail information and justification:

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b) Please confirm if you will be offering inducements for taking part:

Yes ☐   No ☒

If YES, please provide more detailed information and justification:

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c) Please confirm if there is a risk of participants being identified in any form of dissemination

Yes ☐   No ☒

If you have answered YES please provide more detail information and justification

If you have answered NO please confirm how you will protect participants' identities

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All participants' identities are restricted to communication only (i.e. emails or in person) and not recorded on any documents nor on the questionnaires.
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(7) Data Storage & Dissemination

a) Please confirm that you will be storing your data in password-protected files

Yes ☒   No ☐

b) Please confirm if you will be destroying the data seven years after publication

Yes ☒   No ☐

If you have answered NO, please provide a justification and give details of where the data will be deposited

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b) Please provide an indication of any intended dissemination or impact activities (if such activities are planned after the project is approved, please inform your School Ethics Officer of these changes and update consent procedures appropriately)

(8) Declaration

Signed ____Steven Justice_____

Date _____6th July 2018_____

Office use only:

Approved   Dominic Thompson   Date   29/07/18

(School Ethics Officer)

Confirmed _Jeremy Taylor (Humanities)_____ _____   Date   30 July 2018

(Second School Ethics Officer)

Send for full committee approval   ☐

Approved _____   Date_____

(Faculty Ethics Officer)

Awareness of Ethical Behaviour for Data Collection

If you are unable to agree to any of the below, please ensure you have provided adequate information and justification in the Ethical Approval Form.

Research Practice

Agree	N/A	
☒	☐	My full identity will be revealed to potential participants
☒	☐	I will provide participants with my contact details in order that they are able to make contact in relation to any aspect of the project, should they wish to do so
☒	☐	The purpose and procedures of the project, and the potential benefits and costs of participating (e.g. the amount of their time involved), will be fully explained to participants at the outset
☒	☐	Undue pressure will not be placed on individuals or institutions to participate in project activities and participants will in no way be prejudiced if they choose not to participate in the project
☒	☐	Participants will be made aware that they may freely withdraw from the project at any time without risk or prejudice
☒	☐	Research will be carried out with regard for mutually convenient times and negotiated in a way that seeks to minimise disruption to schedules and burdens on participants
☒	☐	At all times during the research I will behave in an appropriate, professional manner and take steps to ensure that neither myself nor research participants are placed at risk
☒	☐	The dignity and interests of research participants will be respected at all times, and steps will be taken to ensure that no harm will result from participating in the research
☒	☐	The views of all participants in the research will be respected and special efforts will be made to be sensitive to differences relating to age, culture, disability, race, sex, religion and sexual orientation, amongst research participants, when planning, conducting and reporting on the research

Consent & Anonymity

Agree	N/A	
☒	☐	All potential participants will be asked to give their explicit consent to participating in the research, and (where written consent is given) separate copies of this will be retained by both researcher and participant
☒	☐	All necessary steps will be taken to protect the privacy and ensure the anonymity and non-traceability of participants
☒	☐	Prospective participants will be informed that I will be forced to consider disclosure of certain information where there are strong grounds for believing that not doing so will result in harm to research participants or others, or (the continuation of) illegal

activity

☒ ☐ In addition to the consent of the individuals concerned, the signed consent of a parent, guardian or 'responsible other' will be required to sanction the participation of minors or those whose 'intellectual capability or other vulnerable circumstance may limit the extent to which they can be expected to understand or agree voluntarily'

☒ ☐ Data gathering activities involving schools and other organizations will be carried out only with the agreement of the head of school/organization, or an authorised representative, and after adequate notice has been given

Data Storage

Agree   N/A

☒ ☐ Data generated by the research will be kept in a safe and secure location and will be used purely for the purposes of the project (including dissemination of findings).

☒ ☐ No-one other than markers and examiners will have access to any of the data collected (not applicable for staff)

☒ ☐ Research participants will have the right of access to any data kept on them

☒ ☐ Where possible, participants will be provided with a summary of research findings and an opportunity for debriefing after taking part in the research

Name _____Steven Justice_____

Signature ____Steven Justice_____

Date _____6th July 2018_____

Research Project Information Sheet

Name of Researcher:	Steven Justice (steven.justice@nottingham.ac.uk)
Names of Academic Supervisors:	Dr Spencer Jordan (spencer.jordan@nottingham.ac.uk),
	Professor Peter Stockwell (peter.stockwell@nottingham.ac.uk)
School of English Ethics Officer:	Dr Dominic Thompson (dominic.thompson@nottingham.ac.uk)

Research Project Title:

Maximum Occupancy: A creative and critical exploration of how Text World Theory can be used when writing literary texts to communicate emotional experience and literary resonance

Research Project Description:

The purpose of this research is to determine to what extent elements of the cognitive poetic framework Text World Theory can serve as a tool to improve the emotional experience and literary resonance of creative writing. Text World Theory can be roughly described as the cognitive process of imagining detailed fictional worlds in your mind when reading literature. It is through these imagined mental worlds that we can become emotionally invested in fictional characters or places, and some aspects of those worlds may prove to be more resonant (i.e. memorable). While there are potential implications for other fields, the main aim of this project is to determine whether authors of fiction can use some elements of Text World Theory to better connect their writing with their readers.

For this research, you will be asked to read a short piece of creative writing and then fill in a questionnaire regarding your response. The section regarding emotional reaction should be filled in either while reading, or immediately after. The section regarding resonance should be filled in two to four weeks later. These questions should be answered in as much detail as you can, but all answers of any length are appreciated. Suggestions are made of ideas to discuss after each question, but you may write down as many or as few points as you wish. Questions regarding your identified gender, nationality, and language are only to try and determine whether any aspect of the creative writing may be emotionally alienating, and you may give any answer, multiple answers, or choose to leave these questions unanswered if you prefer.

All questionnaires and the research from them will be kept anonymous throughout the research process, and all data will be kept securely in password protected online storage. Participation in this research is entirely voluntarily, and you may choose to opt out at any time.

If you have any questions or concerns at any time, you are welcome to contact the project's researcher, supervisors, or ethics officer via the email addresses above.

Questionnaire

Nationality(ies):

Native Language(s):

Gender:

<u>Emotional Experience</u> (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7.

<u>Literary Resonance</u> (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8.

Q9. Are there any specific details about the characters that you remember?

A9.

Q10. Are there any specific details about the location that you remember?

A10.

Q11. When remembering the text, are there any emotions you associate with it?

A11.

Q12. Do you have any other comments regarding your memory of the text?

A12.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Appendix 5 - Responses to first reader response session and analysis

Questionnaire E1

Nationality(ies): Indian

Native Language(s): Assamese, Hindi

Gender: Female

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. Yes, I could feel the <mark style="background-color: yellow">dismay</mark> in Lacey's character.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. The characters seemed <mark style="background-color: #00ff00">believable</mark> especially Lacey.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. I felt the <mark style="background-color: yellow">desperation</mark> in her character to feel young and feel appreciated by her grandfather. I also felt the fantasy world of her childhood.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. Since I have been to Scotland and know England in general, I know this county can light up with a little sunshine. That scene was pretty <mark style="background-color: #00ff00">vivid</mark> in my mind and I could also picture a lake that was once the life of the place and has now become just a water body.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. The Old Sutherland seems like it once used to be this <mark style="background-color: #00ff00">majestic</mark> place which with Lacey's grandfather breathing it life and now that he is gone, the charm of the place seems to have <mark style="background-color: yellow">lost</mark> and what remains is just a worn-out building.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7.

<u>Literary Resonance</u> (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. I somehow have a picture of a female who is a little high on her alcohol, bare foot and stood outside the hotel that doesn't look as glorious as it used to. The author's grandfather hosting parties and always knowing what to say to people. The author being drunk on gin.

Q9. Are there any specific details about the characters that you remember?

A9. I remember the server who was young and the grandfather who always had a look of disappointment towards his granddaughter.

Q10. Are there any specific details about the location that you remember?

A10. It had a lake nearby which had lost it's beauty and charm due to low maintenance.

Q11. When remembering the text, are there any emotions you associate with it?

A11. When the author explained how her childhood was like a fairy-tale, <mark>I could almost imagine</mark> what she meant.

Q12. Do you have any other comments regarding your memory of the text?

A12.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire E2

Nationality(ies): Greek

Native Language(s): Greek

Gender: Female

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I felt ==sympathetic== towards Lacey

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. Lacey is generally ==likeable== despite her problem. The concierge seems to be ==trustworthy== but not much information is given about him, and Daniel seems to be kind of ==indifferent==. He seems like an outsider, the other characters seem to be part of the history of the hotel. The grandfather seems like a ==domineering== character, someone who's there to remind Lacey that she didn't live up to their expectations. He also seems to be emasculating and maybe intimidating. He's definitely ==not likeable==.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. Lacey seems to be ==likeable== but I'm ==not sure whether she's believable==, ==I'd like to know more== about her in order to decide. The part where she has a conversation with her grandfather (in her mind?) was ==not that believable== to me even though I can understand the function of the scene.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. The description of the setting was very detailed ==and I could imagine== the building .The surrounding area is described quite extensively too but it did not stay with me while reading. I can only imagine the location as being green and somewhere in the countryside.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. I can imagine the building being very old and kind of neglected, not at its prime, like Lacey. I can imagine the suite being glorious and grandiose, like Lacey's grandfather, reflecting the glories of the past and her grandfather's presence/impact on her life.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. The presence of the grandfather, as it was brought on the foreground, did not really appeal to me and it made me feel kind of disconnected from the text.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. No

Literary Resonance (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. I can remember Lacey waking up and looking for alcohol, the scene in which she has a conversation with one of the employees about a room cancellation and the scene in which she starts 'talking' with her grandfather. What has stayed with me is the description of both the hotel and Lacey as being neglected and kind of decadent , or being over the hill in general.

Q9. Are there any specific details about the characters that you remember?

A9. I can remember that Lacey, as a character, came across to me as someone who suffers because of their indulgence to their passions but is still vulnerable and likeable. Her drinking problem is the detail that I can recall. I can also remember her grandfather who seemed to me like a domineering patriarchal figure and I think I can recall a detail about his hunting hobbies (but I'm not entirely sure if this was included in the literary text- for some reason I seem to have connected the grandfather with hunting :/)

Q10. Are there any specific details about the location that you remember?

A10. I can remember the surroundings of the hotel being described as very green and that there were some details about the breeze but, generally speaking, this did not stay with me. What has stayed with me was the description of the hotel as a building which had seen days of glory, wealth and vibrancy but is now on the opposite extreme, being almost rarely visited. For some reason I have pictured the hotel being almost dilapidated, more like a ghost of its old self. I think that the only exception to this was the suite in which Lacey's grandfather used to have his office, which felt a bit more vibrant and might have retained some of its old appeal.

Q11. When remembering the text, are there any emotions you associate with it?

A11. I think I can associate the text with <mark>sympathy</mark> for Lacey's character, that was the primary feeling generated while reading the text, and strong <mark>dislike</mark> for her grandfather.

Q12. Do you have any other comments regarding your memory of the text?

A12. I found the description of the hotel very detailed and I think that together with Lacey's description are the two main elements that have stayed with me.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire E3

Nationality(ies): Costa Rican

Native Language(s): Spanish

Gender: Female

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I enjoyed the reading. I think it gives enough information to pique the reader's interest. Lacey's personality and attitude generates both sympathy and annoyance.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. I like Jozafat's loyalty. He seems to be a trustworthy and caring person because he is the only one who seems to care about Lacey.
What we know about Lacey's grandfather is what people knew about him and what Lacey thinks about him. His ghost haunts Lacey, but I suspect it might be her imagination, so I wouldn't say he is completely trustworthy.
Daniel seems to be a flat and not very important character, at least in this chapter.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. I like her bitterness. Maybe she is not intended to be a likable character, but her flaws make me want to know more and what is going to happen to her. It is clear she does not know how to have good relationships with other people. At the beginning she seems to be selfish, lazy and irresponsible, but by the end of the chapter you get the idea that she is a troubled person hiding her insecurities and maybe mental problems because I am not sure if the spirit of her grandfather is there or if it is a product of her imagination. In my opinion, having so many flaws make Lacey an interesting character and more real and even relatable in a way.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. In my case, this is the kind of place that I like, an old Gothic building in the mountains, so I really enjoyed reading about it. I believe the description made it easy to picture the surroundings. I would like to know more details about the hotel, but I guess that will be developed in the following chapters.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. The fact that it is old and weathered gives it ==a charm and mysteriousness==. It is the kind of place you expect to keep secrets. I particularly liked the parallelism I think there is between Lacey and the Hotel. I think the deterioration of the building reflects Lacey's.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. No. I honestly ==enjoyed== the reading.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. The reading makes me think there is more than meets the eye. The characters, the remote setting and the deteriorated hotel are ==mysterious==, and I suspect there are unexpected hidden secrets (maybe Jozafat is evil, or something like that).

Literary Resonance (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. I think I remember the plot in general and the setting, but I have forgotten all the names of the characters and places.
It starts with the main character sitting in a table on a deck in the hotel she owns. She wakes up and notices that her drink has been replaced with a new one. Then, she starts talking with a young employee. She thinks the employee is new, but he has been working there for a couple of months.
We learn that she inherited the hotel from her grandfather, and that it used to be a popular destination in the area when her grandfather owned it, but not so much lately because there is a lot of competition and she does not take proper care of it. Therefore, not many people stay in her hotel and it is deteriorating in the inside and outside.

Later in the chapter she is in the hotel's carpark thinking about her childhood in the there and about her grandfather. We realise that they did not have a very good relationship and he was very tough with her and didn't have a lot of faith in her.

In the final scene she goes to her office and starts talking to her dead grandfather.

I think that loneliness, family` and the effect of the past over the present are themes present in the story.

Q9. Are there any specific details about the characters that you remember?

A9. The main character is ==not a very nice person==. She doesn't have good relationships with people in general. She doesn't know all her employees, is attracted to younger men and might have a problem with alcohol. She either sees her grandfather's ghost or has a mental disorder, I believe.

There is an employee, with a particularly difficult name to remember, that has been working in the hotel since the current owner was a child and has always looked after her. He is very ==loyal, works hard==, and does more than he should in the hotel.

There is also the young waiter that appears in the first scene (his name might be Daniel, but I'm not completely sure). I don't remember exactly why, but I have the impression that he makes fun of his boss behind her back and was kind of a ==hypocrite==. But his role in the chapter was very short.

Her grandfather was a ==hard-working== man. He knew how to run the hotel and treat the guests, but he was tough with her and believed she was not capable of running the hotel.

Q10. Are there any specific details about the location that you remember?

A10. The hotel is located a Scottish mountain in front of a lake. It has boats, but haven´t been used in a long time.
I think her grandfather built the hotel. It is an old mysterious place with gothic architecture.

Q11. When remembering the text, are there any emotions you associate with it?

A11. ==Peaceful== because of the setting.
I feel ==pity== for the main character because she seems to be a very troubled person, and for her ==loyal== worker because I think he does a lot of things around and is not valued.
I also ==annoyance== and ==frustration== because she does not care about the hotel or anything else (at this point I think her name might be Laura or it starts with an 'L').
I remember feeling ==annoyed== by the great influence the figure of the grandfather has on her.

Q12. Do you have any other comments regarding your memory of the text?

A12.

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Questionnaire E4

Nationality(ies): British

Native Language(s): British English

Gender: Male

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. Sliding from positive to negative. Initial fascination with the character and location, <mark>trying to find answers to the questions</mark>. Felt a mixture of <mark>sympathy</mark> and <mark>annoyance</mark> with Lacey regarding the self-pity and the decline of the environment, possibly as a result of her actions.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. Complex. More being revealed about each one over time. Again, a decline in feelings towards Lacey and her grandfather. His character becoming <mark>less likable</mark> as seen from her point of view, rather than that of the guests. A distinct line between profession/personal characteristics.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. Initially <mark>likable</mark>. Her anxiety/suspicion becomes <mark>grating</mark>. Wished she would let go of the hotel for its sake. The hotel seemed like a character being neglected. It seemed like she held on to it as an asset, rather than something treasured.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. <mark>I yearned for more</mark>. I was <mark>intrigued</mark> by the nostalgic aspects and <mark>saddened</mark> by its decline. I found it <mark>very imaginable</mark>. The hotel and surroundings filled me with my own images of Scotland (eg: Cally Palace Hotel) fused with more imaginary settings. It was certainly <mark>easy to picture</mark>.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. As above, extremely <mark>easy to picture</mark>. It was dynamically perceived due to comparisons with its earlier representations. Its personality also melded with that of the grandpa.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. Not the text so much. The general tale of decline is a little ==alienating== in itself, but it leads to ==intrigue as to where everything is going==.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. -

<u>Literary Resonance</u> (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. It has been a few weeks since I read the text. The most striking memories are that of the glass of G&T glistening, certain details of the appearance of the old hotel, slipping into decline, the frustration of Lacey, the stagnation of the business, and of course, the looming presence of her grandfather in her mind. Her encounters with the young member of staff seemed to cut the boredom/frustration for her.

Q9. Are there any specific details about the characters that you remember?

A9. Lacey liked a drink and young lovers, with the latter being frowned upon by her peers, although that could have been in her head. She seemed to be treading water and struggling to adapt to the current climate. My feelings about Lacey and her grandfather changed over time. Initially, I ==sympathised== with her character, but as the text progressed elements of her character became revealed which went ==against== her. It was much the opposite with her grandfather. At first he seemed like a ==harsher== figure, but as more was revealed about him, his business, his impact on his customers/clients, it seemed he had a ==better understanding== of people. I guess it is just different generations.

Q10. Are there any specific details about the location that you remember?

A10. Thinking back about the hotel, I imagine what looks like an old public school I attended. Wooden panels, old studies, leather-bound books, single-pane windows, etc… In my mind have a vision of it in its heyday, but also a more threadbare version, dusty with worn carpets.

Q11. When remembering the text, are there any emotions you associate with it?

A11. There was a mixture of ==nostalgia== for a time past and ==sadness== about the state of affairs with the business. I had mixed emotions regarding the main characters. I certainly felt a level of ==frustration==, and possibly ==anger== towards Lacey due to her complacency regarding her business and her lack of people skills, but at the same time there was ==sympathy== regarding the burden of inheriting that business.

Q12. Do you have any other comments regarding your memory of the text?

A12. I would need to re-read it to really comment on my memory! The details of my changing feelings towards each character has become a little cloudy, particularly about her grandfather. Was he harsh? Was it just in her head?

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire E5

Nationality(ies):
British

Native Language(s):
English

Gender:
Female

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I enjoyed the thought of a wonderful Scottish hotel on a beautiful sunny day. That made me feel ==happy and peaceful==. I then felt ==frustration== at Lacey for not caring for such a wonderful place. My initial thoughts were that she was ==selfish==. Towards the end of the text, however, I started to feel ==sad== for herald hoped she found help for her own mental health and for the hotel.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. I immediately ==liked== the concierge chap. His ==loyalty== to Lacey's grandfather and the hotel was ==heartening==.

The grandfather seemed ==kind== enough, albeit with tendencies ==to think very highly of himself== - the design of the palatial suite he'd built for himself and the huge painting of him made me ==dislike== him slightly.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. Ive answered this question above at question one. Initially ==frustrated== by her ==selfish== drinking and apparent ==poor attitude== towards the hotel and her staff. By the end of the text I felt that she needed help and ==I hoped she found that help==.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. I very much ==liked== the setting. It reminded me of Braemar, a place I love. I think that connection made me love it immediately.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. The hotel was ==very easy to visualise== and I felt like it was somewhere I'd like to visit. I love the secluded nature of it and the fact that it was beside a lake (loch). I could picture the terrace area and could almost imagine sitting there drinking a gin and tonic.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. I started to feel ==less connected to the text== when Reading the description of Lacey's living quarters. I'm not sure whether that was because of the level of detail (it was quite detail heavy) or because of the grandeur of the suite or a balance of each. I found myself hoping that the concierge would arrive quickly with the salad to help Lacey's thoughts.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. Nothing else at this stage.

Literary Resonance (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8.

Q9. Are there any specific details about the characters that you remember?

A9.

Q10. Are there any specific details about the location that you remember?

A10.

Q11. When remembering the text, are there any emotions you associate with it?

A11.

Q12. Do you have any other comments regarding your memory of the text?

