Understanding characters: a cognitive stylistics of the communication of experience

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Thesis submitted to the University of Nottingham

for the degree of Doctor of Philosophy

December 2016

Abstract

Over the last decade, research in characterisation has proliferated in (cognitive) stylistics, with investigations exploring the different avenues concerning the conceptualisation and presentation of fictional characters. There is a wealth of theoretical work on the definition of character, yet a weakness lies in the lack of unification of this information into a systematic method of analysis that can *holistically* represent characters as the unique individuals they are. This thesis sets to fill this hiatus by developing an adaptable, strategic method of analysis to comprehensively represent characters.

Beneath fictional characters' familiar and recognisable exteriors, is an interconnected network of linguistic strategies that encode their identities and situate them in the storyworld. To successfully account for this, I argue that a working knowledge of the different levels involved in communicating character—from the atomistic textual level to macro storyworld level—as well as the reader's perceptual and cognitive capacities is required. To grasp these different facets, I dovetail their key components in conjunction with reader response data to develop a Character Tracking Model (CTM). Drawing on corpus stylistic techniques, the CTM is designed to render the storyworld spatiotemporally and mentally track characters throughout the narrative, allowing it to reveal the fundamental elements that are the impetus behind character portrayal.

To demonstrate the CTM's potential and flexibility, it is deployed in an analysis of Gavin Extence's novel *The Universe Versus Alex Woods* wherein the protagonist experiences an epileptic seizure. I highlight the subtle linguistic patterns and textual cues that communicate the character's highly subjective seizure experience. I further use the case study to signal how cognitive stylistics can productively be used as a rich resource for exploring the experiences of epileptic seizures; something which has not yet been addressed by cognitive stylistics or in epilepsy research, but has the potential for positive impact in the public health sector.

Overall, this thesis presents an integrative application of cognitive stylistics, examining both character and reader to propose a universal way of approaching characters.

Acknowledgements

When I was five years old I decided that I was going to be a vet archaeologist in the Amazonian rainforest. Although I have followed a different path, I think my five-year-old self would be very happy with where I am now. I want to offer my heartfelt thanks to the following people who have helped and supported me throughout.

I want to thank my supervisors, Professor Peter Stockwell and Dr Kathy Conklin, for their generous support over the last three years. Peter's enthusiasm, reassurance and encouragement have given me the confidence and courage to take on new opportunities. I have always left supervision meetings with Peter feeling calm and with a clear picture in my mind. This is the hallmark of a brilliant supervisor and mentor. Kathy has always been a strong role model for me. Her advice has helped guide my research to set me up for the career path I have chosen, and I cannot thank her enough for that.

I want to thank all my friends for their support, advice, and for the good memories we share. I feel very privileged to have such lovely people around me. I especially want to thank Lizzie Stewart-Shaw for all the warmth and laughs, as well as her eagle-eyed proofreading. Our ongoing Facebook conversations (with probably enough text to fill several theses) and coffee sessions have been a lifeline.

A massive thank you goes to my Mum and Dad, Marie Drage and Neil Drage, for their love, generosity, encouragement and steadfast support (emotional and financial) over the years. Not to mention my Mum's unstoppable and razor-sharp proof-reading (I promise I won't write another thesis). They have taught me to believe in myself and that anything is possible when you put your mind to it. They might be 158 miles away, but their constant virtual presence has turned the miles into seconds. I don't know where I'd be without them.

A huge thank you goes to my partner, Luke Bedford, who has offered unfaltering emotional support, love and limitless patience over the last few years. From his calming presence and readiness to listen to my cognitive poetic musings, to his willingness to eat any cake, biscuit or 'creation' my therapeutic baking sessions have produced (although I haven't inflicted another baked cheesecake on him since my first attempt). Whatever the circumstances, he has been there for me. You're amazing and I love you.

Lastly, I want to extend my thanks to Alex Woods. Every now and again in a novel, you meet someone special. Yes, he is a fictional character, but what does that mean anyway?

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CHAPTER 1

Understanding and approaching characters

Think of a character. A simple instruction for a seemingly effortless task; yet this mental representation is the dynamic product borne from a complex and unique matrix, cyclically constructed and interpreted by you, the reader. This matrix is an on-going amalgam of the reader's comprehension and resultant dynamic mental representation of the written text. Although headway has been made in recent years in cognitive stylistics concerning characterisation, there remains an open question as to how a holistic understanding of fictional characters can be transferred into a coherent method of analysis that can simultaneously present and manage their complexity on both a global and local level. Herein lies the motivation for this thesis, which seeks to contribute an innovative and adaptable model for tracking fictional characters throughout their storyworlds, preparing them for the rigorous examination cognitive stylistic analysis permits.