A12.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire U1

Nationality(ies): British (South Asian)

Native Language(s): English, Urdu

Gender: Male

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. Sadness (low spirits), pensiveness, frustration, regret, isolation, apathy

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. Frustrating, likeable, able to have empathy
Grandfather – a staunch, lukewarm character. Respectable but not necessarily likeable, but fair.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. I felt she displayed regret and the consequent low self-esteem and frustration that develops. However she displayed these feeling openly which makes her likeable and have empathy for

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. I felt the surroundings where easy to imagine – with the smaller attention to detail (such as gravelled path) filling in detail to the bigger picture. A constant descriptive narrative of Laceys surroundings as she moved from location to location very pleasing.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. It was easy to imagine what the hotel and how the atmosphere would feel like with high levels of immersion throughout the text. Entering the suite, the extensive description of the room enabled you to picture exactly where Lacey was.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. Not really, but I did question why the author would raise the subject of Lacey and her sexual exploits/habits. It may have detracted from character and describing her loneliness/needs could have portrayed better.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. I appreciated the ambiguity surrounding whether the grandfather was still alive or whether she was talking to the voice inside her head.

<u>Literary Resonance</u> (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. I clearly remember the emotions the main character (Lacey) was feeling at the time. Her angst/loneliness/frustration/sadness. Although I was initially critical of the way the author described her sexual exploitations, this is clearly memorable. I can still remember the descriptive lengths the author took to describe the surroundings such a weathered building, gravel path, remoteness, and the room where she met with her grandfather.

Q9. Are there any specific details about the characters that you remember?

A9. Her early alcohol drinking, her low emotions, sexual exploitations, and her disinterest from her current (failing hotel owner) situation.

Q10. Are there any specific details about the location that you remember?

A10. Remoteness – forest location, country grandeur of the room she met her grandfather in. The fact the building was in need of repair.

Q11. When remembering the text, are there any emotions you associate with it?

A11. Empathy for the characters current situation

Q12. Do you have any other comments regarding your memory of the text?

A12. Over time, the text was memorable. The descriptive details helped to fill in gaps of the story, sparking me to remember main details such as her conversation with a staff member (young waiter) who delivered her a drink. Also, the emotional clarity and range of emotions portrayed within the piece helped bring back memories such as the conversation with a more senior member of staff – regarding a refunded booking and her inability to acknowledge a hotel owners responsibilities.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire U2

Nationality(ies): Costa Rican

Native Language(s): Spanish

Gender: Male

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I <mark>enjoyed</mark> reading about the location. There is something very special about the Scottish countryside. Though the first thing to come to mind are overcast skies and cold, as mentioned in the text at some point, the ideas of heat and the sun are introduced at the very beginning of the text, giving it an additional layer to the setting. The heat seems <mark>bothersome</mark> and out of season, which I could relate with.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. I founded slightly strange that the waiter, Daniel, knew so much about bookings. I felt <mark>suspicious</mark> about him, especially considering her throws Jozafat (difficult name to remember) under the bus (I wrote this before noticing one of the examples above in parenthesis is *trustworthiness*—good call).

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. I'm ambivalent towards Lacey at the moment. In the beginning of the chapter she comes across as a very <mark>spoiled</mark> middle age woman (I thought she was over forty at the beginning). I grew more <mark>sympathetic</mark> towards her character by the end of the chapter but particularly because of the uncertainty she feels around Jozafat. I thought it was interesting that she had no 'feminine' reaction to the hyper-masculine Earl's suite. <mark>I'm curious to know why that is</mark>. At times, she comes across as very sexual, but at others she seems too tired, <mark>despondent</mark>, or drunk, to act accordingly. I wonder if that will change in the following chapters.
I <mark>liked</mark> that she shows at least three different faces, according the characters (or voices) she interacts with. That makes her more <mark>believable</mark>.
I thought Lacey would be a louder, more annoying drunk.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. I think <mark>I would have liked a few more details</mark> of the décor of the terrace and bar, for some reason I could imagine it quite cheesy and out of fashion, like other semi-abandoned hotels I've seen.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. I <mark style="background-color:#00ff00">love</mark> the architectural style of the building. I'm not sure how common gothic castle-like hotels are in Scotland, but I can imagine this one being <mark style="background-color:#00ff00">spectacular</mark> and in such an idyllic location that it's hard to imagine it doing badly. Perhaps that increases the sense of deterioration of the place.
I feel the general sense of vacancy could be evoked having more staff around doing meaningless task just to look occupied in front of the boss.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. I <mark style="background-color:#ff0000">struggled to connect</mark> the Highlands-like scenery with the heat. I wasn't quite sure what they would be wearing. I imagined Lacey in a white summer dress, for some reason.
<mark style="background-color:#ff0000">I found it hard to connect the name</mark> Jazofat, with an image or with the place.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. I <mark style="background-color:#00ff00">enjoyed</mark> getting to know grandfather Sutherland indirectly. The ghostly voice in the end left me wanting more. I'm not sure whether he is truly there as a ghost or, most lightly as a vivid memory/presence in Lacey's head. I'd would have expected a bit more specificity in the things he said. I think there is an interesting contrast with between him and the concierge, though I guess he is younger than her grandfather was.
'You know they will try and skive out of everything, aye?' This little quote made me feel like I was in Scotland. It's funny it comes from the dead character.

Literary Resonance (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. Claire is the protagonist and has inherited the hotel from her grandfather, who I think is a self-made man. The manager under her has worked there since she was a small child, and he is sort of a grand-uncle figure, though he is still an employee. Claire thinks he's maybe losing a grasp of the business in his old age. The protagonist has been away, and coming back to the hotel she realises that things are not going right. They talk about losing business to other hotels in the area. At the end of the chapter, Claire goes to her room, which used to be her grandfather's office/room. It is a mancave, with leather furniture, books, a bar, and there could be antlers decorating. There is a giant picture (of the grandfather himself, possibly?) which dominates the room. She gets more drunk and breaks a whiskey glass. Then she has a conversation with a voice in her head, the ghost of her grandfather.

Q9. Are there any specific details about the characters that you remember?

A9. Claire doesn't know much about whiskey and squanders her grandfather's collection. She's also attracted to the waiter/bellboy. I think it is mentioned 'she likes them young,' but I think she wasn't old enough to be a cougar. She's probably in her mid-thirties. In the beginning of the story, she talks about her friends talking behind her back about her shenanigans. She refuses to eat or is eating very little. I think she smokes. I think she has a smoke at the hotel's carpark.

The waiter is a ==brown-noser== and throws he manager under the bus about refunding a couple's cancelation. I think he kept his shoes very clean and polished. I think he has dark her. He's being in the job for a short time.
I can't recall the name of the manager but I have the idea of a Vincent Price.
There is a flashback to Claire's grandfather in his youth. I can't remember his last name. I have the idea of a J Gatsby walking around the hotel full of people, but I know his business was legal and he looked after the costumers.

Q10. Are there any specific details about the location that you remember?

A10. The story takes place in the Scottish countryside. She wakes up on a chair in the hotel's deck which is a short walk away from a bar. I picture the protagonist wearing light clothes and a hat (almost like beachwear), so I think it wasn't cold. Maybe the beginning of summer? They are worried business is not picking up. The hotel is near/next to a lake. The there is a wooded area between the hotel and the lake. The hotel may be castle-like, with stone walls, but I may be remembering wrong just because it is Scotland.

Q11. When remembering the text, are there any emotions you associate with it?

A11. A vacation. I remember the character waking up to a full 'margarita' or some drink. There are many references to drinking and being drunk. I think that's kind of a general 'filter' through which I remember the chapter. There's the sensation of being dizzy, and not wanting to eat, and being lethargic.
I remember the ghost of her grandfather reprehending Claire. She very ==despondent and gloomy==. I don't think she challenges him.

Q12. Do you have any other comments regarding your memory of the text?

A12.

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Questionnaire 3

Nationality(ies): SCOTTISH

Native Language(s): ENGLISH

Gender: MALE

<u>Emotional Experience</u> (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. Yes, I felt a strong sense of <mark>foreboding</mark> with the state of the hotel, the owner and health of the concierge and lack of visitors. I wanted good news to come<mark>. I also wanted to know more</mark> about why the hotel was not doing well. I also wanted to be in the final earl suite room to experience it

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. I <mark>liked</mark> lacey I couldn't help it, I was drawn to her. I like her name I like that she drinks<mark>. I wouldn't say she was trustworthy</mark> more that she has issues clearly

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. As above <mark>really I wanted to know about her</mark>

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. <mark>Loved</mark> it as I like twee stuff and this totally reminds me of that and I love old Scottish hotels and the whiskies and the deet heads and the tartan etc and this lived up to that. I liked the name of the hotel The story was good as <mark>I wanted to know why why the hotel was doing poorly</mark> I really wanted to know why and I don't know why that is

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. As above I love the old style hotels as I like the history of it all and <mark>the kind of misty allure</mark> that you cant bottle but if you did you would

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

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A6. Yes I wasn't too fussed at the old man speaking to lacey bit Im not rally bothered about people speaking to themselves in books or from people who are not alive in a story.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. I liked it I was invested in it, I also liked the part with the young waiter and the idea of lacey being promisciuos I thought that as intruiging.

Literary Resonance (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. I remember the story well, the drunken owner in financial difficulties, the fading hotel, the scene in the room

Q9. Are there any specific details about the characters that you remember?

A9. Not massively no, I cant remember names that well, the old waiter had an exotic name, the young waiter, I can remember the drinking and worries if the owner, the old waiter had a physical problem with his legs maybe.

Q10. Are there any specific details about the location that you remember?

A10. I remember it was an old historic Scottish hotel in the country maybe the highlands.

Q11. When remembering the text, are there any emotions you associate with it?

A11. Yes I feel a touch nostalgic for the hotel

Q12. Do you have any other comments regarding your memory of the text?

A12. I remember wanting to know what was going to happen next and that there were a lot of questions needing answered.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire U4

Nationality(ies): Greek

Native Language(s): Greek

Gender: Female

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I found the text ==engaging== and ==enjoyable==.
 I felt ==really sad== about the current state of the hotel and ==sympathised== with the owner.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. I ==liked== Lacey and the concierge and felt ==curious== about Daniel's attitude.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. ==I like her and I would like to read on learn more about her== as the story unfolds, though I can't help wondering whether she has a drinking issue and if that or any other aspect of hers is related to the current situation of the hotel.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. I really ==enjoyed== the story and ==wish I could read more==, not only because I'm fond of Scotland, but also because it was an ==interesting== read.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5==. I don't think there was abundant information== on the hotel (at least the interior), but there was enough to make me like it and feel sorry.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. I don't think I identify with any of the character. However, I didn't feel alienated either. In fact, I felt sympathy for Lacey and Jozafat, and above all I could feel a sense of loss related to the hotel and it past grandeur.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7.

<u>Literary Resonance</u> (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8.

Q9. Are there any specific details about the characters that you remember?

A9.

Q10. Are there any specific details about the location that you remember?

A10.

Q11. When remembering the text, are there any emotions you associate with it?

A11.

Q12. Do you have any other comments regarding your memory of the text?

A12.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire U5

Nationality(ies): British

Native Language(s): English

Gender: Female

Emotional Experience (To be answered immediately – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I ==enjoyed== the text and felt ==intrigued about what may happen next==. I felt ==sadness== about the decline of the hotel over time and was ==curious== about why guests no longer visited. I ==smiled== at the mention of a heatwave in Scotland.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. Generally, there were some characters who felt ==liekable== (Jozakaf) and others who seemed to have an air of ==mystery== about them (Lacey). I felt torn between ==likeability== for the Grandfather and establishing a successful business and what he might have ==sacrificed== to get there. I thought overall the characters were ==believable== and played a role in the text.

Q3. How did you feel about the character of Lacey in particular? *(i.e. likability, trustworthiness, believability, etc.)*

A3. I felt a level of ==frustration== towards Lacey and the decline of the hotel but also some ==sympathy== thinking about her potential ==loneliness== in childhood and how this may have influenced her trust in, or ability to relate to others. I ==wondered== about what Lacey was trying to block out or avoid by drinking and whether she feels angry / rage about where she finds herself. I ==wondered== about the oppression Lacey might feel and where the imagination about the hotel and its lake went. I thought the character was ==believable== and was ==uncertain how trustworthy Lacey is. I felt less trusting and more judgemental== of Lacey than some of the other characters.

Q4. How did you feel about the setting (location, background, etc.) of the story in general? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A4. I found the setting ==believable and easy to imagine==, it brought to mind boating lakes that I have been to. It ==also made me think about "returning home"== and how things stay the same or age while the world around progresses or changes in some way. I could appreciate the draw to nature that the hotel and setting offered visitors.

Q5. How did you feel about the Old Sutherland Hotel in particular? *(i.e. how easy to imagine, level of immersion, extent to which you liked it, etc.)*

A5. ==Sadness== at the decline of the hotel – maybe "decay" is a better word. ==I found it easy to imagine the hotel and liked the setting.== I liked the sense of history and character but notions of aristocracy and social inequality also came to mind, particularly when introduced to Old Sutherland himself and his views on the staff.

Q6. Was there anything that made you feel less connected to the text? *(i.e. anything that caused you to feel alienated or distant from the characters or location)*

A6. Nothing comes to mind.

Q7. Do you have any other comments regarding your emotional experience of the text?

A7. I mentioned that the setting brought places to mind which I had visited which made me feel happy and a sense of ==nostalgia== for past places and people. I also felt ==sadness== about the deterioration in the hotel – that it perhaps was ==not being looked after== in the way it should be. I felt ==frustration== towards both Lacey and her Grandfather.

<u>Literary Resonance</u> (To be answered two to four weeks after reading) – please use as much space as you wish):

Q8. In general, what do you remember about the text? *(i.e. moments in the story, descriptions, interactions, themes, etc.)*

A8. I remember that the story was about a previously grand hotel which was falling into disrepair. The hotel owner had stepped down and his granddaughter was running things although seemed ==disinterested== and perhaps ==resentful== of this.

Q9. Are there any specific details about the characters that you remember?

A9. I remember how ==unhappy== the female character seemed in her situation, she seemed ==lonely== and perhaps ==angry== with the world and others. The grandfather seemed a ==dominant== force.

Q10. Are there any specific details about the location that you remember?

A10. The hotel was located outside (?South) of Edinburgh, I think there was a lake … I remember that the weather was unusually hot for the season and location.

Q11. When remembering the text, are there any emotions you associate with it?

A11.

Q12. Do you have any other comments regarding your memory of the text?

A12.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Emotional Experience (==Positive== & ==Negative==)

(1) alienating – E4,

(2) anger – E4, U5

(6) annoyance/grating/bothersome/frustration – E3, E4, E5, U1, U2, U5

(1) arrogant – E5,

(6) believable/real/relatable/understanding (of a character)/able to have empathy – E1, E3, E4, U1, U2, U5

(2) caring, kind – E3, E5

(1) charm – E3,

(1) decadent – E2,

(1) desperation – E1,

(5) dislike/harsh/not likeable/not nice – E2, E3, E4, E5, U1,

(2) domineering – E2, U5

(2) foreboding/pensiveness – U1, U3,

(3) glorious/spectacular/majestic (impressed) – E1, E2, U2,

(1) happy – E5,

(1) heartening – E5,

(7) imaginable/could imagine/easy to picture – E1, E2, E3, E4, E5, U1, U2,

(4) interesting/engaging/enjoy – E3, U2, U4, U5,

(1) intimidating – E2

(7) intrigued/curious/want to know more – E2, E3, E4, U2, U3, U4, U5

(2) irresponsible/poor attitude – E3, E5,

(2) isolation/loneliness – U1, U5

(8) like/likeable – E2, E3, E4, U1, U2, U3, U4, U5

(2) lazy/apathy – E3, U1

(3) lost something/sacrifice (feeling) – E1, U4, U5

(3) loyal/trustworthy – E2, E3, E5,

(3) mysteriousness – E3, U3, U5

(2) neglected/not looked after – E2, U5

(3) nostalgia – E4, U3, U5

(1) over the hill – E2,

(2) peaceful – E3, E5,

(1) regret – U1,

(6) sadness/despondent/gloomy/dismay – E1, U1, U2, U3, U4, U5

(3) selfish/spoiled – E3, E5, U2

(4) suspicious/not trustworthy – E3, U2, U3, U5

(7) sympathetic/pity – E2, E3, E4, E5, U2, U4, U5

(2) vivid/vibrant (impressed?) – E1, E2,

(1) vulnerable – E2,

(1) works hard/hard-working – E3,

Disconnects:

Daniel – E2,

General – U2, U4

Genre – E1, U3,

Jozafat – U2,

Lacey – E1, U1,

Location – E5, U2, U4,

Appendix 6 - Full-size diagram of Text World Theory analysis of chapter 2 before editing

Chapter 2 Scene 1 (Bar before conversation with Jim)

TEXT WORLD 1 (Enactor-Accessible)

T: Unspecified (same time as Lacey is outside in Chapter 1)
L: In the hotel bar area, next to the hotel restaurant area
E: Daniel, Someone (Jim)
O: the bar, dividing wall, tablecloths, menus

Daniel → leaned → on the bar → stared → oblivious

Someone → approaching → from behind

d-s

DIRECT SPEECH (Multiple deictic switches during conversation)

'Oi, Danny! What the hell are you looking at?'

w-s

EPISTEMIC MODAL WORLD (imagination)

"Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up. What time do you get off?"

eps (multiple)

neg eps

NEGATIVE EPISTEMIC MODAL WORLD

"...today was **not** a busy day. There were **no** busy days anymore."

EPISTEMIC MODAL WORLD (hypothetical)

"He was at the end of the bar where the collected dirty glasses would be piled up on busy days"

EPISTEMIC MODAL WORLD (hypothetical)

"In the old days, apparently, guests could spend whole days moving from one area to the other and back again"

EPISTEMIC MODAL WORLD (opinion)

"to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy."

TEXT WORLD 2 (Deictic Switch)

T: Immediately after TW1
L: In the hotel restaurant
E: Daniel
O: plates/dishes/crockery, metal (cutlery)

Daniel → started stacking up → with a sigh → picked up → started shuffling → back → first started → towards the kitchen → before remembering (to use the dining room doors)

neg eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"There were **no** notes left for him, **no** confessions of love or illicit invites. There **wasn't** even a tip."

NEGATIVE EPISTEMIC MODAL WORLD

"Daniel **didn't**. The Old Sutherland was fairly out the way..."

w-s

eps (multiple)

EPISTEMIC MODAL WORLD (feeling)

"It just sometimes felt a bit like his life had been absorbed by the hotel."

EPISTEMIC MODAL WORLD (memory)

"There were still a few rooms booked up for tonight, Jozafat had told him..."

EPISTEMIC MODAL WORLD (hypothetical)

"He wondered if the girl had even noticed him at all."

EPISTEMIC MODAL WORLD (opinion)

"Daniel was pretty sure she didn't like him. Nobody did."

EPISTEMIC MODAL WORLD (memory)

"Once before he forgot to use the correct one and the door swung open, smacking him in the face..."

Chapter 2, Scene 2 (Bar, restaurant, and kitchen between conversations with Jim and Neiva)

TEXT WORLD 1 (Continuation of TW1 after Direct Speech)

T: Immediately after direct speech
L: In the hotel bar
E: Daniel, the hotel
O: the bar, dividing wall, tablecloths, menus

Daniel → looked → back → to discover → to his dismay → rubbed (his sore hip) → walked → through the archway

the hotel → sneered → at him

w-s

EPISTEMIC MODAL WORLD (opinion)

"He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic."

eps

NEGATIVE EPISTEMIC MODAL WORLD

"It's **not** like he would have said anything to the girl anyway. He was **never** able to say anything."

neg eps

150

DIRECT SPEECH
(Multiple deictic switches during conversation)

"Nothing to do?"

TEXT WORLD 3 (Deictic Switch)

T: Immediately after TW2
L: In the hotel kitchen
E: Daniel, Neiva, the hotel's various rooms, the kitchen
O: dishes, LED lights, metal surfaces, sink, fridges, freezers, clock,

he (Daniel) → relieved and concerned

brought (the dishes) → in

putting (the dishes) → into (the empty sink)

wondered → where Evan was

felt guilty ('brought a rush of guilt')

the hotel's various rooms

try and pull → (Daniel) down

the kitchen

(liked to) plant thoughts → in his (Daniel's) head

Neiva Valeri

stepped → into view

d-s

eps (multiple)

neg eps (multiple)

EPISTEMIC MODAL WORLD (Daniel's thoughts on Evan)

"Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes...."

EPISTEMIC MODAL WORLD (memory)

"Daniel had once worked up the nerve to ask the head chef what he thought of him...."

EPISTEMIC MODAL WORLD (memory)

"Super bright LED lights had been installed recently to replace the old flickering tubes...."

EPISTEMIC MODAL WORLD (hypothetical)

"Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before."

NEGATIVE EPISTEMIC MODAL WORLD

"Without the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue."