In what follows I introduce characters and demonstrate why they are such a familiar, yet elusive and complex literary feature. With this in mind, I discuss how the ethos of cognitive stylistics makes it the best discipline for studying characters and characterisation. However, following this, I draw attention to the apparent gap in cognitive stylistics that has led to a lack of a fully supportive analytical framework, and describe how I intend to tackle this. Lastly, I outline the thesis structure to illustrate how I build my argument and develop the Character Tracking Model (CTM).

1.1 Characters and cognitive stylistics

Fictional characters are the mimetic agents that we follow throughout a story. The term 'character' is effectively an umbrella term for an array of in-text entities. Characters vary dramatically from one fictional text to another; their portrayal is entirely subject to the authorial style, author intentions, narrative requirement, genre and readers' interpretations. Characters are the impetus behind narrative development. Their goals, motivations, thoughts, actions and behaviour catalyse, elucidate and navigate the

storyworld which, in turn, provides the contextual parameters that help to shape them as individuals. Constructed by the author according to their sociocultural knowledge and experience of personhood, characters can evoke emotions and guide attitude in readers.

Fiction holds our interest through multitudinous stylistic features on both the micro and macrolevels. It is these constellations of features that give rise to our experience of fiction. Stockwell (2009a) introduces the concept of *texture* as the defining phenomenon of literature (see also: Gavins & Stockwell 2012; Stockwell 2002a: 167, 2002b, 2005, 2016):

> Readings consist of the interaction of texts and humans. Humans are comprised of minds, bodies and shared experiences. Texts are the objects produced by people drawing on these resources. Textuality is the outcome of the works of shared cognitive mechanics, evident in texts and readings. *Texture is the experienced quality of textuality*.
>
> (Stockwell 2009a: 1, my emphasis)

Texture, then, is the outcome of our interactions with and responses to literary texts, and it is safe to say that reading fiction for pleasure entails a pursuit of texture. Since fictional characters are an integral part of fiction they contribute generously to the texture of a novel; it is therefore in the cognitive stylistician's interest to account for the potential ways in which texture manifests itself in a work of fiction.

Complementary to the variability of literary texts, cognitive stylistics is the essential toolkit for an analyst who endeavours to examine the mechanics of (fictional) discourse and the way interpretation and readerly engagement manifests. Semino and Culpeper (2002) define cognitive stylistics as:

> A rapidly expanding field at the interface between linguistics, literary studies and cognitive science. Cognitive stylistics combines the kind of explicit, rigorous and detailed linguistic analysis of literary texts […] with a systematic and theoretically informed consideration of the cognitive structures and processes that underlie the production and reception of language.
>
> (Semino & Culpeper 2002: ix)

This highlights one of the most important aspects of the discipline: its acknowledgement of readers and how their cognitive make-up impacts on their perception and reception of a fictional text (for detailed overviews of (cognitive) stylistics see Jeffries & McIntyre 2010: 1-29; Sotirova 2016; Stockwell & Whiteley 2015; Toolan 2014; West 2016).

Cognitive stylistics, as I demonstrate later in this chapter, offers a wealth of innovative and comprehensive theories that offer means to examine different dimensions of fictional characters and the process of characterisation. For example, it offers theories and methods to account for the portrayal of characters' minds (section 1.4.1); the way their speech and thoughts are presented (section 1.4.2); how they are placed in the text—be it spatially, empathetically, socially—and how this affects readers' perception of them (section 1.4.3); the ways in which they are ascribed identities (section 1.3.1); and over the last decade, using corpus linguistic methods to examine how linguistic techniques are cumulatively used in characterisation (section 1.4.4). Cognitive stylistics also offers theories which set out to represent how fictional worlds are conceptualised in the minds of the readers, most productive in cognitive stylistics today are Text World Theory (for seminal works see Gavins 2003, 2007; Werth 1999), Deictic Shift Theory (Galbraith 1995; see section 1.4.3) and Contextual Frame Theory (Emmott 1997, 2003).

The problem with the above approaches is that they are either too specific and thus neglect other important aspects of character, or represent important characterising aspects that are inconsistent and cannot be continuously represented in a narrative. For example, characters are not constantly talking or thinking, so their minds are not always available for analysis. Moreover, characterisation is an accumulative process that takes place over the course of a narrative. While in principle text world theory and contextual frame theory are able to account for the storyworld construction and all within it, their application on a large scale is impractical, especially in the amount of detail required for character analysis. Corpus linguistic methods can help overcome this problem, though such methods have only been used to address certain aspects of characterisation (see Mahlberg 2013b; Mahlberg & McIntyre 2011; Stockwell & Mahlberg 2015; see 1.3.3 discussion of corpus stylistics and characterisation).

In addition, care must be taken when selecting a theoretical perspective to ensure a balance is struck between the local and global levels of the text. Stockwell (2010: 422), for example, highlights how schemas and world theories 'have been used largely for their propositional value as repositories of meaning and knowledge' and are often employed to represent the construction of an individual's reading, which can then shed light on the textual cues that evoke certain reading experiences. However, he points out that, while world-based theories are very accommodating of the text as a whole in that they account for the 'macroscopic level' (Stockwell 2010: 425), they are not necessarily applicable to

the ‘microscopic textual level’. Combined, however, the micro (bottom-up) and macro (top-down) levels of a text form the backbone of a successful and adaptive stylistic analysis.

Overall, I am not suggesting that the above approaches are erroneous in their theoretical trajectories, rather I am highlighting that while they can be complementary to a study of character, alone they do not offer a designated, *strategic* method of analysis. Such a method must be fully sympathetic to the accumulative nature of characterisation, and the complexity of character in terms of its variability and, most importantly, the fact that conceptualising characters is a cognitive process that must be embraced in the development of such a method. This does not mean that the aforementioned approaches cannot inform such a method. Consequently, I seek a way of macroscopically and microscopically representing the text based on the way it is conceptualised by readers. This is the scope of this thesis. The research questions that inform this investigation are as follows.

- What exactly is a fictional character?
- How are the core components that constitute a fictional character accessed?
- How are characters approached stylistically?
- How do readers bring characters to life? What can this tell us about how characters feature in mental representations?
- What do real readers think about characters and what can this tell us about characters?
- What can a holistic understanding of fictional characters—knowing precisely what they are and how to account for them stylistically—contribute to society?

In the next section I outline the structure of the thesis.

1.2 Thesis structure

Before the Character Tracking Model (CTM) is introduced, an examination of the components involved in characterisation is required: the characters and the readers. The

construction of the CTM is dependent on the role and function of both parties. The thesis takes shape as follows.

The remainder of this chapter sets out to establish a working understanding of what exactly constitutes a fictional character. It lays the groundwork for a critical review of the different theoretical perspectives for approaching fictional characters. Following this, it presents a selection of cognitive stylistic analytical approaches to character that account for different linguistic dimensions and ways of analysing specific aspects of characters.

Chapter 2 focuses on readers as the individuals that bring characters to life, thus understanding *how* they are able to do this is very important. It examines readers as thinking, feeling and experiencing beings, covering figure ground perception, empathy, and different aspects of discourse comprehension, including context, inference generation, schema theory, and event cognition. Combined, this provides a well-rounded picture of how and why readers understand stories.

Chapter 3 empirically consolidates chapters 1 and 2 by offering genuine insight from real readers through two 'retrospective' reader response datasets, concerning their general preferences and expectations of protagonists. The data is quantitatively and qualitatively analysed and, from the results, I propose the core aspects of character that must be accounted for in the development of my model.

In preparation for the introduction of the CTM, chapter 4 collates the conclusions from chapter 3 and establishes a FICTIONAL CHARACTER schema as a way of universally accounting for characters and the process of characterisation. From this, I identify and justify the universal character trait shared by characters that should be the focus of an analysis of character: experience. In light of this, the CTM is developed by uniting cognitive stylistic analysis (foregrounding techniques and discourse presentation), principles of text comprehension through corpus linguistics techniques to provide a method of analysis sympathetic to the complexity of character, the storyworld structure, and the active role of readers.

Chapters 5 and 6 present a rigorous textual analysis of three extracts from Gavin Extence's novel *The Universe Versus Alex Woods* (2013) to test the CTM's ability to track characters and encapsulate the presentation of their experiences, in preparation for a deep stylistic analysis. In the chosen extracts, the character under analysis has a focal

aware epileptic seizure—a highly subjective experience—which helps to demonstrate how the CTM can successfully cope with representing unknown and/or 'unexperienced' experiences.

Lastly, chapter 7 concludes the thesis and reflects on the analyses and what the CTM can offer cognitive stylistics and characterisation. Chapter 7 also demonstrates how cognitive stylistics and character analysis can be put to good use beyond the traditional literary context, in health discourse. Reflecting on the textual analysis in light of the character's subjective seizure experiences, I discuss how cognitive stylistics, as used in this thesis, can dissect subjective narratives that diverge from the norm of everyday language, which is not dissimilar to real-life patient narratives—the individually structured stories of an illness or health condition.