NEGATIVE EPISTEMIC MODAL WORLD

"She didn't even break stride when she saw he was there, as if he was barely worth noticing."

NEGATIVE EPISTEMIC MODAL WORLD

"...having been caught doing something wrong when he hadn't actually been doing anything, never mind being caught doing it."

Chapter 2, Scene 3 (Kitchen and restaurant after conversation with Neiva)

DIRECT SPEECH (Multiple deictic switches during conversation)

'Thanks,' Daniel said as...

W-S

TEXT WORLD 3 (Continuation of TW3 after Direct Speech)

T: Immediately after direct speech
L: In the hotel kitchen
E: Daniel, Neiva, the shadows
O:

Neiva
walked out → into the restaurant area

the shadows
→ appeared → in the corner of his (Daniel's) eye
→ always there
→ calling
→ getting closer
→ whispered → to Daniel

Daniel
→ didn't like
→ thought
→ could feel → them (the shadows) almost touching him
→ walked out → quickly → back into the restaurant

W-S

neg eps (multiple)

eps (multiple)

W-S

NEGATIVE EPISTEMIC MODAL WORLD

"She **hadn't** so much as looked right at him the whole time she was in the kitchen."

NEGATIVE EPISTEMIC MODAL WORLD

"That **wasn't** enough to be well-liked, apparently. It **wasn't** even enough to get someone...anyone...to be his friend."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already."

EPISTEMIC MODAL WORLD (memory)

"Daniel's father, in one of the very few times he had really had a conversation with his son..."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least."

TEXT WORLD 4 (Deictic Switch)

T: Immediately after TW3
L: In the hotel restaurant
E: Daniel
O: empty chairs, tables, cutlery, drawer, knives, forks, spoons, tablecloth, door (to the veranda)

He (Daniel)

didn't like (the kitchen) ➜ out into the restaurant area

➜ started carrying over

➜ checked (each one)

➜ (his eyes) moving ➜ up and down

➜ smoothed out (the tablecloth)

➜ checking once more (for any hidden notes)

➜ turned back

➜ noticed

| eps (multiple) |

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"...it felt too lonely, like he was haunting the place."

EPISTEMIC MODAL WORLD (memory)

"The hotel seemed different than when he had first started working there. He had been so excited...."

EPISTEMIC MODAL WORLD (Daniel's thoughts during panic attack)

"Shit. After she had praised him earlier today now he had gone and ruined everything and it was suddenly oh so terrible...."

| neg eps (multiple) |

NEGATIVE EPISTEMIC MODAL WORLD

"...the restaurant area wasn't much better when it was like this."

NEGATIVE EPISTEMIC MODAL WORLD

"It never worked out that way though. For others, maybe. Not for him."

| deo (multiple) |

DEONTIC MODAL WORLD

"He had been supposed to check on Ms Sutherland."

DEONTIC MODAL WORLD

"Daniel still had to set the table that had been used by the girl and her family..."

| d-s (multiple) |

DIRECT SPEECH (No deictic switch)

'Shit.'

DIRECT SPEECH (Multiple deictic switches during conversation)

'Daniel?'
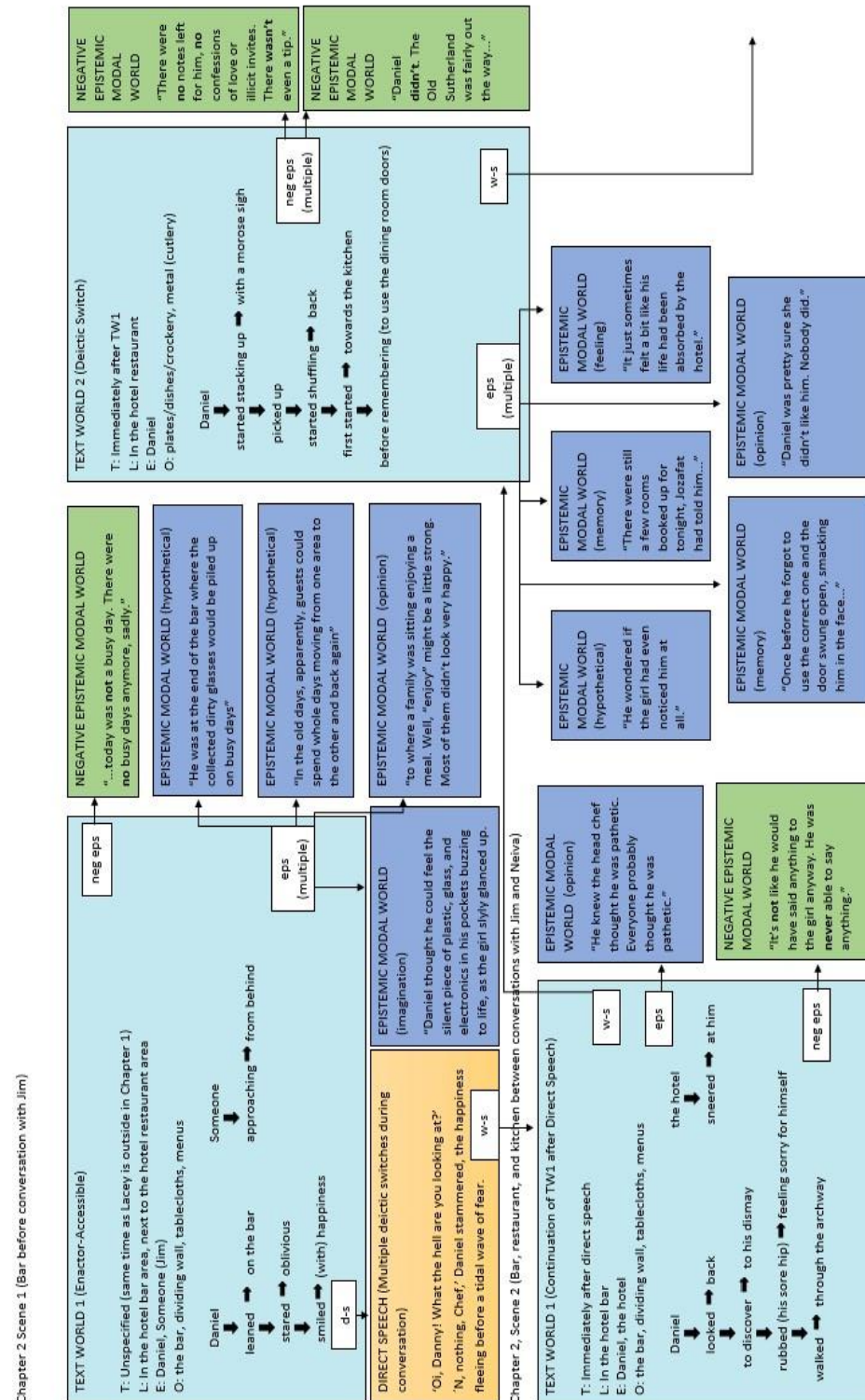
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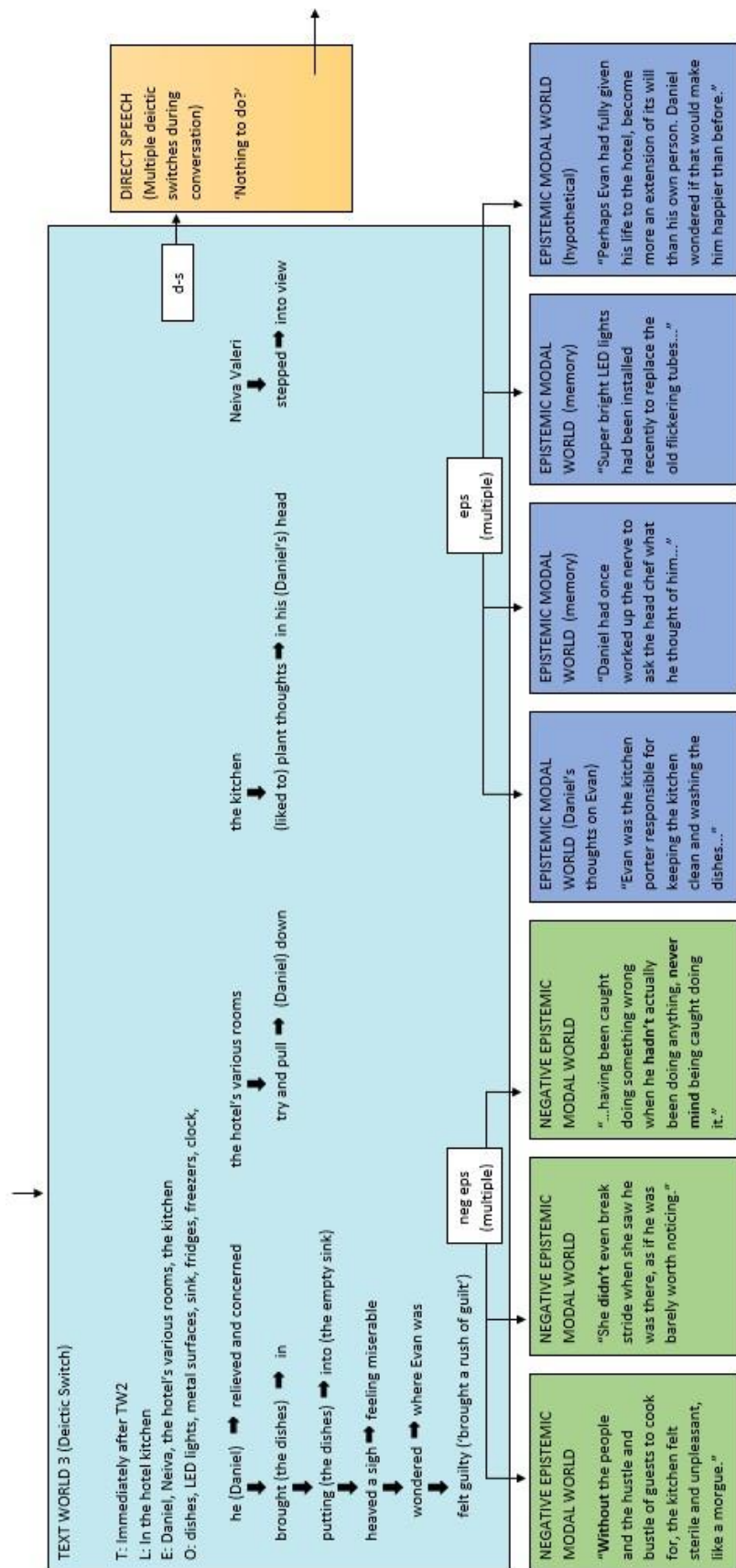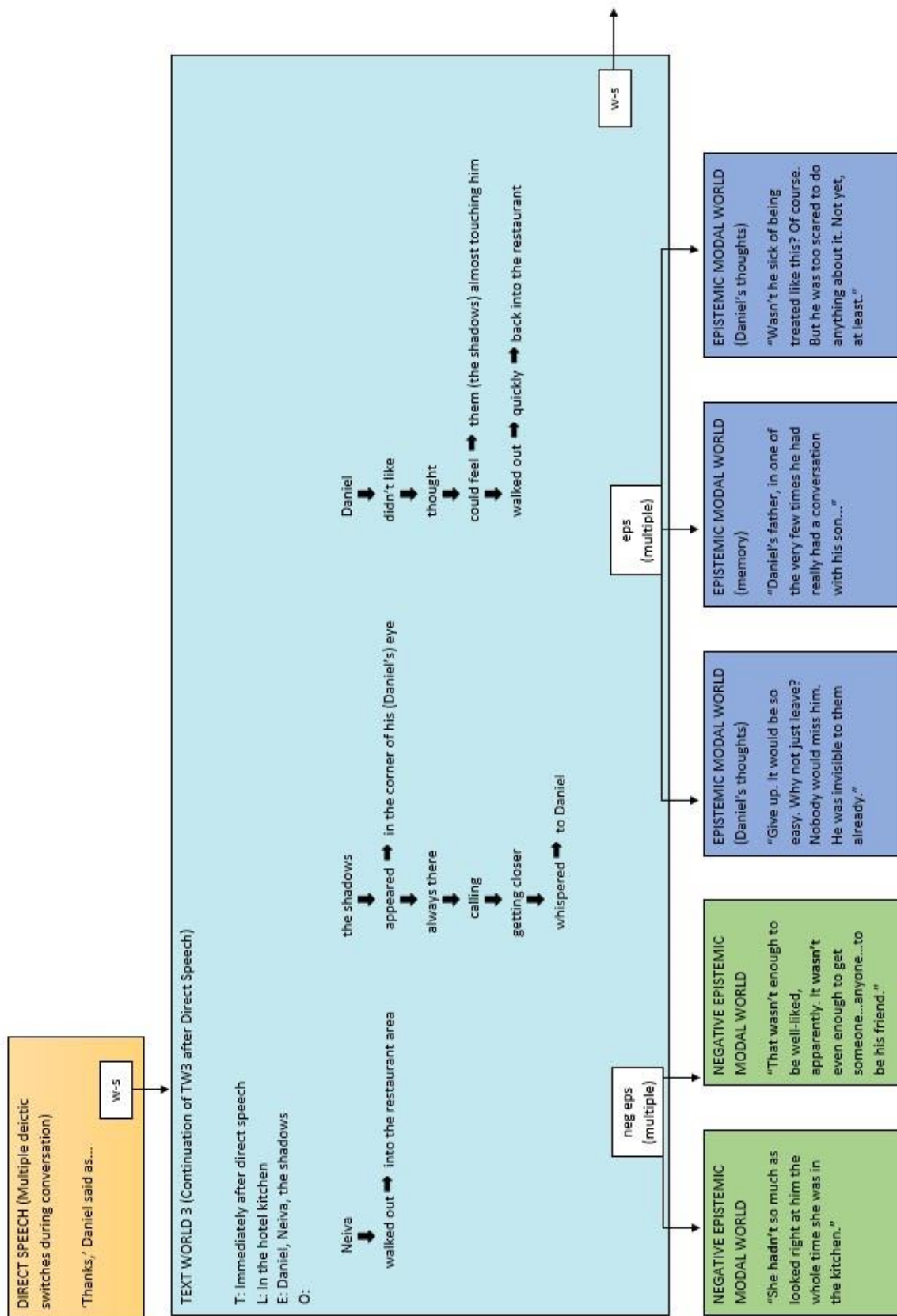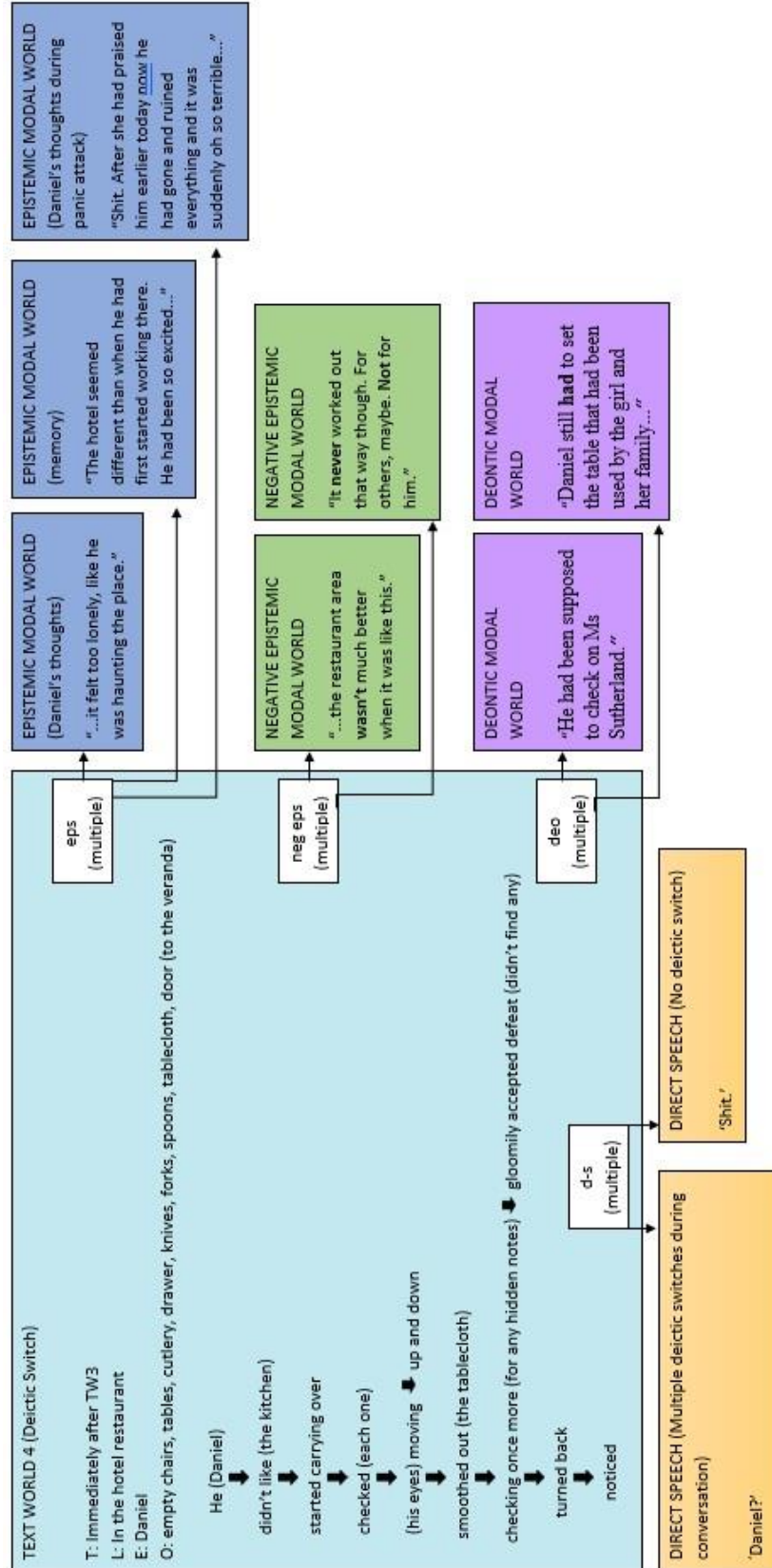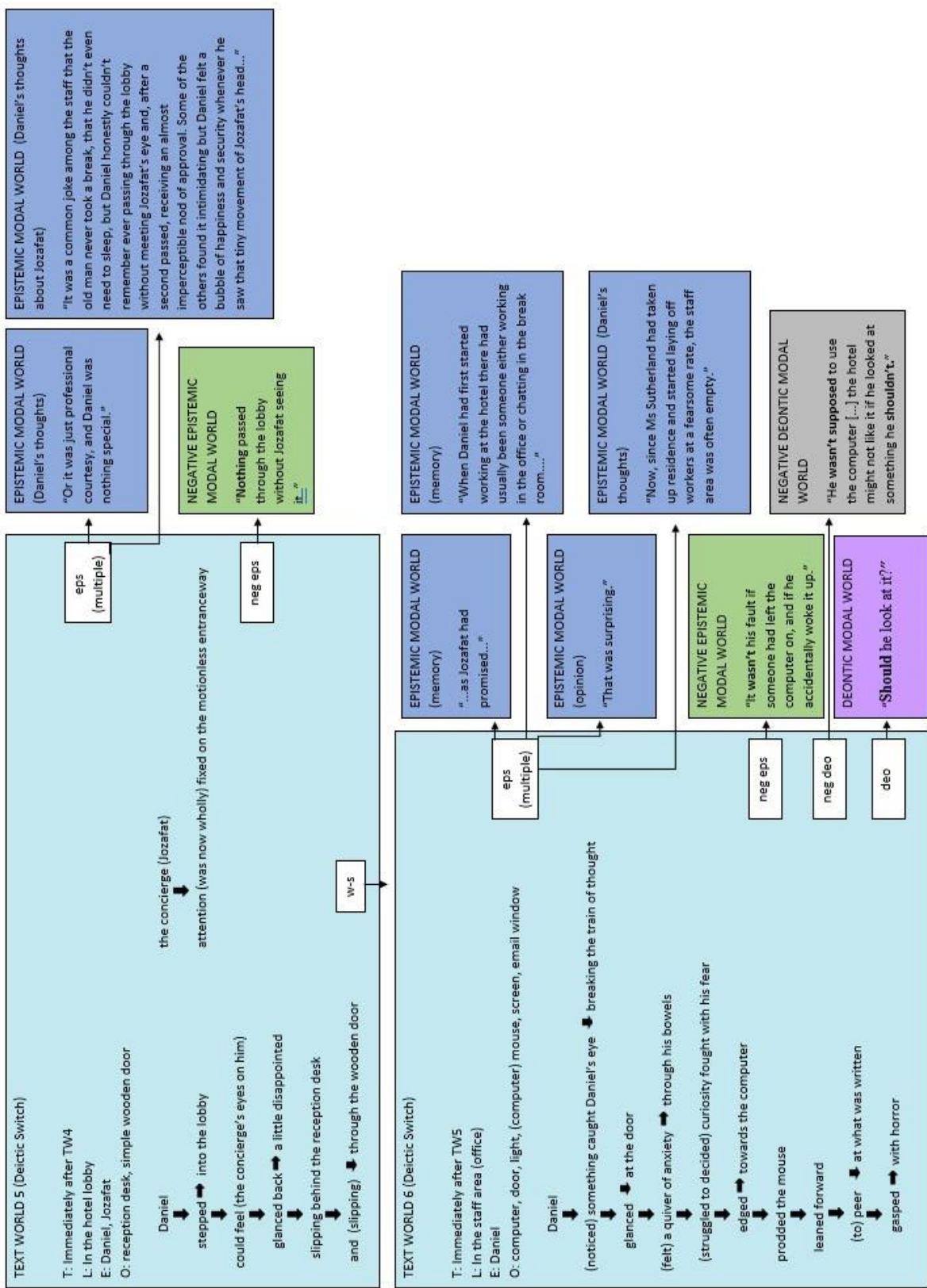**Appendix 7 - Full-size diagrams of Text World Theory analysis of chapter 2 after editing to add and remove explicit references to emotion**

~~Emotional~~ **Emotion-foregrounded Version**

Chapter 2 Scene 1 (Bar before conversation with Jim)

TEXT WORLD 1 (Enactor-Accessible)
T: Unspecified (same time as Lacey is outside in Chapter 1)
L: In the hotel bar area, next to the hotel restaurant area
E: Daniel, Someone (Jim)
O: the bar, dividing wall, tablecloths, menus

Daniel — Someone
leaned — on the bar — approaching — from behind
stared — oblivious
smiled — (with) happiness

d-s

DIRECT SPEECH (Multiple deictic switches during conversation)
'Oi, Danny! What the hell are you looking at?'
'N, nothing, Chef', Daniel stammered, the happiness fleeing before a tidal wave of fear.

w-s

Chapter 2, Scene 2 (Bar, restaurant, and kitchen between conversations with Jim and Neiva)

TEXT WORLD 1 (Continuation of TW1 after Direct Speech)
T: Immediately after direct speech
L: In the hotel bar
E: Daniel, the hotel
O: the bar, dividing wall, tablecloths, menus

Daniel — the hotel
looked — back — sneered — at him
to discover — to his dismay
rubbed (his sore hip) — feeling sorry for himself
walked — through the archway

w-s
eps
neg eps

EPISTEMIC MODAL WORLD (opinion)
"He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic."