1.3 Fictional characters: mimetic catalysts

The importance of fictional characters to the narrative is certainly clear; they drive the plot and are the figures that readers respond to and follow. That said, what exactly *is* a fictional character? In the following section I explore a number of theoretical approaches that seek to define the ontological traits of fictional characters.

1.3.1 The essence of character

Eder, Jannidis and Schneider (2010: 6-10) highlight the qualities commonly used to define characters: animacy, intentionality, actions, human-like, and a sense of self. However, these qualities are not without their problems. To use Eder, Jannidis and Schneider's (2010: 10) example: 'the criterion of being animate would on the one hand include the earthworm in the possession of an angler that Holmes identifies as a clue as a character; on the other hand, it would exclude inanimate characters, such as robots'. Nonetheless, from these qualities Eder, Jannidis and Schneider (2010: 10) are able to extricate that 'at the prototypical core of the concept of character, then, is a recognisable fictional being, to which the ability to think and act is ascribed'. Yet, rather than grappling with the prescription of these criteria, Eder, Jannidis and Schneider take a comparative approach with the very 'thing' that characters are said to be, in varying degrees, imitating: us. They state that 'if we conceive of characters as beings in fictional worlds, to which the audience ascribes intentionality or action, we must ask what precisely the difference between characters and real persons is' (Eder, Jannidis and

Schneider 2010: 11). The main comparison they draw is *incompleteness*, in that even if information is withheld about a property of a non-fictional person, that property still exists. However, it must be pointed out that the same can apply to non-fictional, historical characters. For example, our knowledge of historical figures is entirely reliant on portraits and second-hand documentation, thus these figures are also incomplete. For a fictional person, while readers would most likely infer that a character does have hair of a particular colour (to use Eder, Jannidis and Schneider's example), if it is not mentioned there is 'no opportunity to fill this gap in a way that would allow him [the reader] to consider it an item of reliable knowledge' (2010: 12). This is purely the result of fictionality and is one of the reasons why multiple impressions of character can arise as they are 'indefinitely changeable concepts which can only be understood in the context of particular contemporary knowledge about persons and characters' (2010: 13). From this, Eder, Jannidis and Schneider (2010: 13) are able to deduce a set of 'core properties' based on the 'anthropological givens of the perception of human (and humanlike) beings: In contrast to objects, characters have mental states, such as perceptions, thoughts, feelings, and aims'. Perception of character, then, rests on readers' own interpretations (according to their backgrounds) resultantly instigated by textual cues accessible through cognitive stylistic analysis. In other words, rather than constructing character free-style, the character is constructed by filling in a general *character* schema (see Eder, Jannidis & Schneider 2010: 13-14). This schema is specifically defined as a character schema, rather than a generic 'person' schema because it takes into account the difference between how we approach characters and real people. For the former, there is more concern with characters as representing meaning and having narrative significance (which are also stimulants we react to), whereas the latter are not constrained by these artificial parameters. This apparent discrepancy between real and fictional persons is often used as evidence of the distinction between the two. Bal (1997: 115) comments on the fuzzy boundary between 'human persons' and characters: 'the character is not a human being, but it resembles one. It has no real psyche, personality, ideology, or competence to act, but it does possess characteristics which make psychological and ideological descriptions possible'. What, then, are these characteristics? In the following section I address this question by exploring the concept of personhood to shed further light on the 'essence' of character.

Personhood and identity

By nature we are drawn to other humans or entities with recognisable human properties (for empirical study of facial recognition see Kaltwasser et al 2014; for scales of empathy see Stockwell 2002a: 61, 2009a: 24). At the very core of this is 'personhood' which is said to be the 'hallmark' of characters and extends beyond the biological and existential status of fiction characters, making it a more accommodative way of addressing the verisimilitude of character. To clarify, 'person', or 'personhood' is defined as a conceptually-loaded status rather than an actual physical *entity*. Frow (2014: 71), for example, opts for the term 'person' over other frequently used terms including 'actant', 'self', 'soul' and 'individual' because, he explains, 'person is […] formed less by a history of philosophical elaboration than by a rich set of changing socio-technical practices which distinguish human from non-human and bring together religious, legal, medical, ethical, civic, and socioeconomic taxonomies in a single point'. The term 'person', then, incorporates all such facets of the real-world. Brothers (1997: 3) states that '"person" is a higher level perception of bodies […] with mental life […] our perception of 'person' is automatic. It is an obligatory part of our experience of others—and ourselves'. Vermeule (2010: 23) elaborates on this by stating that 'the concept of person is incomplete without immersing it in a wider social world'. 'Personhood', then, is a status that transcends all characters however far removed they are from our reality. Herman (2012: 126), for example, states that instead of contrasting between the self and the other, we must distinguish between 'persons and things, or personal and nonpersonal entities'. Therefore, when a character comes into existence, they are a person not a thing; a thing can be ascribed personhood through personification. However, a person cannot become a thing, as even though depersonifying a person objectifies them, personhood remains as a source of comparison to give meaning to the depersonification. This illustrates how personhood is integral to character. Herman further explains that:

> At issue is a process not of theoretical reconstruction of simulation of another's mind, but rather of *categorization*. When I categorize a being as a person, I ipso facto assume that he or she embodies a constellation of mental and material predicates—predicates that are linked together in patterns specified by *models of persons* circulating in my culture or subculture.
>
> (Herman 2012: 126-7)

Herman considers these constellations of mental and material predicates to be 'the hallmark of persons' (2012: 125). He is careful, and rightly so, not to quantify or further

specify these predicates. Instead, Herman (2012: 127) emphasises that the development of character(s) should not just be seen as a construction of these mental and material predicates, but rather 'the process that leads to the co-construction, or coordinated mental projection, of such individuals-in-a-world'. Moreover, Herman (2013: 73) works on the premise that 'a person has a mind that is indissolubly linked with but not reducible to a body'. This illustrates that a physical body is not a pre-requisite for fictional characters, but a mind—thus an identity—is. An identity is an idiosyncratic amalgam of information concerning a person and offers the information we use to make sense of and anticipate others' actions and behaviour. This amalgam of information is not only derived from the content of the discourse, but also its arrangement and style. Characters can have a long-lasting impression on readers, not necessarily because they are richly characterised, but because readers become familiar with the character's identity. Identity is the aesthetic layer that instils individuality and promotes mimesis as it is encoded through general schematic knowledge of our encounters with people in which affectivity plays a big part. In what follows, I briefly review two seminal works in characterisation that explore the means by which identity is constructed.

Identity construction

Chatman (1978) and Rimmon-Kenan (2002) provide a concise overview of the fundamental 'make-up' of fictional characters: their traits. Chatman (1978: 126-31), for example, supports the notion that characters are 'a paradigm of traits'. Chatman (1978: 126) defines a 'trait' as a 'relatively stable or abiding personal quality' with its manifestation, changeability and developmental progress bound to the events in the narrative although not necessarily in a chronological sense. Chatman (1978: 126) is quick to distinguish traits from the more short-term 'ephemeral psychological phenomena, like feelings, moods, thoughts, temporary motives, attitudes'. Characters, then, are rendered through a balance of traits that are atemporally accumulated and moulded through narrative events and their relative actions. Chatman (1978: 141) also remarks that characters, unlike settings which can be 'filled-in' with 'stock details', 'are difficult to presuppose […] too special to "fill in"'. Similarly, Margolin (1986: 205) points out the distinction between 'characterisation' and 'character building' with the former being the primary process 'based on inference drawn from individual acts of the NA [narrative agent], details of his looks and setting, etc', and the latter involving the attribution of traits accumulated through the above individual acts. This information, he explains, is

communicated through verbal, mental and physical acts (with sociocultural significance), static mimetic information (name, looks), and textual patterns (how the NA is presented). In essence, aside from the textual patterns, this explicates the process of 'getting to know someone' in real-life.

On a similar note, Rimmon-Kenan (2002: 61) comments that a character's identity evolves through 'a network of character-traits'. The 'network' metaphor is important as it distinguishes character identity as an organised balance of traits, rather than a list. In other words, information concerning characters has a value. The notion of identity assembly is key to understanding how the portrayal of character is communicated to readers. Rimmon-Kenan (2002: 62-72) delineates the two main operative elements in characterisation: 'direct definition' and 'indirect presentation'. The former is the most straightforward, as it is the explicit description of specific traits of a character. The latter, on the other hand, is more complex as it ascribes the trait implicitly through various means which can extend over longer stretches of text, requiring readers to attribute the trait inferentially. This can be done through a character's actions and behaviour, their *speech* through its content, delivery and how it is linguistically presented, their *appearance* through the choice of features described and how they are described, and lastly, their *environment* both physical and social. Both direct definition and indirect presentation are subject to emphasis through repetition and analogy which, again, reinforces identity (see also Margolin 1990 for work on the inference and organisation of local character properties into 'a unified configuration' (1990: 856)).

Indeed, character traits are a key defining feature; when we recall characters, we recall their identities. Stylistically tracing and pinpointing these traits can be a thorny pursuit, as highlighted by Bal (1997) who raises the issue of taking too heavily a prescriptive approach to characters. Bal (1997: 116) states 'what a figure does is as important as what he or she thinks, feels, remembers, or looks like. It is not easy to determine which material can be usefully included in the description of a character'. More recently, methods in cognitive stylistics have proved successful in providing a means to flesh out and present such aspects of the individuality of fictional characters (I explore these methods in 1.4).

In summary, fictional characters attain personhood and identity through the foregrounding of details that pertain to mimesis. By default characters are assigned

personhood (see Margolin 2002: 284) as this is the foundation on which their traits—thus their identity—are organised. While the question of whether a character is 'real' or not is subject to the perspective at hand, for example being immersed in the storyworld or participating in a reading group discussion, the status of 'personhood' surpasses this contextual boundary.

Frow (2014: 36) offers a succinct description of 'character' that brings together the above approaches: 'always in some sense shaped like a person, a figural pattern asks us to respond to a form of life that we recognize: what happens next, what will its fate be?'. Several observations can be drawn from this:

- The term 'figural pattern' is particularly insightful as it recognises that assigning character types is too restrictive whilst still acknowledging that characters are gestalt wholes made up of the sum of their parts. This also similar to Herman's (2012: 127) description of persons being 'a constellation of mental and material predicates'.
- The word 'pattern' suggests coherence and organisation which represents the defining traits and status of the figure. Again, this reflects Bal's (1997) statement that characters are a 'network' of traits. These features are also what transform the person-like figure into 'a form of life that we recognize' (Frow 2014: 36), thus this 'pattern' must be, to an extent, relatable or at least in some way attributable to a person. More to the point, if such a pattern exists, it must be examinable.
- Frow (2014) accounts for 'non-human' entities such as personified characters, as he states that the figural patterns are 'in some sense shaped like a person', but that the defining factor is this person-like sense which enables readers, in varying degrees, to relate to, empathise and/or sympathise with them.
- The quotation's final two questions imply that once readers recognise the form of life, they respond with natural curiosity and intrigue, which is a key motivation for reading (as I demonstrate in chapter 3).

Frow (2014: 36) goes on to note that 'without the awakening of an interest in a figure that in some way resembles us, we won't engage as fully or as deeply with the process of the text'. Importantly, he distinguishes between the identification *of* character and the identification *with* character, each of which work in parallel. The former is the initial

recognition that suggests the existence of another individual (primarily text-based) and the latter refers to the 'affective content' that is attributed when the character is identified. Although, the affective content is subject to the readers' position in the text, previous narrative events, the present context of the storyworld, the readers' current dispositional mood, and the character in question either in their specific time frame of the storyworld or in general. Nonetheless, readers are the shared common denominator running through these aspects, as they bring the character into existence. Therefore, to fully understand characterisation, we must seek an analytical framework that accounts for the active cognitive process of constructing these 'figural patterns'.

1.3.2 The defining storyworld

Characters are essentially 'fleshed out' by inferences and assumptions made by readers (I discuss the role of inference generation in detail in 2.2.1). Toolan's (2001: 81) 'iceberg principle', for instance, posits that the words written are not the limit of our knowledge of the character as our inferences are what build 'the rest of that 'person's' life'. Our inferences are also based not only on what we know about the character, but also about the storyworld context as this provides information that helps inform our assumptions. Context, then, lays the groundwork for the development of character; as Bal (1997: 129) states, 'often, there is a connection or a discrepancy between the character, its situation, and its environment', and that 'direct or indirect knowledge of the context of certain characters contributes significantly to their meaning' (1997: 118). Character development is inextricably bound to the storyworld which either sets the parameters that constrain the scope of their behaviour, or is constructed (explicitly or through inference) as the result of their actions. As Herman (2013: 73) puts it 'stories furnish an optimal environment for making sense of what goes on by allowing circumstances and events to be dovetailed with the intentions, desires, and experiences of persons or, more broadly, intelligent agents'. The character's actions denote their goals and motivations and, depending on *how* they pursue their goals or *why* they are ascribed specific goals in the first place, builds a picture of the 'type' of person they are; the culmination of actions over the course of the narrative provides a chronological perspective attributing the character an identity that enables readers to interpret and anticipate their actions, thoughts and behaviour in the current storyworld context (for action-character relationship see Eder, Jannidis & Schneider 2010: 21-6). What is important to take into consideration is what governs these actions, and what binds characters to narrative: their minds. Palmer

(2004: 209-14), for example, identifies the complex relationships between contextual thought reports, actions and context which are causally interconnected and considered to be the building blocks of characters and which consequently, allows readers to access characters' minds. As previously mentioned, the core principles that occupy the character schema are the 'mental states, such as perceptions, thoughts, feelings, and aims' (Eder, Jannidis & Schneider 2010: 13). In other words, for a character's actions to be: (a) intentionally carried out; and (b) relevant to the storyworld's immediate situation and/or greater context, they need to be acknowledged as being in possession of an individual mind.