NEGATIVE EPISTEMIC MODAL WORLD
"It's not like he would have said anything to the girl anyway. He was never able to say anything."

EPISTEMIC MODAL WORLD (imagination)
"Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up.

neg eps
eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD
"... today was not a busy day. There were no busy days anymore, sadly."

EPISTEMIC MODAL WORLD (hypothetical)
"He was at the end of the bar where the collected dirty glasses would be piled up on busy days"

EPISTEMIC MODAL WORLD (hypothetical)
"In the old days, apparently, guests could spend whole days moving from one area to the other and back again"

EPISTEMIC MODAL WORLD (opinion)
"to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy."

TEXT WORLD 2 (Deictic Switch)
T: Immediately after TW1
L: In the hotel restaurant
E: Daniel
O: plates/dishes/crockery, metal (cutlery)

Daniel
started stacking up — with a morose sigh
picked up
started shuffling — back
first started — towards the kitchen
before remembering (to use the dining room doors)

neg eps (multiple)
w-s

NEGATIVE EPISTEMIC MODAL WORLD
"There were no notes left for him, no confessions of love or illicit invites. There wasn't even a tip."

NEGATIVE EPISTEMIC MODAL WORLD
"Daniel didn't. The Old Sutherland was fairly out the way..."

eps (multiple)

EPISTEMIC MODAL WORLD (feeling)
"It just sometimes felt a bit like his life had been absorbed by the hotel."

EPISTEMIC MODAL WORLD (memory)
"There were still a few rooms booked up for tonight, Jozafat had told him..."

EPISTEMIC MODAL WORLD (hypothetical)
"He wondered if the girl had even noticed him at all."

EPISTEMIC MODAL WORLD (memory)
"Once before he forgot to use the correct one and the door swung open, smacking him in the face..."

EPISTEMIC MODAL WORLD (opinion)
"Daniel was pretty sure she didn't like him. Nobody did."

TEXT WORLD 3 (Deictic Switch)

T: Immediately after TW2
L: In the hotel kitchen
E: Daniel, Neiva, the hotel's various rooms, the kitchen
O: dishes, LED lights, metal surfaces, sink, fridges, freezers, clock,

he (Daniel) → relieved and concerned   the hotel's various rooms

brought (the dishes) → in   try and pull → (Daniel) down

putting (the dishes) → into (the empty sink)

heaved a sigh → feeling miserable

wondered → where Evan was

felt guilty ('brought a rush of guilt')

the kitchen →

(liked to) plant thoughts → in his (Daniel's) head

Neiva Valeri

stepped → into view

d-s

DIRECT SPEECH
(Multiple deictic switches during conversation)

"Nothing to do?"

neg eps (multiple)

eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"Without the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue."

NEGATIVE EPISTEMIC MODAL WORLD

"She **didn't** even break stride when she saw he was there, as if he was barely worth noticing."

NEGATIVE EPISTEMIC MODAL WORLD

"...having been caught doing something wrong when he **hadn't actually** been doing anything, **never mind** being caught doing it."

EPISTEMIC MODAL WORLD (Daniel's thoughts on Evan)

"Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes..."

EPISTEMIC MODAL WORLD (memory)

"Daniel had once worked up the nerve to ask the head chef what he thought of him..."

EPISTEMIC MODAL WORLD (memory)

"Super bright LED lights had been installed recently to replace the old flickering tubes..."

EPISTEMIC MODAL WORLD (hypothetical)

"Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before."

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Chapter 2, Scene 3 (Kitchen and restaurant after conversation with Neiva)

DIRECT SPEECH (Multiple deictic switches during conversation)

'Thanks,' Daniel said as...

W–S

TEXT WORLD 3 (Continuation of TW3 after Direct Speech)

T: Immediately after direct speech
L: In the hotel kitchen
E: Daniel, Neiva, the shadows
O:

Neiva → walked out → into the restaurant area

the shadows → appeared → in the corner of his (Daniel's) eye
always there
calling
getting closer
whispered → to Daniel

Daniel → didn't like → thought → could feel → them (the shadows) almost touching him
walked out → quickly → back into the restaurant

W–S

neg eps (multiple)

eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"She hadn't so much as looked right at him the whole time she was in the kitchen."

NEGATIVE EPISTEMIC MODAL WORLD

"That wasn't enough to be well-liked, apparently. It wasn't even enough to get someone...anyone...to be his friend."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already."

EPISTEMIC MODAL WORLD (memory)

"Daniel's father, in one of the very few times he had really had a conversation with his son..."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least."

TEXT WORLD 4 (Deictic Switch)

T: Immediately after TW3
L: In the hotel restaurant
E: Daniel
O: empty chairs, tables, cutlery, drawer, knives, forks, spoons, tablecloth, door (to the veranda)

He (Daniel)
didn't like (the kitchen)
started carrying over
checked (each one)
(his eyes) moving → up and down
smoothed out (the tablecloth)
checking once more (for any hidden notes) → gloomily accepted defeat (didn't find any)
turned back
noticed

eps (multiple)

neg eps (multiple)

deo (multiple)

d-s (multiple)

EPISTEMIC MODAL WORLD (Daniel's thoughts during panic attack)
"Shit. After she had praised him earlier today now he had gone and ruined everything and it was suddenly oh so terrible..."

EPISTEMIC MODAL WORLD (memory)
"The hotel seemed different than when he had first started working there. He had been so excited...."

EPISTEMIC MODAL WORLD (Daniel's thoughts)
"...it felt too lonely, like he was haunting the place."

NEGATIVE EPISTEMIC MODAL WORLD
"It **never** worked out that way though. For others, maybe. **Not for** him."

NEGATIVE EPISTEMIC MODAL WORLD
"...the restaurant area **wasn't** much better when it was like this."

DEONTIC MODAL WORLD
"Daniel still **had** to set the table that had been used by the girl and her family...."

DEONTIC MODAL WORLD
"He had been supposed to check on Ms Sutherland."

DIRECT SPEECH (No deictic switch)
'Shit.'

DIRECT SPEECH (Multiple deictic switches during conversation)
'Daniel?'

157

Chapter 2, Scene 5 (Lobby and staff area, after conversation with Jozafat)

TEXT WORLD 5 (Deictic Switch)

T: Immediately after TW4
L: In the hotel lobby
E: Daniel, Jozafat
O: reception desk, simple wooden door

Daniel
stepped → into the lobby

could feel (the concierge's eyes on him)

glanced back ← a little disappointed

slipping behind the reception desk

and (slipping) → through the wooden door

the concierge (Jozafat)
→
attention (was now wholly) fixed on the motionless entranceway

w-s →

eps (multiple) →

EPISTEMIC MODAL WORLD (Daniel's thoughts)
"Or it was just professional courtesy, and Daniel was nothing special."

EPISTEMIC MODAL WORLD (Daniel's thoughts about Jozafat)
"It was a common joke among the staff that the old man never took a break, that he didn't even need to sleep, but Daniel honestly couldn't remember ever passing through the lobby without meeting Jozafat's eye and, after a second passed, receiving an almost imperceptible nod of approval. Some of the others found it intimidating but Daniel felt a bubble of happiness and security whenever he saw that tiny movement of Jozafat's head..."

neg eps →

NEGATIVE EPISTEMIC MODAL WORLD
"**Nothing** passed through the lobby without Jozafat seeing it."

TEXT WORLD 6 (Deictic Switch)

T: Immediately after TW5
L: In the staff area (office)
E: Daniel
O: computer, door, light, (computer) mouse, screen, email window

Daniel
(noticed) something caught Daniel's eye → breaking the train of thought

glanced → at the door

(felt) a quiver of anxiety → through his bowels

(struggled to decided) curiosity fought with his fear

edged → towards the computer

prodded the mouse

leaned forward

(to) peer → at what was written

gasped ← with horror

eps (multiple) →

EPISTEMIC MODAL WORLD (memory)
"...as Jozafat had promised..."

EPISTEMIC MODAL WORLD (opinion)
"That was surprising."

EPISTEMIC MODAL WORLD (memory)
"When Daniel had first started working at the hotel there had usually been someone either working in the office or chatting in the break room...."

EPISTEMIC MODAL WORLD (Daniel's thoughts)
"Now, since Ms Sutherland had taken up residence and started laying off workers at a fearsome rate, the staff area was often empty."

neg eps →

NEGATIVE EPISTEMIC MODAL WORLD
"It wasn't his fault if someone had left the computer on, and if he accidentally woke it up."

neg deo →

NEGATIVE DEONTIC MODAL WORLD
"He wasn't supposed to use the computer [...] the hotel might not like it if he looked at something he shouldn't."

deo →

DEONTIC MODAL WORLD
"**Should** he look at it?"

158

Chapter 2 Scene 1 (Bar before conversation with Jim)

TEXT WORLD 1 (Enactor-Accessible)

T: Unspecified (same time as Lacey is outside in Chapter 1)
L: In the hotel bar area, next to the hotel restaurant area
E: Daniel, Someone (Jim)
O: the bar, dividing wall, tablecloths, menus

Daniel   Someone
leaned → on the bar   approaching → from behind
stared → oblivious

d-s

DIRECT SPEECH (Multiple deictic switches during conversation)

'Oi, Danny! What the hell are you looking at?'

w-s

Chapter 2, Scene 2 (Bar, restaurant, and kitchen between conversations with Jim and Neiva)

TEXT WORLD 1 (Continuation of TW1 after Direct Speech)

T: Immediately after direct speech
L: In the hotel bar
E: Daniel, the hotel
O: the bar, dividing wall, tablecloths, menus

Daniel   the hotel
looked → back   sneered → at him
to discover → to his dismay
rubbed (his sore hip)
walked → through the archway

NEGATIVE EPISTEMIC MODAL WORLD

" ...today was **not** a busy day. There were **no busy days anymore.**"

neg eps

EPISTEMIC MODAL WORLD (hypothetical)

"He was at the end of the bar where the collected dirty glasses would be piled up on busy days"

EPISTEMIC MODAL WORLD (hypothetical)

"In the old days, apparently, guests could spend whole days moving from one area to the other and back again"

EPISTEMIC MODAL WORLD (opinion)

"to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy."

eps (multiple)

EPISTEMIC MODAL WORLD (imagination)

"Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up. What time do you get off?"

EPISTEMIC MODAL WORLD (opinion)

"He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic."

w-s

NEGATIVE EPISTEMIC MODAL WORLD

"It's **not** like he would have said anything to the girl anyway. He was **never** able to say anything."

neg eps

TEXT WORLD 2 (Deictic Switch)

T: Immediately after TW1
L: In the hotel restaurant
E: Daniel
O: plates/dishes/crockery, metal (cutlery)

Daniel
started stacking up → with a sigh
picked up
started shuffling → back
first started → towards the kitchen
before remembering (to use the dining room doors)

neg eps (multiple)

w-s

NEGATIVE EPISTEMIC MODAL WORLD

"There were no notes left for him, **no** confessions of love or illicit invites. There **wasn't** even a tip."

NEGATIVE EPISTEMIC MODAL WORLD

"Daniel **didn't.** The Old Sutherland was fairly out the way..."

eps (multiple)

EPISTEMIC MODAL WORLD (feeling)

"it just sometimes felt a bit like his life had been absorbed by the hotel."

EPISTEMIC MODAL WORLD (memory)

"There were still a few rooms booked up for tonight, Jozafat had told him...."

EPISTEMIC MODAL WORLD (hypothetical)

"He wondered if the girl had even noticed him at all."

EPISTEMIC MODAL WORLD (memory)

"Once before he forgot to use the correct one and the door swung open, smacking him in the face..."

EPISTEMIC MODAL WORLD (opinion)

"Daniel was pretty sure she didn't like him. Nobody did."

159

TEXT WORLD 3 (Deictic Switch)

T: Immediately after TW2
L: In the hotel kitchen
E: Daniel, Neiva, the hotel's various rooms, the kitchen
O: dishes, LED lights, metal surfaces, sink, fridges, freezers, clock,

the hotel's various rooms   the kitchen   Neiva   Valeri

he (Daniel)   (liked to) plant thoughts → in his (Daniel's) head   stepped → into view

brought (the dishes) → in   try and pull → (Daniel) down

double checked

putting (the dishes) → into (the empty sink)

wondered → where Evan was

(turned red) face to start burning

d-s

DIRECT SPEECH
(Multiple deictic switches during conversation)

"Nothing to do?"

neg eps
(multiple)

eps
(multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"**Without** the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue."

NEGATIVE EPISTEMIC MODAL WORLD

"She **didn't** even break stride when she saw he was there, as if he was barely worth noticing."

NEGATIVE EPISTEMIC MODAL WORLD

"...having been caught doing something wrong when he **hadn't** actually been doing anything, **never** mind being caught doing it."

EPISTEMIC MODAL WORLD (Daniel's thoughts on Evan)

"Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes..."

EPISTEMIC MODAL WORLD (memory)

"Daniel had once worked up the nerve to ask the head chef what he thought of him...."

EPISTEMIC MODAL WORLD (memory)

"Super bright LED lights had been installed recently to replace the old flickering tubes..."

EPISTEMIC MODAL WORLD (hypothetical)

"Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before."

160

Chapter 2, Scene 3 (Kitchen and restaurant after conversation with Neiva)

DIRECT SPEECH (Multiple deictic switches during conversation)

'Thanks,' Daniel said as....

W-S

TEXT WORLD 3 (Continuation of TW3 after Direct Speech)

T: Immediately after direct speech
L: In the hotel kitchen
E: Daniel, Neiva, the shadows
O:

Neiva → walked out → into the restaurant area

the shadows → appeared → in the corner of his (Daniel's) eye → always there → calling → getting closer → whispered → to Daniel

Daniel → didn't like → thought → could feel → them (the shadows) almost touching him → walked out → quickly → back into the restaurant

W-S

neg eps (multiple)

eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"She **hadn't** so much as looked right at him the whole time she was in the kitchen."

NEGATIVE EPISTEMIC MODAL WORLD

"That **wasn't** enough to be well-liked, apparently. It **wasn't** even enough to get someone...anyone...to be his friend."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already."

EPISTEMIC MODAL WORLD (memory)

"Daniel's father, in one of the very few times he had really had a conversation with his son..."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least."

TEXT WORLD 4 (Deictic Switch)

T: Immediately after TW3
L: In the hotel restaurant
E: Daniel
O: empty chairs, tables, cutlery, drawer, knives, forks, spoons, tablecloth, door (to the veranda)

He (Daniel)

had doubts about (the kitchen)

started carrying over

checked (each one)

(his eyes) moving → up and down

smoothed out (the tablecloth)

checking once more (for any hidden notes)

turned back

noticed

---

eps (multiple)

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"…it felt like he was haunting the place."

EPISTEMIC MODAL WORLD (memory)

"The hotel seemed different than when he had first started working there. He had been so excited…"

EPISTEMIC MODAL WORLD (Daniel's thoughts during panic attack)

"Shit. After she had praised him earlier today now he had gone and ruined everything and it was suddenly oh so terrible…"

---

neg eps (multiple)

NEGATIVE EPISTEMIC MODAL WORLD

"…the restaurant area wasn't much better when it was like this."

NEGATIVE EPISTEMIC MODAL WORLD

"It never worked out that way though. For others, maybe. Not for him."

---

deo (multiple)

DEONTIC MODAL WORLD

"He had been supposed to check on Ms Sutherland."

DEONTIC MODAL WORLD

"Daniel still had to set the table that had been used by the girl and her family…"

---

d-s (multiple)

DIRECT SPEECH (No deictic switch)

'Shit.'

DIRECT SPEECH (Multiple deictic switches during conversation)

'Daniel?'

162

Chapter 2, Scene 5 (Lobby and staff area, after conversation with Jozafat)

TEXT WORLD 5 (Deictic Switch)

T: Immediately after TW4
L: In the hotel lobby
E: Daniel, Jozafat
O: reception desk, simple wooden door

Daniel

→ stepped → into the lobby

→ could feel (the concierge's eyes on him)

→ glanced back

→ slipping behind the reception desk

→ and (slipping) ↑ through the wooden door

the concierge (Jozafat)

→ attention (was now wholly) fixed on the motionless entranceway

W-5

eps (multiple)

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Or it was just professional courtesy, and Daniel was nothing special."

neg eps

NEGATIVE EPISTEMIC MODAL WORLD

"**Nothing** passed through the lobby without Jozafat seeing it."

EPISTEMIC MODAL WORLD (Daniel's thoughts about Jozafat)

"It was a common joke among the staff that the old man never took a break, that he didn't even need to sleep, but Daniel honestly couldn't remember ever passing through the lobby without meeting Jozafat's eye..."

TEXT WORLD 6 (Deictic Switch)

T: Immediately after TW5
L: In the staff area (office)
E: Daniel
O: computer, door, light, (computer) mouse, screen, email window

Daniel

→ (noticed) something caught Daniel's eye → breaking the train of thought

→ glanced ↑ at the door

→ found himself caught in two minds

→ edged ↑ towards the computer

→ prodded the mouse

→ leaned forward

→ (to) peer ↑ at what was written

→ gasped

eps (multiple)

neg eps

neg deo

deo

EPISTEMIC MODAL WORLD (memory)

"...as Jozafat had promised..."

EPISTEMIC MODAL WORLD (opinion)

"That wasn't usual."

NEGATIVE EPISTEMIC MODAL WORLD

"It **wasn't** his fault if someone had left the computer on, and if he accidentally woke it up."

DEONTIC MODAL WORLD

"**Should** he look at it?"

EPISTEMIC MODAL WORLD (memory)

"When Daniel had first started working at the hotel there had usually been someone either working in the office or chatting in the break room...."

EPISTEMIC MODAL WORLD (Daniel's thoughts)

"Now, since Ms Sutherland had taken up residence and started laying off workers at a fearsome rate, the staff area was often empty."

NEGATIVE DEONTIC MODAL WORLD

"He **wasn't** supposed to use the computer, the hotel might not like it if he looked at something he **shouldn't**."