Situating identity

Schiffrin (1996: 194) discusses the situatedness of identity; she posits that experience is situated in the narrative and from this, self and identity emerge and are validated and that 'the form, content, and performance of narrative thus all provide sensitive indices of our personal selves and our social and cultural identities'. She explains that 'it is also well established that stories are resources not just for the development and presentation of a self as a psychological entity, but as someone located within a social and cultural world' (1996: 169). The *way* characters are situated in a text is contributory to the development of their identity and the local setting of the storyworld lays the parameters to develop, challenge and validate identity.

In addition, Bal (1997: 125-6) highlights the four principles on which character construction lies: *repetition*, *accumulation*, *relationships* with other characters and *transformation*. Combined, these principles work towards establishing and maintaining identity and, as Bal notes 'once a character's most important characteristics have been selected, it is easier to trace transformation and to describe them clearly' (1997: 125-6). Similarly, Schiffrin (1996: 195) distinguishes between 'agentive' and 'epistemic' selves. The former are represented through reported goal-related actions and actions which may impact on other characters, and the latter are represented through references to desires, beliefs and feelings. Importantly, both Bal and Schiffrin's points are only observable through the characters' interactions (social, physical, mental or otherwise) with their world. The interrelatedness of characters (intentional actions) and narrative (plot, themes, other characters) and their mutually definitive relationship gives way to what Eder, Jannidis and Schneider (2010: 26-7) refer to as 'character constellations'. These are abstract configurations comprised of social networks (e.g. relationships, communication,

interaction), characters' properties (e.g. functions, qualities, desires) stylistic features (e.g. narration, point of view). Most importantly, they imply that character constellations are to be a point of analysis as the weaving together of the different strands combines the overall impression of character. Analysing these constellations requires meticulously examining the behaviour of the configurations that present the character across a stretch of the narrative. Taking into consideration the integratedness of character and storyworld, as well as the multifaceted nature of characters, Eder, Jannidis and Schneider's (2010) holistic approach is, in my view, necessary to capture the mechanics of character.

In summary, considering the situatedness of identity, gauging how these constellations develop and fluctuate over the course of the narrative requires a close monitoring of the storyworld structure. These character constellations are effectively the 'essence' of fictional characters, thus acknowledgement and incorporation of character/storyworld integratedness is imperative in an analysis of character.

1.3.3 Approaches to characters: past and present

In light of section 1.3.2, it is important to consider the different theoretical approaches to character in light of *realness*, *identity* and *situatedness*. Therefore, in what follows I cover key theoretical approaches and movements concerning characterisation that have led to the general consensus of approaching characterisation in cognitive stylistics today.

The non/mimetic approaches

Over the last century characterisation has been approached from different and contrastive theoretical trajectories broadly split into two polarised perspectives: the mimetic approach where characters are treated as thinking beings, and the non-mimetic approach where characters are regarded as textual constructs (for overviews of the (non)mimetic approaches see: Chatman 1978: 111-26; Eder, Jannidis & Schneider 2010: 71-9; Frow 1986: 228-38, 2014: 12-19; Heidbrink 2010: 71-2; Margolin 2010; Rimmon-Kenan 2002: 30-36). Firstly, the non-mimetic approach is loyal to structuralism, reductionism and semiotics and traditionally used by literary scholars and aestheticians (including Barthes 1974; Cixous & Cohen 1974; Knights 1947; Richards 1930; Greimas 1983; Grivel 1973; Propp 1968; Ricoeur 1992; Todorov 1969; Weinsheimer 1979). It refutes the notion that a character is a person or 'person-like', or in a more extreme sense, that they even exist at all, and regards them as actants that function only to support the narrative/plot. As Ricoeur (1992: 31) puts it 'the person is one of the "things" about which we speak rather