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Appendix 8 - Full "tracked changes" to chapter 2 for second reader response session

Emotion-foregrounded version

CHAPTER 2

Daniel Redchurch leaned on the bar, his right elbow resting on the water-damaged wood with his chin sitting in his cupped hand. He stared ahead, oblivious to the fact that someone was approaching from behind. He was at the end of the bar where the collected dirty glasses would be piled up on busy days, but today was not a busy day. There were no busy days anymore, sadly.

The wooden bar had seen better days, but it was still fairly impressive. It stretched down the length of the hotel's bar area, past the dividing wall, and into the restaurant area. The dividing wall was little more than a formality, leaving a wide archway through which people could wander between the casual, "traditional pub" of the bar area, and the tablecloths and leather-bound menus of the restaurant area. In the old days, apparently, guests could spend whole days moving from one area to the other and back again, but these days guests rarely stayed in either for long.

Right now the bar area was completely empty, the only drinks poured that day being those for Ms Sutherland, but Daniel could see through the archway to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy. One of them looked happy, though; she looked radiant, in fact. She was looking down at her phone, a little smile growing on her lips as her fingers blurred thoughts into text. Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up. He smiled, momentary happiness spreading through him like the sunlight's warmth. What time do you get off?

'Oi, Danny! What the hell are you looking at?'

'N, nothing, Chef,' Daniel stammered, the happiness fleeing before a tidal wave of fear. The head chef was peering down at him, six foot four inches of shaved-headed, hairy-armed, tattooed,

red-faced, boiling impatience. His name was Jim, but Daniel had never heard even Jozafat or Ms Sutherland call him that. To everyone he was Chef, and it was rare he ventured out from his kitchen when working.

'Keeping an eye on our valued guests, are you?' Chef sniffed and hacked up something at the back of his throat, gobbing it out into the sink behind the bar. 'Or you just keeping a close eye on the young dolly bird there?'

'What? No! I mean, who-'

'Oh, not interested in Daddy's little girl?' Chef's mouth stretched wide in a leery grin, showing a bedraggled bunch of rotting teeth. 'Maybe I should take a run at her then, eh, Danny boy?'

'I...I...' Daniel's mouth felt dry and his tongue struggled to move in any way remotely useful. 'Chef! You can't! She's...she's...' Beautiful. Lovely. Divine. Mine. 'A teenager!'

'Oooh, no,' Chef said in a high-pitched whine. 'The big bad man is going to take away my pwetty wittle pwincess.' He then snorted and thumped Daniel on the back, causing him to jerk forwards and smack his hip on the corner of the bar. Daniel tried to hide how much it hurt. 'Lighten up, Danny. I'm just taking the Mickey, you know. If you fancy her so much, why don't you go talk to her?'

'No, I...no,' Daniel said.

'Take it from me, young Padawan. Girls that age love a bit of rough. You're too soft, Danny, you need to toughen up a bit. Fucks sake, you need to toughen up a lot. Show your nasty side. Call her a cunt or something. Makes them mad, and that makes them horny. If you want to get your dick wet, you'll heed my advice.'

'Yes, Chef.' Daniel had made it so far without seeing one of the head chef's legendary explosions of anger, but the rest of the staff still spoke of them in the hushed and reverent tones as those in ancient times did when fearing they might awake a vengeful god.

'Whatever. Where are the other punters? I'm bloody wasting my God-given talents here, you know.' Chef fixed his bloodshot eyes on Daniel.

'Don't know, Chef.'

'You're not much use, are you.' The head chef tutted as his gaze moved away from Daniel to slowly scan the room. 'I'm off for a smoke then. Give us a shout if anyone turns up, though not much chance of that in this shithole.'

'Yes, Chef.' Daniel watched him walk away, the smell of rank sweat, stale alcohol, ancient cooking grease, and cheap tobacco following him. Perhaps it was best that he rarely left the kitchen. As soon as he thought that, Daniel felt bad about it. He knew the head chef had serious problems, which is why he had ended up at the Old Sutherland.

He looked back to where the family was dining to discover, to his dismay, they were gone. It's not like he would have said anything to the girl anyway. He was never able to say anything. He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic. Even the hotel sneered at him. Daniel rubbed his sore hip, feeling sorry for himself, then walked through the archway to the restaurant area to clear up. There were no notes left for him, no confessions of love or illicit invites. There wasn't even a tip. He wondered if the girl had even noticed him at all.

With a morose sigh Daniel started stacking up the plates, the sound of crockery and metal echoing around the empty dining room. There were still a few rooms booked up for tonight, Jozafat had told him, but not all of them would stay in for dinner. They had the choice of going somewhere else for their meals, if they so pleased. Daniel didn't. The Old Sutherland was fairly out the way, with there being no way to reach the nearest village without a car, and Daniel didn't

even have a license. He shouldn't complain, though. The Old Sutherland offered full board with the job: a room to sleep in and three meals a day. It just sometimes felt a bit like his life had been absorbed by the hotel.

Daniel picked up the pile of dishes and started shuffling back towards the kitchen. He first started towards the bar before remembering to use the dining room doors. Right side for going back in, left side for coming out. Once before he forgot to use the correct one and the door swung open, smacking him in the face and causing him to drop everything. When something like that happened at school everyone had jeered and laughed, but at the hotel he just got an exasperated look from Neiva. Daniel was pretty sure she didn't like him. Nobody did.

The kitchen was empty when he brought the dishes in, something which both relieved and concerned him. Without the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue. Super bright LED lights had been installed recently to replace the old flickering tubes, but they were harsher on Daniels eyes, and every metal surface glimmered brightly, polished to a shine with strong disinfectant that choked up the air and caused Daniel to cough every time he set foot in the kitchen. After putting the dishes into the empty sink, the only sound to be heard was the chorus of electric humming by the numerous fridges and freezers, and the relentless ticking of the clock. He heaved a sigh, feeling miserable. The hotel's various rooms had their own ways to try and pull Daniel down. The kitchen liked to plant thoughts of death in his head.

Daniel wondered where Evan was. Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes. He was about the same age as Daniel and had been working at the hotel since before Daniel arrived. When Daniel had first joined the hotel, he had assumed he and Evan would swap between the kitchen and front of house, but apparently Evan had made it clear he only wanted to stay in the kitchen. It was 'apparently' because Evan had never said even one word to Daniel in the last four months; Evan never spoke to anyone, as far as Daniel knew. Daniel had once worked up the nerve to ask the head chef what he thought of him, apparently a mistake considering Evan was the head chef's only full time kitchen porter.

'Evan?' Chef had looked at Daniel as if weighing up if there was an accusation hidden in his question. 'The kid keeps his mouth shut and my kitchen clean. What more could I want? He's fucking ideal. Perhaps if you worked more and rabbited on less, people might actually like you.'

And Daniel had never asked anyone about Evan again, leaving him a mystery. Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before.

The sound of a door opening followed by high-heeled footsteps brought a rush of guilt at having been caught doing something wrong when he hadn't actually been doing anything, never mind being caught doing it. A moment later Neiva Valeri stepped into view. She didn't even break stride when she saw he was there, as if he was barely worth noticing.

'Nothing to do?' she asked as she continued walking. Even though Daniel knew she didn't like him (though to be fair she didn't seem to like anyone) he admired Neiva. She was always in complete control and absolutely nothing fazed her. There was no way she would disappear into the background, no way you wouldn't pay attention to her. 'When did you last check on Ms Sutherland?'

'Maybe half an hour ago?' Daniel said, looking at the clock on the wall. 'I brought her a fresh drink.'

'Another one?' Neiva muttered under her breath. 'She must be going for a new record.'

'What was that, Ms Valeri?' Daniel asked. He had heard her just fine, but it was too awkward to let her know he had.

'Nothing, Daniel.' Neiva peered at a clipboard that hung on the wall. It was a list of jobs that had to be done in the kitchen but Daniel never went near it. The head chef had told him not to touch it, and if Chef told him not to do something, he didn't even think of doing it. Neiva shook her

head then paused a moment in thought. 'Go check there isn't anything else she wants, then take your break.'

'Thanks,' Daniel said as Neiva walked out into the restaurant area. She hadn't so much as looked right at him the whole time she was in the kitchen. The shadows appeared in the corner of his eye, the darkness that was always there just out of view, calling to him. Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already.

Daniel's father, in one of the very few times he had really had a conversation with his son, had once given him some advice when Daniel had complained about being bullied. People weren't nice, his father had assured him. They only acted nice to get what they wanted. Daniel didn't like that idea. He thought he should be nice to everyone, and he never wanted anything from them. That wasn't enough to be well-liked, apparently. It wasn't even enough to get someone…anyone…to be his friend. The shadows were getting closer, he could feel them almost touching him. They whispered to Daniel. Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least.

He walked quickly out of the kitchen back into the restaurant. The hotel seemed different than when he had first started working there. He had been so excited, so optimistic of a new beginning. It was a chance to make a good first impression, to be whoever he wanted to be. He would live there, have friends there, have exciting times like people on TV and in the movies have. It never worked out that way though. For others, maybe. Not for him.

He didn't like the kitchen but the restaurant area wasn't much better when it was like this. All the empty chairs, the tables with cutlery set out even though nobody might use it…it felt too lonely, like he was haunting the place. Daniel still had to set the table that had been used by the girl and her family, so started carrying over cutlery from a drawer behind the bar. The knives particularly felt heavy, much heavier than the forks or spoons. He checked each one for any water marks, his eyes moving up and down the blades. He smoothed out the tablecloth, checking once more for any hidden notes, then gloomily accepted defeat. He turned back to the archway to return to his usual waiting spot in the bar area when he noticed the door to the veranda was open.

'Shit.' He had been supposed to check on Ms Sutherland. Shit. After she had praised him earlier today now he had gone and ruined everything and it was suddenly oh so terrible because he had been told to do something and he hadn't so Ms Sutherland would be angry at him and Ms Valeri would be angry at him and even Jozafat would be angry at him and well that was it now he would lose this job and where would he live and how would he live and he couldn't go back to his father and there was that feeling in his chest again the one that started off as a flutter and built up slowly then quickly until it felt like a hand a fist a giant fist that was squeezing his chest and his lungs felt like those old used-up balloons he had seen at other kids' parties the ones all shrivelled up and wrinkled and why had he never had balloons never had parties and never had friends and now his breathing was fast too fast and he knew he should stay calm but the hotel walls were closing in and how can you stay calm when you can't breathe and the shadows fall on your eyes and oh no get a grip come on not again-

'Daniel?' Jozafat was looking at him cooly from the edge of the room. Daniel watched as he walked over to the terrace door before shutting it. He then fixed his usual stern expression on Daniel, but his voice was soft. 'Were you looking for Ms Sutherland? She has already retired to her room for the evening, she doesn't need any more drinks. You look a little…tired, Daniel. Perhaps you should take a rest?'

Ms Sutherland had already gone to her room. She wasn't sitting waiting for him, getting angry at him, hating him. The pressure in Daniel's chest was starting to subside and he was taking great gulps of air, but he hadn't rediscovered his voice yet so he just nodded. The hotel walls gradually retreated and his eyes cleared.

'The break room is at your disposal. I will ensure you are not disturbed,' Jozafat said, giving Daniel a slight nod before walking away. Daniel's breathing was still a little ragged. He realised he was sitting, his fingers gripping the bar stool beneath him, his knuckles white. He let go and fell forwards a little, regaining his balance just in time. He needed a rest, though there was no way to take a break from the hotel when you couldn't leave it.

The break room was a large staff room connected to the main office, a deceptively large area hidden behind the hotel's humble reception desk. This deception was apparently part of the hotel's philosophy, a deliberate design choice made by the architect or owner; the idea was to treat the staff well, but always make the guests think they were treated better. To reach the staff room Daniel had to cross the lobby, and if the hotel was Jozafat's castle (which it most certainly was), the lobby was his throne room.

The moment Daniel stepped out of the bar and into the lobby, he could feel the concierge's eyes on him. Nothing passed through the lobby without Jozafat seeing it. It was a common joke among the staff that the old man never took a break, that he didn't even need to sleep, but Daniel honestly couldn't remember ever passing through the lobby without meeting Jozafat's eye and, after a second passed, receiving an almost imperceptible nod of approval. Some of the others found it intimidating but Daniel felt ~~quite safe~~a bubble of happiness and security whenever he saw that tiny movement of Jozafat's head, as if the old man was telling him Yes, I have inspected your life and you are doing just fine. Carry on.

Or it was just professional courtesy, and Daniel was nothing special. He glanced back at the concierge, ~~whose~~a little disappointed to see that Jozafat's attention was now wholly fixed on the motionless entranceway while he was forgotten once more, before slipping behind the reception desk and through the simple wooden door that led to the staff area. The office and staff room were, as Jozafat had promised, completely empty. When Daniel had first started working at the hotel there had usually been someone either working in the office or chatting in the break room. Now, since Ms Sutherland had taken up residence and started laying off workers at a fearsome rate, the staff area was often empty.

Something caught Daniel's eye, breaking the train of thought that threatened to take him on another long journey. A light on the computer. That ~~wasn't usual.~~was surprising. Daniel glanced at the door. Should he look at it? He wasn't supposed to use the computer. Just thinking about it sent a quiver of anxiety through his bowels. After all, the hotel might not like it if he looked at something he shouldn't.

And yet…the light blinked at him, and his curiosity fought with his fear. It wasn't his fault if someone had left the computer on, and if he accidentally woke it up. He edged towards the computer and gently prodded the mouse with his finger. The screen leapt to life showing an open email window. Daniel leaned forward to peer at what was written.

And gasped in horror.

Emotion-implied version

CHAPTER 2

Daniel Redchurch leaned on the bar, his right elbow resting on the water-damaged wood with his chin sitting in his cupped hand. He stared ahead, oblivious to the fact that someone was approaching from behind. He was at the end of the bar where the collected dirty glasses would be piled up on busy days, but today was not a busy day. There were no busy days anymore.

The wooden bar had seen better days, but it was still fairly impressive. It stretched down the length of the hotel's bar area, past the dividing wall, and into the restaurant area. The dividing wall was little more than a formality, leaving a wide archway through which people could wander between the casual, "traditional pub" of the bar area, and the tablecloths and leather-bound menus of the restaurant area. In the old days, apparently, guests could spend whole days moving from one area to the other and back again, but these days guests rarely stayed in either for long.

Right now the bar area was completely empty, the only drinks poured that day being those for Ms Sutherland, but Daniel could see through the archway to where a family was sitting enjoying a meal. Well, "enjoy" might be a little strong. Most of them didn't look very happy. One of them looked happy, though; she looked radiant, in fact. She was looking down at her phone, a little smile growing on her lips as her fingers blurred thoughts into text. Daniel thought he could feel the silent piece of plastic, glass, and electronics in his pockets buzzing to life, as the girl slyly glanced up. What time do you get off?

'Oi, Danny! What the hell are you looking at?'

'N, nothing, Chef,' Daniel stammered. The head chef was peering down at him, six foot four inches of shaved-headed, hairy-armed, tattooed, red-faced, boiling impatience. His name was Jim, but Daniel had never heard even Jozafat or Ms Sutherland call him that. To everyone he was Chef, and it was rare he ventured out from his kitchen when working.

'Keeping an eye on our valued guests, are you?' Chef sniffed and hacked up something at the back of his throat, gobbing it out into the sink behind the bar. 'Or you just keeping a close eye on the young dolly bird there?'

'What? No! I mean, who-'

'Oh, not interested in Daddy's little girl?' Chef's mouth stretched wide in a leery grin, showing a bedraggled bunch of rotting teeth. 'Maybe I should take a run at her then, eh, Danny boy?'

'I...I...' Daniel's mouth felt dry and his tongue struggled to move in any way remotely useful. 'Chef! You can't! She's...she's...' Beautiful. Lovely. Divine. Mine. 'A teenager!'

'Oooh, no,' Chef said in a high-pitched whine. 'The big bad man is going to take away my pwetty wittle pwincess.' He then snorted and thumped Daniel on the back, causing him to jerk forwards and smack his hip on the corner of the bar. Daniel tried to hide how much it hurt. 'Lighten up, Danny. I'm just taking the Mickey, you know. If you fancy her so much, why don't you go talk to her?'

'No, I...no,' Daniel said.

'Take it from me, young Padawan. Girls that age love a bit of rough. You're too soft, Danny, you need to toughen up a bit. Fucks sake, you need to toughen up a lot. Show your nasty side. Call her a cunt or something. Makes them mad, and that makes them horny. If you want to get your dick wet, you'll heed my advice.'

'Yes, Chef.' Daniel had made it so far without seeing one of the head chef's legendary explosions of anger, but the rest of the staff still spoke of them in the hushed and reverent tones as those in ancient times did when fearing they might awake a vengeful god.

'Whatever. Where are the other punters? I'm bloody wasting my God-given talents here, you know.' Chef fixed his bloodshot eyes on Daniel.

'Don't know, Chef.'

'You're not much use, are you.' The head chef tutted as his gaze moved away from Daniel to slowly scan the room. 'I'm off for a smoke then. Give us a shout if anyone turns up, though not much chance of that in this shithole.'

'Yes, Chef.' Daniel watched him walk away, the smell of rank sweat, stale alcohol, ancient cooking grease, and cheap tobacco following him. Perhaps it was best that he rarely left the kitchen. As soon as he thought that, Daniel felt bad about it. He knew the head chef had serious problems, which is why he had ended up at the Old Sutherland.

He looked back to where the family was dining to discover, to his dismay, they were gone. It's not like he would have said anything to the girl anyway. He was never able to say anything. He knew the head chef thought he was pathetic. Everyone probably thought he was pathetic. Even the hotel sneered at him. Daniel rubbed his sore hip then walked through the archway to the restaurant area to clear up. There were no notes left for him, no confessions of love or illicit invites. There wasn't even a tip. He wondered if the girl had even noticed him at all.

With a sigh Daniel started stacking up the plates, the sound of crockery and metal echoing around the empty dining room. There were still a few rooms booked up for tonight, Jozafat had told him, but not all of them would stay in for dinner. They had the choice of going somewhere else for their meals, if they so pleased. Daniel didn't. The Old Sutherland was fairly out the way, with there being no way to reach the nearest village without a car, and Daniel didn't even have a

license. He shouldn't complain, though. The Old Sutherland offered full board with the job: a room to sleep in and three meals a day. It just sometimes felt a bit like his life had been absorbed by the hotel.

Daniel picked up the pile of dishes and started shuffling back towards the kitchen. He first started towards the bar before remembering to use the dining room doors. Right side for going back in, left side for coming out. Once before he forgot to use the correct one and the door swung open, smacking him in the face and causing him to drop everything. When something like that happened at school everyone had jeered and laughed, but at the hotel he just got an exasperated look from Neiva. Daniel was pretty sure she didn't like him. Nobody did.

The kitchen was empty when he brought the dishes in, ~~something which both relieved and concerned him.~~and he doubled checked to be sure. Without the people and the hustle and bustle of guests to cook for, the kitchen felt sterile and unpleasant, like a morgue. Super bright LED lights had been installed recently to replace the old flickering tubes, but they were harsher on Daniels eyes, and every metal surface glimmered brightly, polished to a shine with strong disinfectant that choked up the air and caused Daniel to cough every time he set foot in the kitchen. After putting the dishes into the empty sink, the only sound to be heard was the chorus of electric humming by the numerous fridges and freezers, and the relentless ticking of the clock. The hotel's various rooms had their own ways to try and pull Daniel down. The kitchen liked to plant thoughts of death in his head.

Daniel wondered where Evan was. Evan was the kitchen porter responsible for keeping the kitchen clean and washing the dishes. He was about the same age as Daniel and had been working at the hotel since before Daniel arrived. When Daniel had first joined the hotel, he had assumed he and Evan would swap between the kitchen and front of house, but apparently Evan had made it clear he only wanted to stay in the kitchen. It was 'apparently' because Evan had never said even one word to Daniel in the last four months; Evan never spoke to anyone, as far as Daniel knew. Daniel had once worked up the nerve to ask the head chef what he thought of him, apparently a mistake considering Evan was the head chef's only full time kitchen porter.

'Evan?' Chef had looked at Daniel as if weighing up if there was an accusation hidden in his question. 'The kid keeps his mouth shut and my kitchen clean. What more could I want? He's fucking ideal. Perhaps if you worked more and rabbited on less, people might actually like you.'

And Daniel had never asked anyone about Evan again, leaving him a mystery. Perhaps Evan had fully given his life to the hotel, become more an extension of its will than his own person. Daniel wondered if that would make him happier than before.

The sound of a door opening followed by high-heeled footsteps ~~brought a rush of guilt at~~caused his face to start burning at the thought of having been caught doing something wrong when he hadn't actually been doing anything, never mind being caught doing it. A moment later Neiva Valeri stepped into view. She didn't even break stride when she saw he was there, as if he was barely worth noticing.

'Nothing to do?' she asked as she continued walking. Even though Daniel knew she didn't like him (though to be fair she didn't seem to like anyone) he admired Neiva. She was always in complete control and absolutely nothing fazed her. There was no way she would disappear into the background, no way you wouldn't pay attention to her. 'When did you last check on Ms Sutherland?'

'Maybe half an hour ago?' Daniel said, looking at the clock on the wall. 'I brought her a fresh drink.'

'Another one?' Neiva muttered under her breath. 'She must be going for a new record.'

'What was that, Ms Valeri?' Daniel asked. He had heard her just fine, but it was too awkward to let her know he had.

'Nothing, Daniel.' Neiva peered at a clipboard that hung on the wall. It was a list of jobs that had to be done in the kitchen but Daniel never went near it. The head chef had told him not to touch it, and if Chef told him not to do something, he didn't even think of doing it. Neiva shook her

head then paused a moment in thought. 'Go check there isn't anything else she wants, then take your break.'

'Thanks,' Daniel said as Neiva walked out into the restaurant area. She hadn't so much as looked right at him the whole time she was in the kitchen. The shadows appeared in the corner of his eye, the darkness that was always there just out of view, calling to him. Give up. It would be so easy. Why not just leave? Nobody would miss him. He was invisible to them already.

Daniel's father, in one of the very few times he had really had a conversation with his son, had once given him some advice when Daniel had complained about being bullied. People weren't nice, his father had assured him. They only acted nice to get what they wanted. Daniel didn't like that idea. He thought he should be nice to everyone, and he never wanted anything from them. That wasn't enough to be well-liked, apparently. It wasn't even enough to get someone…anyone…to be his friend. The shadows were getting closer, he could feel them almost touching him. They whispered to Daniel. Wasn't he sick of being treated like this? Of course. But he was too scared to do anything about it. Not yet, at least.

He walked quickly out of the kitchen back into the restaurant. The hotel seemed different than when he had first started working there. He had been so excited, so optimistic of a new beginning. It was a chance to make a good first impression, to be whoever he wanted to be. He would live there, have friends there, have exciting times like people on TV and in the movies have. It never worked out that way though. For others, maybe. Not for him.

He ~~didn't like~~had doubts about the kitchen but the restaurant area wasn't much better when it was like this. All the empty chairs, the tables with cutlery set out even though nobody might use it…it felt ~~too lonely,~~ like he was haunting the place. Daniel still had to set the table that had been used by the girl and her family, so started carrying over cutlery from a drawer behind the bar. The knives particularly felt heavy, much heavier than the forks or spoons. He checked each one for any water marks, his eyes moving up and down the blades. He smoothed out the tablecloth, checking once more for any hidden notes, then accepted defeat. He turned back to the archway to return to his usual waiting spot in the bar area when he noticed the door to the veranda was open.

'Shit.' He had been supposed to check on Ms Sutherland. Shit. After she had praised him earlier today now he had gone and ruined everything and it was suddenly oh so terrible because he had been told to do something and he hadn't so Ms Sutherland would be angry at him and Ms Valeri would be angry at him and even Jozafat would be angry at him and well that was it now he would lose this job and where would he live and how would he live and he couldn't go back to his father and there was that feeling in his chest again the one that started off as a flutter and built up slowly then quickly until it felt like a hand a fist a giant fist that was squeezing his chest and his lungs felt like those old used-up balloons he had seen at other kids' parties the ones all shrivelled up and wrinkled and why had he never had balloons never had parties and never had friends and now his breathing was fast too fast and he knew he should stay calm but the hotel walls were closing in and how can you stay calm when you can't breathe and the shadows fall on your eyes and oh no get a grip come on not again-

'Daniel?' Jozafat was looking at him cooly from the edge of the room. Daniel watched as he walked over to the terrace door before shutting it. He then fixed his usual stern expression on Daniel, but his voice was soft. 'Were you looking for Ms Sutherland? She has already retired to her room for the evening, she doesn't need any more drinks. You look a little…tired, Daniel. Perhaps you should take a rest?'

Ms Sutherland had already gone to her room. She wasn't sitting waiting for him, getting angry at him, hating him. The pressure in Daniel's chest was starting to subside and he was taking great gulps of air, but he hadn't rediscovered his voice yet so he just nodded. The hotel walls gradually retreated and his eyes cleared.

'The break room is at your disposal. I will ensure you are not disturbed,' Jozafat said, giving Daniel a slight nod before walking away. Daniel's breathing was still a little ragged. He realised he was sitting, his fingers gripping the bar stool beneath him, his knuckles white. He let go and fell forwards a little, regaining his balance just in time. He needed a rest, though there was no way to take a break from the hotel when you couldn't leave it.

The break room was a large staff room connected to the main office, a deceptively large area hidden behind the hotel's humble reception desk. This deception was apparently part of the hotel's philosophy, a deliberate design choice made by the architect or owner; the idea was to treat the staff well, but always make the guests think they were treated better. To reach the staff room Daniel had to cross the lobby, and if the hotel was Jozafat's castle (which it most certainly was), the lobby was his throne room.

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Or it was just professional courtesy, and Daniel was nothing special. He glanced back at the concierge, whose attention was now wholly fixed on the motionless entranceway, before slipping behind the reception desk and through the simple wooden door that led to the staff area. The office and staff room were, as Jozafat had promised, completely empty. When Daniel had first started working at the hotel there had usually been someone either working in the office or chatting in the break room. Now, since Ms Sutherland had taken up residence and started laying off workers at a fearsome rate, the staff area was often empty.

Something caught Daniel's eye, breaking the train of thought that threatened to take him on another long journey. A light on the computer. That wasn't usual. Daniel glanced at the door. Should he look at it? He wasn't supposed to use the computer, the hotel might not like it if he looked at something he shouldn't.

And yet…the light blinked at him, and ~~his curiosity fought with his fear.~~he found himself caught in two minds. It wasn't his fault if someone had left the computer on, and if he accidentally woke

it up. He edged towards the computer and gently prodded the mouse with his finger. The screen leapt to life showing an open email window. Daniel leaned forward to peer at what was written.

And gasped.

Appendix 9 - Second reader response session documentation

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Faculty of Arts Ethics Approval Form

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Please submit this form to your School Ethics Officer **at least 2 months** before you plan to begin your research, along with:

- consent form
- written information sheet for participants
- signed declaration of ethical awareness
- questionnaire or focus group plan (if possible).

Please read the **Guidelines for Completing the Arts Ethics Form** (available on Workspace) before submitting the form to your School Ethics Officer.

Researcher name	Steven Justice
School/Department	School of English
Project Title	Maximum Occupancy: A creative and critical exploration of how Text World Theory can be used when writing literary texts to communicate emotional experience
Date	28th February 2019
Email address	Steven.justice@nottingham.ac.uk

(1) Researcher Information – please tick as appropriate

☐   Member of Staff

☒   Postgraduate Researcher

Supervisors: Dr Spencer Jordan, Professor Peter Stockwell

☐   Member of staff obtaining approval for a module

Module Code:

Module Name:

Is the research funded by an external body or part of an external funding bid?

☐   Yes   Funding Body: ☒   No

     If yes, does the funding body require proof of ethics approval?

☐   Yes   ☐   No

(2) Research aims/questions

Provide a brief summary of the research aims/questions [max 100 words]

> The purpose of this research is to determine to what extent elements of the cognitive poetic framework Text World Theory can serve as a tool to improve the emotional experience of

creative writing. Text World Theory can be roughly described as the cognitive process of imagining detailed fictional worlds in your mind when reading literature. It is through these imagined mental worlds that we can become emotionally invested in fictional characters or places.

(3) Methods

a) Please indicate which methods you will be using:

- ☒ Questionnaire
- ☐ Focus groups
- ☐ Interviews
- ☐ Observation
- ☐ Psychophysiological measures (e.g. response time, eyetracking, ERP etc.)
- ☐ Data found online
- ☐ Data produced by students (e.g. their essays)
- ☐ Other; please specify:

b) Please give brief details of how you will be employing these methods [max 200 words]

Via email, participants will be provided with a piece of creative writing and a questionnaire to answer regarding their reactions to the writing (questionnaire included in separate document). The questions are mostly focused on their emotional experience of the text, with particular reference to empathy. There will be two versions of the creative writing text, but participants will be unaware of which version they have (nor of the differences between them). Participants will answer the questions in their own time and return the completed questionnaire by email.

(4) Research Location

Please confirm where the research will take place:

- ☐ On Campus
- ☐ Outside the UK
- ☐ Elsewhere in the UK
- ☒ Online

If you are conducting your research outside of the UK, please state where:

(5) Research topics

a) Please confirm if your research involves any of the following:

Yes ☐   No ☒   Procedures likely to cause participants distress

Yes ☐   No ☒   Misleading participants about your research or withholding information

Yes ☐   No ☒   Investigation of sensitive issues (e.g. sexual, racial, religious or political attitudes, illegal activities etc.)

Yes ☐   No ☒   Investigation of personal topics (e.g. personal health, learning disabilities etc.)

Yes ☐   No ☒   Online data that requires a password to access

If you have ticked YES to any of the above, please provide more details below. Indicate any potential risk to participants, justify this risk and what steps will be taken to minimise it. For online data please provide details of the websites and how you will ensure consent is given.

(6) Participants, access and inducements

a) Please confirm if your sample will involve any of the following:

Yes ☐   No ☒   Participants under the age of 16

Yes ☐   No ☒   Adults of limited mental capacity

Yes ☐   No ☒   Participants recruited from special sources (e.g. educational institutions, prisons, hospitals etc.)

If you have ticked YES, please provide more detail information and justification:

b) Please confirm if you will be offering inducements for taking part:

Yes ☐   No ☒

If YES, please provide more detailed information and justification:

c) Please confirm if there is a risk of participants being identified in any form of dissemination

Yes ☐   No ☒

If you have answered YES please provide more detail information and justification

If you have answered NO please confirm how you will protect participants' identities

All participants' identities are restricted to communication only (i.e. emails or in person) and not recorded on any documents nor on the questionnaires.

(7) Data Storage & Dissemination

a) Please confirm that you will be storing your data in password-protected files

Yes ☒   No ☐

b) Please confirm if you will be destroying the data seven years after publication

Yes ☒   No ☐

If you have answered NO, please provide a justification and give details of where the data will be deposited

b) Please provide an indication of any intended dissemination or impact activities (if such activities are planned after the project is approved, please inform your School Ethics Officer of these changes and update consent procedures appropriately)

(8) Declaration

Signed ____Steven Justice_____

Date _____28th February 2018_____

_____

Office use only:

Approved ____Fabio Parente _____   Date____29 March 2019_____
(School Ethics Officer)

Confirmed ____Jeremy Taylor_____   Date_____29 March 2019_____
(Second School Ethics Officer)

Send for full committee approval   ☐

Approved _____   Date_____
(Faculty Ethics Officer)

Awareness of Ethical Behaviour for Data Collection

If you are unable to agree to any of the below, please ensure you have provided adequate information and justification in the Ethical Approval Form.

Research Practice

Agree   N/A

Agree	N/A	
☒	☐	My full identity will be revealed to potential participants
☒	☐	I will provide participants with my contact details in order that they are able to make contact in relation to any aspect of the project, should they wish to do so
☒	☐	The purpose and procedures of the project, and the potential benefits and costs of participating (e.g. the amount of their time involved), will be fully explained to participants at the outset
☒	☐	Undue pressure will not be placed on individuals or institutions to participate in project activities and participants will in no way be prejudiced if they choose not to participate in the project
☒	☐	Participants will be made aware that they may freely withdraw from the project at any time without risk or prejudice
☒	☐	Research will be carried out with regard for mutually convenient times and negotiated in a way that seeks to minimise disruption to schedules and burdens on participants
☒	☐	At all times during the research I will behave in an appropriate, professional manner and take steps to ensure that neither myself nor research participants are placed at risk
☒	☐	The dignity and interests of research participants will be respected at all times, and steps will be taken to ensure that no harm will result from participating in the research
☒	☐	The views of all participants in the research will be respected and special efforts will be made to be sensitive to differences relating to age, culture, disability, race, sex, religion and sexual orientation, amongst research participants, when planning, conducting and reporting on the research

Consent & Anonymity

Agree   N/A

Agree	N/A	
☒	☐	All potential participants will be asked to give their explicit consent to participating in the research, and (where written consent is given) separate copies of this will be retained by both researcher and participant
☒	☐	All necessary steps will be taken to protect the privacy and ensure the anonymity and non-traceability of participants
☒	☐	Prospective participants will be informed that I will be forced to consider disclosure of certain information where there are strong grounds for believing that not doing so will result in harm to research participants or others, or (the continuation of) illegal

activity

☒ ☐ In addition to the consent of the individuals concerned, the signed consent of a parent, guardian or 'responsible other' will be required to sanction the participation of minors or those whose 'intellectual capability or other vulnerable circumstance may limit the extent to which they can be expected to understand or agree voluntarily'

☒ ☐ Data gathering activities involving schools and other organizations will be carried out only with the agreement of the head of school/organization, or an authorised representative, and after adequate notice has been given

Data Storage

Agree   N/A

☒ ☐ Data generated by the research will be kept in a safe and secure location and will be used purely for the purposes of the project (including dissemination of findings).

☒ ☐ No-one other than markers and examiners will have access to any of the data collected (not applicable for staff)

☒ ☐ Research participants will have the right of access to any data kept on them

☒ ☐ Where possible, participants will be provided with a summary of research findings and an opportunity for debriefing after taking part in the research

Name _____Steven Justice_____

Signature ____Steven Justice_____

Date _____28th February 2019_____

Research Project Information Sheet

Name of Researcher: Steven Justice (steven.justice@nottingham.ac.uk)
Names of Academic Supervisors: Dr Spencer Jordan (spencer.jordan@nottingham.ac.uk),
                                         Professor Peter Stockwell (peter.stockwell@nottingham.ac.uk)
School of English Ethics Officer: Dr Fabio Parente (fabio.parente1@nottingham.ac.uk)

Research Project Title:

Maximum Occupancy: A creative and critical exploration of how Text World Theory can be used when writing literary texts to communicate emotional experience

Research Project Description:

The purpose of this research is to determine to what extent elements of the cognitive poetic framework Text World Theory can serve as a tool to improve the emotional experience of creative writing. Text World Theory can be roughly described as the cognitive process of imagining detailed fictional worlds in your mind when reading literature. It is through these imagined mental worlds that we can become emotionally invested in fictional characters or places. While there are potential implications for other fields, the main aim of this project is to determine whether authors of fiction can use some elements of Text World Theory to better connect their writing with their readers.

For this research, you will be asked to read a short piece of creative writing and then fill in a questionnaire regarding your response. These questions should be answered in as much detail as you can, but all answers of any length are appreciated. Suggestions are made of ideas to discuss after each question, but you may write down as many or as few points as you wish. Questions regarding your identified gender, nationality, and language are only to try and determine whether any aspect of the creative writing may be emotionally alienating, and you may give any answer, multiple answers, or choose to leave these questions unanswered if you prefer.

The piece of creative writing should not pose any ethical concerns as it entirely fiction and not based upon any real-life persons, living or dead, nor is the setting for the story (the hotel) based upon any real-life location. Some parts of the writing may touch upon emotional themes and you are not required to continue reading if, at any time, you find yourself feeling distressed or reluctant to continue in any way.

All participants in this study are over the age of 18. All questionnaires and the research from them will be kept anonymous throughout the research process, and all data will be kept securely in password protected online storage. Participation in this research is entirely voluntarily, and you may choose to opt out at any time.

If you have any questions or concerns at any time, you are welcome to contact the project's researcher, supervisors, or ethics officer via the email addresses above. Please indicated you have understood the information sheet by completing the consent form below before beginning reading the creative writing or completing the questionnaire that follows.

Consent Form

Name:

Yes ☐	No ☐	I understand that my participation in this study is voluntary and that I am free to withdraw from the study at any time, without giving a reason and without consequence
Yes ☐	No ☐	I understand that all data are anonymous and that there will not be any connection between the personal information provided above and the data collected in the questionnaire
Yes ☐	No ☐	I understand that there are no known risks or hazards associated with participating in this study
Yes ☐	No ☐	I confirm that I have read and understood the above information and that I agree to participate in this study
Yes ☐	No ☐	I confirm that I am over 18 years of age

Questionnaire

Nationality(ies):

Native Language(s):

Gender:

<u>Emotional Experience</u> (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5.

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7.

Q8. Do you have any other comments regarding your emotional experience of the text?

A8.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Appendix 10 - Responses to second reader response session and analysis

Questionnaire

Nationality(ies): SCOTTISH

Native Language(s): ENGLISH

Gender: MALE

<u>Emotional Experience</u> (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I felt ==sad== and ==sadder== as the story went on. I felt ==intrigue== at the end. I experienced a bit of ==sympathy== or ==empathy== with daniel

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. I ==didn't really like== any of them apart from Daniel – I ==believed== in him

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. I ==trusted== him and ==believed== his fragility and his stuck in a rut type mentality.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. Yes I felt ==sadder== for him when he seemed to have some mental health issues, and when he had problems from when he was younger that have affected him and when he got no tip

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. Maybe he suffers from ==depression==?

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. I think he felt <mark>trapped</mark>, he felt <mark>sad</mark> and <mark>lonely</mark> and <mark>forgotten</mark> and maybe a bit <mark>timid</mark> and needing to do something different – he knows it but <mark>cant quite face, or isn't quite ready</mark> to make that change

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. The part when he was having some mental health issues made the text seem <mark>unworldly</mark> for a bit

Q8. Do you have any other comments regarding your emotional experience of the text?

A8. I felt a need to read on once I read the email part at the end - <mark>clearly I want to know what it says</mark>!

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Research Project Information Sheet

Name of Researcher: Steven Justice (steven.justice@nottingham.ac.uk)
Names of Academic Supervisors: Dr Spencer Jordan (spencer.jordan@nottingham.ac.uk),
                                          Professor Peter Stockwell (peter.stockwell@nottingham.ac.uk)
School of English Ethics Officer: Dr Fabio Parente (fabio.parente1@nottingham.ac.uk)

Research Project Title:

Maximum Occupancy: A creative and critical exploration of how Text World Theory can be used when writing literary texts to communicate emotional experience

Research Project Description:

The purpose of this research is to determine to what extent elements of the cognitive poetic framework Text World Theory can serve as a tool to improve the emotional experience of creative writing. Text World Theory can be roughly described as the cognitive process of imagining detailed fictional worlds in your mind when reading literature. It is through these imagined mental worlds that we can become emotionally invested in fictional characters or places. While there are potential implications for other fields, the main aim of this project is to determine whether authors of fiction can use some elements of Text World Theory to better connect their writing with their readers.

For this research, you will be asked to read a short piece of creative writing and then fill in a questionnaire regarding your response. These questions should be answered in as much detail as you can, but all answers of any length are appreciated. Suggestions are made of ideas to discuss after each question, but you may write down as many or as few points as you wish. Questions regarding your identified gender, nationality, and language are only to try and determine whether any aspect of the creative writing may be emotionally alienating, and you may give any answer, multiple answers, or choose to leave these questions unanswered if you prefer.

The piece of creative writing should not pose any ethical concerns as it entirely fiction and not based upon any real-life persons, living or dead, nor is the setting for the story (the hotel) based upon any real-life location. Some parts of the writing may touch upon emotional themes and you are not required to continue reading if, at any time, you find yourself feeling distressed or reluctant to continue in any way.

All participants in this study are over the age of 18. All questionnaires and the research from them will be kept anonymous throughout the research process, and all data will be kept securely in password protected online storage. Participation in this research is entirely voluntarily, and you may choose to opt out at any time.

If you have any questions or concerns at any time, you are welcome to contact the project's researcher, supervisors, or ethics officer via the email addresses above. Please indicated you have understood the information sheet by completing the consent form below before beginning reading the creative writing or completing the questionnaire that follows.

Consent Form

Name: Cheryl Paris

Yes x	No ☐	I understand that my participation in this study is voluntary and that I am free to withdraw from the study at any time, without giving a reason and without consequence
Yes x	No ☐	I understand that all data are anonymous and that there will not be any connection between the personal information provided above and the data collected in the questionnaire
Yes x	No ☐	I understand that there are no known risks or hazards associated with participating in this study
Yes x	No ☐	I confirm that I have read and understood the above information and that I agree to participate in this study
Yes x	No ☐	I confirm that I am over 18 years of age

Questionnaire

Nationality(ies): Scottish

Native Language(s): English

Gender: Female

Emotional Experience (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. Yes I did I felt some <mark style="background:#00ff00">sympathy</mark> and <mark style="background:#00ff00">intrigue</mark>

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. <mark style="background:#ff0000">Difficult to have too deep feelings for any character</mark> including Daniel as I felt <mark style="background:#00ff00">sympathy</mark> for him but I feel he will sort himself out somehow.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. <mark style="background:#ffff00">In a rut</mark>, <mark style="background:#ffff00">bored</mark>.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. Yes I think it probably did I felt he knew he was in this position and wanted to change

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. I think he acted in this way from <mark style="background:#ffff00">frustration</mark>, <mark style="background:#ffff00">boredom</mark> and wanting to do something maybe

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. Same answer as A3 really. Apart from right at the end when he shows <mark style="background:#00ff00">interest</mark> and <mark style="background:#ffff00">horror</mark>

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. I would say no I <mark style="background-color:red">didn't feel close to what was going on</mark> so I didn't feel more distant

Q8. Do you have any other comments regarding your emotional experience of the text?

A8. None

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire

Nationality(ies): Greek

Native Language(s): Greek

Gender: Female

Emotional Experience (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1.
I quite ==enjoyed== reading the text overall.
In terms of emotions, I'd say the chef is a rather ==infuriating== character.
Daniel, on the other hand, appears to be slightly more ==likeable== on some level due to the difficult situation he seems to be stuck in. However, I ==can't say that I felt sympathy== for him, as he seemed to be interested in a teenage girl despite being aware of her age and pointing it out to the chef.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. They were quite ==believable== but ==not really likeable==.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. I felt ==sorry== for him until he started

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. Perhaps I felt a little ==sorry== for him when the chef was taunting him at the beginning of the text, but my impression of him changed when it was made clear that the girl was very young and he thought it was appropriate for him to expect something from her. Also, he generally seemed a bit ==passive==.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. I don't think I have enough information to reach safe conclusions about his personality and the way he acts.

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. I guess he felt stuck in a job, interested in the girl, angry at the chef and maybe too lazy to do something about his life.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. Not really.

Q8. Do you have any other comments regarding your emotional experience of the text?

A8.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire

Nationality(ies): Greek

Native Language(s): Greek

Gender: Female

Emotional Experience (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I ==enjoyed== reading the text, I think that it flows very naturally and effortlessly. I also felt that towards the end there might be a plot twist, so I felt quite ==intrigued==. If the story went on with more on what was on the computer screen, I would go on reading it. I'm ==not sure I felt any sympathy== towards Daniel, I got the impression that there were many moments of self-pity, which ==didn't appeal== to me. I thought that the description of his panic attack was very well-crafted, the scene is described very ==realistically== and I found the absence of punctuation very effective as a technique, it conveys shortness of breath very convincingly. All in all, even though I ==didn't like== Daniel as a character, I felt that I was ==immersed== in his world and could see some aspects of him as a character and detect some of his motivation or reasons for reacting in specific ways. I felt that he's a round character.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. As I said, I ==didn't particularly sympathise== with Daniel as a character because of the whole ==self-pity== outbreaks that he goes into. I feel that the head Chef is probably the character that I ==disliked== most, but I get the sense that his description is delivered through Daniel's perspective, so there might be some exaggeration (the head Chef seems to be quite ==intimidating== as a figure and Daniel seems to be easy prey for this kind of behaviour). The head Chef might be a bit like a caricature, exaggerated because of Daniel's high levels of ==anxiety== and social awkwardness. I found their dynamic, though, very ==believable== and ==I could imagine== this happening in every other working environment. Regardless of this, the head Chef felt very ==creepy== and ==dislikeable==. The concierge seemed to me like a 'referee', a character who is there to release tension and offer escapes. In that sense, he seems to be ==trustworthy== but ==there isn't enough information to be able to draw a clearer conclusion== about him. I got the impression that the building itself stands out as distinct element of the story, somehow like a character as well. It is mentioned often and it is given an agency of its own (e.g. Daniel often refers to the building and how it has almost absorbed him or they have become one). It feels that the materiality of the building is like an agent of its own, which interweaves with how the characters feel and react to different situations. I think this might be a bit of a cliché but still it was described very convincingly.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. Daniel didn't feel particularly likeable to me, I think that my first impression of him being in the bar and looking at the young girl was that he's a bit creepy and kind of emasculated. He gave me the impression of not being pleased with himself and his life but not actually doing something to change that, e.g. he didn't stand up for himself when he was mocked by the head Chef. Apart from this, he seemed to be quite believable as a character, I could imagine him being a real person. Even though this is a short sample, I felt that he was not a flat character or a caricature, there seems to be some depth and that what I perceived as creepiness can be attributed to certain past experiences.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. Not really. Even though I found the panic attack convincing, I can't say that I sympathised more with him. Maybe If there was more information about him in the text, I'd feel differently. E.g. I'd like to know more about his age and background so that I can decide whether I can sympathise with him or not.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. I got the impression that Daniel's increased levels of anxiety and social awkwardness are attributed to his past experiences of being bullied and not supported well by his family (I think his father is mentioned in the excerpt given). To me, he seemed to be challenged by social expectations of how he should perform his gender, e.g. he seems to be contrasted to the head Chef a lot and the latter performs the role of a very intimidating alpha male, something that Daniel can't perform well. So, my impression is that Daniel is not particularly happy with himself the way he is; he seems to be trapped in a vicious circle of feeling not likeable enough and projecting this on other people around him (is this probably the reason that he complains that he has got no friends or that he is not liked by people?). He probably does not feel that desirable either. On top of this, I was given the impression that he's also struggling because of financial issues, which probably do not allow to him to feel empowered in any other possible way, e.g. through a rewarding career or a nurturing working environment.

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. Daniel probably felt very stressed and emasculated during the chapter, I don't feel that there were any moments he felt happy with himself, confident or empowered. He also seems to be overwhelmed by almost everything. He probably felt a bit resentful as well because of being unlucky with his socialisation. But it seems that when the concierge offered to help him, he felt kind of relieved, so I think that this was probably the most positive feeling in the excerpt. Anxiety was the most dominant feeling, though.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. No, I generally felt ==immersed== in the world of the story. I found all the characters ==believable== and was able to ==enjoy== the sequence of events without any interruptions or distractions. I equally ==enjoyed== the very thorough descriptions of the interior of the hotel, particularly the description of the kitchen being like a morgue. If anything, I felt as If I were inside the building. As I said above, if the story went on, I would go on reading it. I don't think I felt any kind of distancing while reading it.

Q8. Do you have any other comments regarding your emotional experience of the text?

A8. What I ==enjoyed== the most was the pace of the text, I felt ==that I could easily imagine== each character. I found the description of the place very thorough and well-crafted, which helped me visualise it and imagine the world in which the events take place. Generally, I can say that reading the text was a thoroughly ==enjoyable== experience.

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Questionnaire

Nationality(ies): Indian

Native Language(s): Assamese & Hindi

Gender: Female

Emotional Experience (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I <mark style="background-color: #00ff00">sympathised</mark> with Daniel and thought the chef was a bit <mark style="background-color: #ffff00">disgusting</mark> (because of his rotting teeth and the smell of stale alcohol).

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. The characters of Ms Sutherland wasn't described in the text so <mark style="background-color: #ff0000">I did not really connect</mark> with her but Daniel's character seems like someone who would try their best to please others and try to be nice to everyone. Evan's character seems like a very quiet and emotionally distant person. Jozafat seems like an old wise man and finally Neiva seems like a stern woman who doesn't like anybody. The chef seems like someone who has issues and masks them with alcohol.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. Daniel seemed like a guy constantly <mark style="background-color: #00ff00">felt sorry</mark> for himself. I <mark style="background-color: #ffff00">pitied</mark> him as he thought the only thing that could make him happy was validation from others.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. Through the text, my view of Daniel was just confirmed that he tried to please everyone and <mark style="background-color: #ffff00">self-pitied</mark> too much.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. Probably, because he wasn't close to his father and did not have friends whilst growing up. He was mostly a <mark>lonely</mark> child and all he wanted was to be liked by others.

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. I think Daniel had <mark>given up</mark> on having the life he thought he would. He felt <mark>defeated</mark> and <mark>lonely</mark>.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. No.

Q8. Do you have any other comments regarding your emotional experience of the text?

A8. Overall, the text was quite <mark>believable</mark> and an easy read which made me <mark>visualise</mark> the hotel and the bar which was <mark>sad</mark> and empty. I felt <mark>sorry</mark> for Daniel but also <mark>pitied</mark> him for his situation was his own making and he <mark>didn't do much</mark> to help himself. I thought him trying to stand on his head to please others was quite <mark>sad</mark> and <mark>pathetic</mark>.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire

Nationality(ies):

Native Language(s):

Gender:

<u>Emotional Experience</u> (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1.   I felt ==trapped== in the text alongside Daniel. I'm not sure exactly how I felt, because this changed as the text developed. I certainly felt ==sympathy== towards Daniel and his self-loathing, but imagined that there would not be much I could do to help him. It seemed that his whole idea of other's perceptions of him are deep-rooted and would be extremely tough work to try and understand, let alone remedy. I felt ==engaged== when reading, although I think =="enjoy" would probably be the wrong word== to describe that engagement. Although Daniel may have seemed to be the focus of the text, the assembly of a whole host of seemingly cracked individuals that worked in the hotel created ==intrigue== – as though there are multiple doors that could be opened in this story. None of the characters are that likeable at this stage, but that is not to say they are unlikeable. At this point I am ==anticipating== further character development and imagine that questions surrounding their personalities will gradually be answered in time.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2.   As mentioned in the previous question, ==I wouldn't say that any of the characters are instantly likeable==. Take the chef, for example. He seemed like a pretty nasty and abrasive character from his interactions with Daniel, but I suspect there is more to him than this. For all the negativity in the text, I suspect it is the hotel that is at the root of all of this. As for the ==believability, of the characters, I think I have probably met them already in my own life==. The chef is uncannily like several jaded folk I met when I worked in pus/restaurants when I was a young adult.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3.   Daniel certainly felt ==trustworthy==. Did he seem likeable? He definitely was not unlikeable. Is he ==believable==? I think so, but his self-loathing and anxiety are close to the limits of anything I could understand or relate to, and certainly way beyond anything I have experienced. ==I want to know more== about his past.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4.   I'm not too sure if my impression "changed" as such, but it developed. The paragraph with the interminable sentence made me feel like I was in a pressure cooker, the words becoming faster and rattling around inside my skull. It made me feel some <mark>empathy</mark> for the character as it had put me inside his head.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5.   I don't know if I identified a particular way of "acting". He was largely <mark>passive</mark> and the text seemed to contain mostly observations of what can only be described as a pretty static existence in the middle of nowhere at that hotel. His mind seems to have become occupied with anything remotely of note. The smallest details have become magnified and his thoughts potentially dangerously active. So there is a difference between his internal and external behaviours. As he heads for the computer screen I finally start rooting for him. Don't ask me why. Perhaps it is a shared curiosity?

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6.   There were hints at suicidal ideation, such as "Why not just leave? Nobody would miss him". Although I did wonder if this could just be a reference to the work environment of the hotel and the job, that seemed less likely to me. He clearly felt <mark>alone</mark> and <mark>trapped</mark>, not just in the hotel, but life in general. The computer screen seemed to be a lifeline.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7.

Q8. Do you have any other comments regarding your emotional experience of the text?

A8.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire

Nationality(ies): Welsh

Native Language(s): English

Gender: Female

Emotional Experience (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I felt ==intrigued== by the suspense at the end of the text and ==wanted to know== what the email said. I ==liked== that Daniel had looked at the email despite it perhaps not being the 'right' thing to do'. Perhaps I wanted there to be some excitement for Daniel in what seemed like a ==mundane== and ==lonely== existence. I recalled that I felt frustrated by Ms Sutherland from the previous text and continued to ==wonder== about why the hotel had fallen into disrepair. In general I ==enjoyed== the text and found myself feeling ==curious==, ==annoyed==, ==disgusted== and ==saddened== by different aspects of the story and characters.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. In general, I thought that the characters were ==believable== and varied in their likability and trustworthiness. I felt more ==aligned== to Daniel and ==repulsed== by Chef. I became ==curious== about other characters – "the staff" and how they may fit into the story of the hotel. I didn't get the sense that there was any cohesion or sense of 'team' amongst the staff and more that everyone had a different job to do and outside of this did not particularly enjoy being at the hotel or take any enjoyment from working with their colleagues. I felt that this was ==believable== given the culling of staff and how obvious it was that Ms Sutherland had ==given up== / was ==overwhelmed== by the task of running the hotel.

I found Chef ==disgusting==, from the expectorating in the sink and his physical appearance to his manner and the language he used when interacting with Daniel. The thought crossed my mind that I would NOT want to eat food cooked by this seemingly grotesque man. To me, Chef's language reflected contempt and misogyny towards women and rather adolescent views towards sex. I also thought Chef was patronising towards Daniel and felt ==curious== about the power (fear) he seemed to hold over the staff at the hotel and why this hadn't been challenged. I found myself feeling ==angry== which led to negative judgements of Chef – I thought he was probably an unhappy man who had not had positive experiences in his personal relationships. He was a ==believable== character and although there was nothing to suggest he was not trustworthy, he would not be someone I would want to interact with.

I felt ==sadness== for Daniel and the text evoked a sense of him as vulnerable and victimised by others.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. My first impression of Daniel was that he was a probably a young man interested in a guest who had shown some interest in him quickly to learn that he was fantasising about the possibility of even a simple interaction with her. I felt some ==sadness== for him. I felt ==sympathy== towards Daniel who seemed like an outsider or someone who was not noticed or disregarded by those around him. I wondered about what brought him to the hotel and empathised with his sense of feeling ==trapped== by / within the hotel. I thought Daniel was a straightforward character who was trustworthy and probably got on with what was expected of him. He seemed an observer of others and although he did not necessarily agree with others, he did not question or challenge them. I thought that Daniel was ==believable== as a character and felt ==sadness== by the constant panic / second guessing / inner turmoil he portrayed.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. Not really, I continued to feel sadness for Daniel and his apparent vulnerability. I wondered about Daniel's past experiences and what may have led him to be submissive and highly anxious. I continued to ==empathise== with the suffocating nature of the hotel and understood this better when Daniel's dream of a new start and the possibility of friendship and a different life became evident. I did see some sparks of the possibility of difference for Daniel like when he read the email and did not respond directly to Neiva's comment about Ms Sutherland's drinking record. In some ways this made me feel respect as opposed to sadness towards him and I hoped that he would begin to be more assertive (or at least less submissive!). I was urging him to be brave / bold / take a risk.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. The impression that I got was that Daniel has experienced difficulties in his interactions and relationships with others since his childhood which shaped the way he acted. I ==wondered== if there was something noticeable different about his appearance or physicality which made him stand out to others and which may have meant that he was easily targeted. I wasn't sure that he had ever had any positive experiences in relationships or indeed whether he had ever had any close friendships which may explain some of his actions and anxieties.

I was ==curious== about his early relationships and whether he ever felt a sense of love and belonging within his family, he seemed insecure and his actions appeared to be shaped by the fear of negative responses from others. I thought that some of this insecurity may have started early on and wondered about times when he was little when he might have felt unsafe and maybe needed to be invisible to feel safe which in turn meant he didn't 'put himself out there' to make friends. Maybe he learnt to keep himself to himself and to not challenge others for fear of negative consequences.

In terms of reading the email – I think this was a completely human response and reflects ==curiosity== and also ==boredom== in his situation.

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. I had the impression that Daniel felt ==sadness== but also a level of ==anger== and ==criticalness== towards himself for not standing up for himself / for taking shit off others. I had the sense that Daniel felt ==trapped== by the hotel and ==disappointment== that the job hadn't turned out to be what he'd imagined or hoped for. I wonder if he held a sense of loss for the hoped for life and friendships that did not transpire and ==judged himself negatively== for this. The text implied that Daniel experiences an intensity of panic and ==anxiety== which is sometimes to a level that is disarming and impacts on his functioning. I wondered if he felt hopelessness – all he wanted was to be liked and to have friends and he didn't understand why this didn't work out for him. The isolation and ==loneliness== he felt was apparent and I had the impression that this predated his time at the hotel.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7.

Q8. Do you have any other comments regarding your emotional experience of the text?

A8.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire

Nationality(ies): Costa Rican

Native Language(s): Spanish

Gender: Male

Emotional Experience (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. I found the character of Dany a bit too ==pathetic==. I think the reasons for his depression pile on: the failed relationship with his father, his lack of friends, his invisibility, the fact that the Chef bullies him, feeling of being on a dead-end job, from which he might get fired any moment. All these together leave me with the impression that the character is a bit whiny. At one point he mentions he needs to get a grip. I agreed when I read that.
I ==enjoyed== the ghostly imagery of absence. The idea that the restaurant is haunted by tables set for guests that are not coming, for example.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. Jozafat is a character that I keep finding interesting. I ==enjoyed== the wee image of him staring at the entrance. There is, of course, nothing happening, but he is meditative, and aware of much more than the rest of the staff. There is a bit a fatherly vibe that I think Danny picks up from him. I found very ==believable== that Danny would look for approval of a father figure like that.

It jarred with me that the Chef referenced Star Wars. I thought he would be the kind of character who'd actually bully and make fun of others who spoke about Padawans. Aside from that, I thought he was well drawn==, I could picture him== immediately.

I wonder how bad the hotel has to be to ruin the guest's meal. Even when the hotel is shit, you try to make the best of the holiday. I wonder if they would just leave their food uneaten.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. While reading, I often found myself relating Danny to those rite-of-passage narratives, like the high-school to college kind of transition. Danny, 'the loser kid', is initially ready to restart his life as a cooler, more assertive version of himself. This would be a while after that moment of transition. In the present of the narrative, he has already realised change won't happen so easily.

Danny is sort of a juvenile character. I think that's captured well with his initial thoughts about the teenage 'daughter' sitting at the restaurant. He romanticises any idea of interaction he could have with her.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. I think there is an interesting dynamic between the shadows in the corner of Danny's eye and the influence of the hotel. Though the shadows have their own voice (of sorts) and act almost as a manifested character, I interpret them as projections from Danny's mind, his own insecurities talking to him. The imagery of the kitchen as a morgue, and the claustrophobic sensations of the rooms, seemed to emerge from the hotel itself, not simply from Danny's emotional issues. I found this combination of external and internal forces interesting, though I would prefer less focus on the shadows than on the power of the hotel.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. Though there is little 'action' on Danny's part, I ==understand== why he reacts so dramatically to forgetting to check on Ms Sutherland, which I take as the most relevant point of the chapter for the narrative. He has an almost pathological impulse for 'being nice'.

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. He is most obviously ==feeling trapped==. The moments when the walls close-in on him are particularly impactful. They carry a good sense of the larger (grander) motif of the hotel as a source of distress for the staff, at the same time they show the particular emotional issues of Danny, having a panic attack caused by his fear of failing at the job and not pleasing people or fulfilling his duties.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. I thought that short passage about door he has to use for getting in and out was a bit distracting.

I struggled with Danny's acceptance that 'no body likes him'. I say he's accepted it because the narrative voice takes it as a fact, like in the paragraph that ends with 'No body did'. I think even if he had people often telling him no one likes him, he is the kind of character who would cling to a bit of hope.

I couldn't quite grasp the significance of the section about Evan. It is explicitly stated that he's been absorbed by the hotel. As I read, I thought it was a bit too straight forward as an indication that the hotel 'absorbs', or traps the staff. The passage took me out of the moment and it made me wonder 'why this is here?'

Q8. Do you have any other comments regarding your emotional experience of the text?

A8. I enjoyed the air of solitude around the hotel. I think that is achieved by the imagery of vacant, unused space. It gives that sustained sense of weirdness, forsaking rather than being nostalgic about the hotel.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire

Nationality(ies): Costa Rican

Native Language(s): Spanish

Gender: Female

<u>Emotional Experience</u> (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. At first, I did not like the interaction between Danny and the chef because I did not remember Danny as a shy or insecure person, but then I realised that I did not know a lot of his background from the first chapter. As I read and got to know the character a bit better, I understood why he felt intimidated by the chef. At the end of the chapter I was feeling sorry for Danny.
I like that the hotel is becoming another character. It has a strong presence in the story and the lives of the characters.

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. I had not like Danny in the first chapter. After reading this one, I like him and feel sorry for him. He had high hopes when he started this job, but everything turned out to be the opposite of what he expected. He did not make any friends, had no social life and like the rest of his co-workers, his life was being absorbed by the hotel.
I did not like the chef and Neiva a lot, but I think they were not meant to be likeable.
I like Jozafat. I remember that when I read the first chapter I thought he might be hiding something, and now after reading the second one I still have the feeling that there is something unexpected about him.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. In the first chapter, I thought he was a bit conceited and not trustworthy. After reading this second chapter, I think he is lonely, and bit sad. He wanted a nice job and friends, but he did not find that in the hotel. On the contrary, the hotel is isolating him. Now I like the character and care about him.

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. Yes, when the narrator told a bit about his background I started to ==like== him more . In this paragraph: "With a sigh Daniel started…". I ==did not particularly like him at the beginning==.

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. Yes, he is very young trying to find his place in the world. He is a bit ==insecure== and ==shy==. He wants friends and probably a girlfriend and that is why he was fantasizing about the girl sending him messages. The chef, even though he might not be Danny's superior, is his senior and is an authority figure. He has never been nice to Danny and makes him feel uncomfortable and that is why their interaction was so ==awkward== and a bit ==humiliating== for the waiter.
I also understand that he was ==curious== and saw what was in the computer. He is ==bored== and wants anything that makes his day more interesting. I would have done it too.

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6. ==Annoyed==, ==humiliated== and a bit ==scared== when talking to the chef. Scared also when he realised he had not checked on his boss. ==Lonely== and ==sorry for himself== most of the chapter. ==Eager== to have a more interesting social life. ==Curious== and ==surprised== at the end.

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. <mark style="background-color:red">The conversation between the chef and Danny because I thought the way Danny reacted did not match his personality. But as I continued reading and learned more about Danny, I realised the way he behaved with the chef makes sense.</mark>

Q8. Do you have any other comments regarding your emotional experience of the text?

A8. I am now invested in the story. <mark style="background-color:yellow">I want to know</mark> what Danny saw in the computer and I also want to know if I am right about Jozafat hiding something.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Questionnaire

Nationality(ies): British

Native Language(s): English, Punjabi, Urdu

Gender: Male

Emotional Experience (To be answered as soon as possible after reading the text – please use as much space as you wish):

Q1. Did you experience any emotional reaction to the text in general? *(i.e. levels of enjoyment, sympathy, annoyance, etc.)*

A1. Isolation, frustration, sympathy, hostility, woefulness, oppressive

Q2. How did you feel about the characters, in general? *(i.e. likability, trustworthiness, believability, etc.)*

A2. Frustrating, engaging and likeable (even when they behaved oppressively) due to understanding (all) their current situations. I felt that I could remain emotionally neutral since I didn't feel any real malice.

Q3. What was your first impression of Daniel? *(i.e. likability, trustworthiness, believability, etc.)*

A3. Hopeless, subordinate, lost, timid yet displayed some element of hope

Q4. Did your impression of Daniel change at any point during the text? *(Were there any particular moments that caused you to change your mind about Daniel?)*

A4. *When he decided to wake up the computer and read its contents* – this showed a level of courage and curiosity not displayed before. *The mentions when he checks for any hidden notes left by the earlier female diner* – this shows an endearing side to an ordinarily apprehensive character

Q5. Did you understand why Daniel acted the way he did? *(Can you explain why he acted in this way?)*

A5. *The mentions when he checks for any hidden notes left by the earlier female diner* – I understand this as he still has hope in his heart for something different, a desire for companionship in an already lonely existence.

When he decided to wake up the computer and read its contents – <mark>he needed a break</mark> *from his mundane existence. He needed (relative) levels of excitement and danger in his life, and he did something for himself for a change.*

Q6. How do you think Daniel felt during this chapter? *(Either from prompts in the text or from your own interpretation)*

A6.
Frightened/intimidated/bashful – during the entire exchange with Chef
Lack of self-confidence/self-worth – numerous mentions of him thinking fellow staff members not liking him or refusing to speak to him
Lacking stimulation – opening paragraph when he is oblivious to surroundings and head cupped in hand; his dismay when the diners had gone after exchange with Chef; constant habit of day-dreaming (or "take(ing) him on another long journey")
Chronic anxiety – when noticing the veranda door open and failing in his instruction to check on Ms Sutherland

Q7. Were there any moments in the text that caused you to feel more distant from what was happening? *(i.e. something unbelievable, something incomprehensible, something that interrupted your sense of immersion or enjoyment, something that took you out of the moment, etc.)*

A7. <mark>Interspersing very specific environmental descriptions</mark> such knives heavier than rest of cutlery and (second paragraph) description of bar/layout and LED lights in kitchen caused minute interruptions to the emotional flow that I'd invested time into. It seems the switch between emotional and physical detail disrupted the flow and emotional anticipation of what was to come.

Q8. Do you have any other comments regarding your emotional experience of the text?

A8.

By submitting this questionnaire I agree that my answers, which I have given voluntarily, can be used anonymously for research purposes.

Emotional Experience (Positive & Negative)

Angry/Resentful – E3, E4, N2

Anxiety/Insecure – E4, N2, N4, N5

Awkward – N4

Bored/Mundane/Lacking Stimulation – E2, N2, N4, N5

Courage – N5

Desire – N5

Disappointed – N2

Disgusting/Repulsed/Creepy – E4, E5, N2

Dislike/Not like/Unlikable/Unappealing/Not enjoy/ – E1, E3, E4, N1, N4

Eager – N4

Empathy/Believable/Realistic/Could imagine/Engaged – E1, E3, E4, E5, N1, N2, N3, N5

Emasculated/Humiliated – E4, N4

Endearing – N5

Enjoy/Like/Interest – E2, E3, E4, N2, N3, N4

Fearful/Can't face something/Scared/Frightened - E1, N4, N5

Forgotten – E1

Frustration/Infuriating/Annoyed – E2, E3, N2, N4, N5

Hope – N5

Hopeless, - N5

Horror – E2

Intimidating/Hostility/Oppressive – E4, N5

Intrigue/Want to know/Wonder/Curious – E1, E2, E4, N1, N2, N4, N5

Likable – E3, N5

Lonely/Isolated – E1, E5, N1, N2, N4, N5

Overwhelmed – E4, N2

Passive/Lazy/Not doing something/Given up – E3, E4, E5, N1, N2

Pathetic/Pitiful – E5, N3

Relieved – E4

Sad/Depression/Not happy/Woefulness – E1, E4, E5, N2, N4, N5

Self-pity/Sorry for himself/Lack of self-worth – E4, E5, N4, N5

Shy /Timid/Bashful– N4, N5

Stressed – E4,

Surprised – N4

Sympathy/Sorry for/ – E1, E2, E3, E5, N1, N2, N3, N5

Trapped/In a rut/Stuck/Defeated/Needs a break – E1, E2, E3, E4, E5, N1, N2, N3, N5

Trust/Trustworthy – E1, E4, N1

Unsympathetic – E3, E4,

Disconnects

Unworldly (Unrealistic?) – E1 **(Passage about mental health issues, stream of consciousness)**

Didn't feel close – E2

Difficult to have too deep feelings – E2

Don't have enough information – E3, E4, E5

I thought that short passage about door he has to use for getting in and out was a bit distracting – N3

I couldn't quite grasp the significance of the section about Evan – N3

I struggled with... – N3

(All three of N3's comments are on writing style rather than emotional experience. Possibly due to the participant's own studies in creative writing)

The conversation between the chef and Danny because I thought the way Danny reacted did not match his personality. But as I continued reading and learned more about Danny, I realised the way he behaved with the chef makes sense. – N4 **(World repair, not emotional disconnect)**

Interspersing very specific environmental descriptions – N5 **(World-building/Writing style, not emotional experience?)**

Patterns

Only 2 E said unsympathetic

Balanced in sympathy and trapped

More N in lonely, bored, anxiety

Only 2 N suggested shy

Appendix 11 - List of Text World Theory edits made to the final creative text

Tracked changes to modal worlds

Page	Line	Type	What has been inserted or deleted
21	11	Deleted	didn't want to piss off Neiva
21	12	Inserted	wanted to keep Neiva on his side
21	18	Deleted	Perhaps he should
21	18	Inserted	He wished he could
21	22	Deleted	asked himself if
21	23	Inserted	tried to remember
21	23	Deleted	couldn't remember
21	24	Inserted	regretted it
23	25	Deleted	don't know if I can
23	26	Inserted	hope I won't have to
27	29	Deleted	Jim didn't recognise any of them, though a
27	30	Inserted	A
27	30	Inserted	of their faces
27	30	Inserted	ed
27	30	Deleted	ed
27	30	Inserted	from long ago
27	31	Inserted	and Jim tried unsuccessfully to remember who they were
27	31	Deleted	but
27	31	Inserted	them. None of them said anything, but they all gave him
27	32	Deleted	he received
27	32	Inserted	
28	7	Deleted	never tired of it
28	7	Inserted	always looked forward to this moment
30	6	Deleted	The fact was that she knew exactly how t
30	6	Inserted	She wished she didn't have to
30	7	Deleted	o handle
30	7	Inserted	deal with
30	7	Inserted	but she knew how to get him to
30	8	Deleted	which was why she knew he would
30	13	Deleted	would never admit it

Page	Line	Type	What has been inserted or deleted
30	14	Inserted	liked to keep it secret
30	17	Deleted	loved to tease
30	17	Inserted	teased
30	17	Inserted	ied
30	17	Deleted	y
30	19	Deleted	knew there should be no excuses for not
30	19	Inserted	regretted not being more active in
30	31	Inserted	had to
30	31	Deleted	ed
31	12	Deleted	suspected he just scribbled his initials next to every job
31	13	Inserted	wished she hadn't bothered because he was clearly just scribbling his initials next to every job no matter what
31	18	Deleted	it was time to finally
31	18	Inserted	she should finally
32	4	Inserted	but hoping she wouldn't be too far gone
34	12	Deleted	had been sure
34	13	Inserted	liked to think
34	22	Deleted	perhaps
34	23	Inserted	hoped she
42	6	Deleted	had never really understood
42	6	Inserted	wished he understood
42	15	Deleted	didn't much care
42	15	Inserted	preferred not to care
43	24	Deleted	was still uncomfortable with doing these things online
43	24	Inserted	still preferred to do things the old-fashioned way rather than online
46	30	Deleted	didn't know
46	30	Inserted	wished he knew
51	20	Deleted	That
51	20	Inserted	He wanted to believe that
65	7	Deleted	felt ashamed at
65	7	Inserted	regretted
66	17	Deleted	If s
66	17	Inserted	S

Page	Line	Type	What has been inserted or deleted
66	17	Deleted	perhaps
66	18	Inserted	wishing
66	18	Deleted	could pretend she
66	22	Deleted	Why shouldn't she just run away?
66	22	Inserted	She was filled with a sudden desire to just run away.
68	24	Deleted	couldn't work out why he might have sent the email
68	24	Inserted	wanted to rule him out
68	25	Deleted	didn't actually do it
68	25	Inserted	it was actually innocent
69	1	Deleted	If
69	2	Inserted	She wished
69	3	Deleted	,
69	3	Inserted	. It would have made
69	3	Deleted	who
69	3	Deleted	was would be
69	10	Deleted	she didn't
69	10	Inserted	wanted to
69	10	Inserted	n't
69	18	Deleted	
69	18	Inserted	and while she hoped Lacey wouldn't sell the hotel without giving the staff notice, she wouldn't put it past Lacey if a deal allowed her to return to an easy life of no work.
69	20	Deleted	which meant Neiva had no idea how Lacey would gain from the sale of the hotel, but that didn't mean she didn't do it
73	9	Deleted	She remembered what it had been like to be
73	9	Inserted	It would have been wonderful to be that
73	9	Deleted	
73	10	Inserted	again
73	19	Inserted	, but
73	19	Deleted	.
73	19	Deleted	Nobody had thought to
73	19	Inserted	she wished someone had
73	20	Inserted	ed
73	20	Inserted	.
73	20	Deleted	,

Page	Line	Type	What has been inserted or deleted
73	20	Inserted	N
73	20	Deleted	n
74	31	Deleted	wasn't in the mood
74	31	Inserted	didn't want
78	29	Inserted	It might have been for the best if Jozafat had been the one to die first.
79	4	Deleted	had no idea
79	4	Inserted	wished he knew
80	8	Deleted	didn't see the similarities
80	9	Inserted	hoped they weren't that similar
84	8	Inserted	wanted to do whatever he could, and he
84	8	Deleted	one way wasn't
84	9	Inserted	wouldn't help anyone
86	24	Inserted	who wanted to wretch
87	3	Deleted	That would
87	3	Inserted	She hoped that would
87	4	Deleted	.
87	4	Deleted	F
87	4	Inserted	f
87	4	Deleted	, anyway
90	4	Deleted	but they didn't seem very
90	4	Inserted	she had hoped they might be a little more
91	12	Deleted	was less sure of
91	12	Inserted	did not want to deal with right now
91	12	Inserted	He would have to fend for himself for five minutes.
91	32	Deleted	could only wonder at how much time he had been spending in the casino
91	33	Inserted	hoped he wasn't spending all his free time in the casino
93	22	Deleted	staring at
93	22	Inserted	wishing he could set fire to
94	20	Deleted	was tempted
94	20	Inserted	wanted
99	9	Inserted	She would have loved to blame someone for everything, but
99	10	Deleted	I
99	10	Inserted	i

Page	Line	Type	What has been inserted or deleted
99	34	Deleted	hadn't paid
99	34	Inserted	wished she had paid more
100	34	Deleted	what had been happening
100	1	Inserted	all the problems since her arrival
100	1	Inserted	but
100	1	Deleted	that and
100	2	Deleted	but
100	2	Inserted	and
100	14	Deleted	Perhaps if she had spent
100	14	Inserted	She regretted not spending
100	14	Deleted	there
100	14	Inserted	the staff room; perhaps
100	15	Deleted	,
108	5	Inserted	,
108	5	Deleted	.
108	5	Inserted	but
108	5	Deleted	N
108	5	Inserted	n
108	5	Inserted	try to
108	16	Inserted	,
114	1	Deleted	couldn't
114	1	Inserted	tried to
114	2	Inserted	he couldn't.
114	2	Inserted	H
114	2	Deleted	h
114	12	Inserted	There was nothing he wanted more, but duty must come first.
115	9	Inserted	,
115	9	Deleted	,
115	9	Inserted	and he wanted to make sure he enjoyed it
125	6	Deleted	had no idea
125	6	Inserted	wished she knew
134	17	Deleted	Nothing seemed to phase him
134	17	Inserted	Daniel wished he knew how Evan remained so calm all the time

Page	Line	Type	What has been inserted or deleted
135	9	Deleted	couldn't
135	9	Inserted	wished he could
136	20	Inserted	she hoped they were as
136	20	Deleted	,
136	24	Inserted	while she would have liked to keep the good times going,
141	22	Deleted	couldn't
141	22	Inserted	would like to
141	22	Inserted	sober,
141	22	Deleted	anything special
141	23	Inserted	any special substances
141	23	Inserted	help him
141	23	Inserted	that was total bollocks. Nonetheless,
143	8	Inserted	She hoped he would take it, but
143	9	Deleted	I
143	9	Inserted	i
148	29	Deleted	It
148	29	Inserted	Lacey had tried to keep up with everything but it
149	6	Inserted	Lacey hoped that
149	6	Deleted	might
149	6	Deleted	have
149	6	Inserted	just had
149	6	Deleted	Lacey
149	6	Inserted	she
149	7	Deleted	thought
149	7	Inserted	had a feeling
149	9	Deleted	hope
149	9	Inserted	pray
149	26	Deleted	would be able to give
149	26	Inserted	liked to imagine himself giving expert
149	27	Inserted	should be
149	27	Deleted	and
149	27	Inserted	or
149	27	Deleted	which

Page	Line	Type	What has been inserted or deleted
149	28	Inserted	recommending
149	28	Deleted	to recommend
149	28	Inserted	before getting into a deep conversation about malts and grains
150	4	Deleted	been determined
150	5	Inserted	wanted to be the one
157	24	Inserted	He wanted to, he just didn't know how to start.
158	22	Deleted	The obvious instinct
158	23	Inserted	His first instinct was that he wanted
158	23	Deleted	was
169	24	Deleted	expected her to...
169	25	Inserted	hoped she would
174	6	Deleted	Perhaps
174	7	Inserted	Daniel hoped that
187	6	Inserted	She didn't want to intrude, but
187	7	Deleted	Yet
187	10	Deleted	thought
187	10	Inserted	hoped
192	5	Deleted	assumed
192	5	Inserted	hoped

Tracked changes to emotional references

Page	Line	Type	What has been inserted or deleted
22	30	Inserted	, taking her time to breathe in and hold the smoke in her lungs
22	30	Deleted	with obvious pleasure
23	21	Deleted	worried
23	21	Inserted	long
32	22	Deleted	irritated
32	22	Inserted	hurriedly
32	32	Deleted	irritation giving way to desperation
32	32	Inserted	voice taking on a pleading tone
35	14	Deleted	incredulously
38	23	Inserted	in silence
38	23	Deleted	,

Page	Line	Type	What has been inserted or deleted
38	23	Deleted	her disappointment visible,
38	23	Inserted	sighing quietly and
38	24	Deleted	she put
38	24	Inserted	putting
39	24	Deleted	the sarcasm in
39	24	Inserted	sharp
39	24	Deleted	n
50	5	Deleted	impatiently
50	7	Deleted	excitedly
50	7	Inserted	quickly
50	17	Inserted	and bouncing up and down on his toes
50	18	Deleted	with excitement
50	20	Deleted	suspiciously
54	22	Deleted	the glee on his face was obvious
54	22	Inserted	he still had a wide grin on his face
54	27	Deleted	angrily
54	27	Inserted	loudly
56	25	Inserted	, her lip curling
56	25	Deleted	with disgust
59	7	Deleted	look so furious
59	7	Inserted	like this
63	3	Deleted	seething
63	4	Inserted	, the blood pounding in his ears
86	11	Inserted	forced a
86	11	Deleted	ed awkwardly
87	28	Deleted	looked at her curiously
87	29	Inserted	stared at her
88	30	Deleted	cautiously
88	30	Inserted	slowly
90	10	Deleted	impatiently
90	10	Inserted	quickly
90	12	Deleted	said melodramatically
90	12	Inserted	cried out

Page	Line	Type	What has been inserted or deleted
102	18	Deleted	anger
102	18	Inserted	something else as she looked ready to swing at Jozafat
104	8	Deleted	melodramatically
104	8	Inserted	loudly
104	14	Deleted	, exasperated
106	17	Deleted	thoughtfully
123	27	Deleted	in a panic
123	28	Inserted	hurriedly
139	9	Inserted	quickly
139	9	Deleted	, as if surprised at what she said
144	4	Deleted	shocked
144	16	Deleted	with visible pleasure
144	16	Inserted	, closing her eyes and then inhaling the scent from the cup
144	20	Deleted	, worry in her eyes
144	20	Inserted	with a start
144	31	Deleted	nervous
144	31	Inserted	weak
145	11	Deleted	sadly
158	10	Inserted	, her voice shrill
158	10	Deleted	incredulously
160	6	Inserted	, his eyes wide
160	6	Deleted	with surprise
177	25	Deleted	with contentment
187	32	Deleted	seemed embarrassed, looking
187	32	Inserted	looked
193	28	Deleted	pensively
195	33	Deleted	annoyingly
201	4	Deleted	hopefully
201	14	Inserted	, wondering if something was wrong
201	14	Deleted	quizzically
201	33	Inserted	, though it didn't quite reach his eyes,
201	34	Deleted	sadly

Tracked changes to world building elements

Page	Line	Type	What has been inserted or deleted
24	2	Inserted	. This meant they had aged a little better than the lobby, the carpet less worn and the forest green paint less faded,
26	24	Inserted	with the same forest green paint and tartan carpets as everywhere else,
34	18	Deleted	as
34	18	Inserted	when they heard the sound of the car park gravel shifting under her feet as
36	27	Inserted	grey
66	20	Inserted	Neiva knew the trees to be evergreens, though she had no idea of their true name, just that each year as Christmas approached, one would be plucked and decorated in the lobby. Winter, if the hotel survived that long, seemed an eternity away now, and as she stood in the sunlight
66	23	Deleted	T
66	23	Inserted	t
85	29	Inserted	, the frames carved to look like twisting thorns
90	13	Inserted	The area behind the bar was quite narrow, with little room available beyond the shelves for glasses and bottles, but there was a small metal sink at one end.
91	17	Inserted	, off the terrace and onto a grassy area (one in need of a mow)
108	22	Inserted	and his hand on the smooth wooden banister
141	14	Inserted	, nudging a painting of some castle askew,
141	25	Inserted	straightened up the painting and