than itself a speaking subject'. At the other end of the spectrum, the mimetic approach (see A.C. Bradley 1904; Q.D. Leavis 1939; Mead 1990; Palmer 2004, 2007; Zunshine 2006), with its roots in hermeneutics and psychoanalysis (see Eder, Jannidis & Schneider 2010: 5), places a heavy emphasis on the thoughts and minds of characters, affect and emotion, action and behaviour, intertextuality, the 'self' and so on. Scholars who reflect on characters as text-based entities seem to favour the idea that 'character' can be encapsulated within definable parameters, whereas those from the mimetic approach recognise the complexity of character and consider attempts to shelve it as a definitive 'literary concept' to be futile as characters' traits are ever-changing, and thus inexhaustible. Adhering to either extreme has its pitfalls as it disregards the essential features that each approach, 'character-as-text' and 'character-as-person' (Frow 2014), brings to characterisation. The non-mimetic approach, for example, runs the risk of disregarding the essential human characteristics of literary characters that readers are drawn to. However, while the mimetic approach may seem more open-minded by embracing their human-like qualities, it can neglect the 'writtenness of character' (Frow 1986: 229) and the important role of linguistic features. This leads to ill-defined boundaries and, consequently, weak conclusions.

It was only until after the seminal works on character by Chatman (1978) and Margolin (1983) that characterisation became a point of enquiry in its own right, rather than a reductive, impressionistic addition to other more general lines of enquiry in literary studies. Following this, the cognitive turn in linguistics and literary studies led to a more hybridised approach to characters, focusing on the representation of characters in readers' minds and concerning itself mainly with cognitive theories for information processing on a textual level and also a level of affect and empathy (see Eder, Jannidis & Schneider 2010: 5). In the last few decades numerous studies have taken a more balanced approach to characterisation, such as delineating the stages of character development (Culpeper 2001, 2002a, 2009; Margolin 1990, 2002), examining specific textual cues that help define the character (Chatman 1986; Gregoriou 2014; Nahajec 2014), the threshold of personhood (Brothers 1997; Frow 2014; Herman 2012), the portrayal of characters' minds (Bockting 1994; Fowler 1977; Gregoriou 2014; Leech & Short 2007: 150-66; Nuttall 2015; Palmer 2004, 2007; Semino 2007; Semino & Short 2004; Semino & Swindlehurst 1996; Zunshine 2006); the effects of characters, as social constructs, on readers (Mar et al 2006; Mar & Oatley 2008).

Rimmon-Kenan (2002: 35) notes that whether one opts for the mimetic or the non-mimetic perspectives, either opinion would result in 'cancelling the specificity of fictional characters', yet if the complexity of character is fully taken into account, she believes that it is possible to reconcile the two camps:

> Although these constructs are by no means human beings in the literal sense of the word, they are partly modelled on the reader's conception of people and in this they are person-like.
>
> Similarly, in the text, characters are inextricable from the rest of the design, whereas in the story they are extracted from their textuality.
>
> (Rimmon-Kenan 2002: 35)

The approach generally adhered to in cognitive stylistics is the 'middle-ground' of this spectrum and works on the given assumption that a character is to be considered a person and to understand how personhood is communicated, its textual origins must be accounted for stylistically. To exemplify how characterisation can successfully embrace both the mimetic and non-mimetic approaches I discuss next the work of Phelan (1989, 2005) and Culpeper (2001, 2002a, 2009).

Phelan's mimetic, thematic and synthetic components

Phelan's (1989, 2005) approach is sympathetic to the diversity of literary texts and the people involved: the author and the reader. Phelan (1989, 2005) introduces three interdependent components: *mimetic*, *synthetic* and *thematic* which, between them and in varying degrees, can represent the different dimensions of a character from their textual origins (synthetic) and symbolic stance (thematic) to their cognitive abilities and self-awareness (mimetic). It is an interdependent classification system in that it delineates role status which can either be the focus of the investigation, or used as a means to get at specific aspects of character. While the synthetic component is ubiquitous, the focus between the mimetic and synthetic components is oscillatory in that more focus attributed to one detracts from the other; this is not only subject to the author, but also the interest of the readers and the analyst (Phelan 2005; Phelan & Rabinowitz 2012). The thematic component, on the other hand, is evoked through the former two, as the usage and functions of the mimetic and synthetic approaches have underlying thematic purposes which are exposed according to author, reader and/or analyst (Phelan & Rabinowitz 2012).

Interestingly, Phelan (2005: 20) describes the three components in terms of readers' interest in and reactions to texts. Foregrounding the mimetic component, for example, demonstrates readers' interest in the real-life illusion given by the text. If the mimetic component undergoes change, it is likely to either cause, or be the result of, a thematisation (Phelan & Rabinowitz 2012). Put simply, the thematic component contributes to the narrative's 'ideational significance' (Phelan 1989: 27). The manipulation of the mimetic component can influence this 'significance' as it plays a part in representing it. Each of the three components vary between characters and throughout the narrative. Phelan and Rabinowitz (2012: 114) emphasise that it is important to 'distinguish between the attributes that serve as the building blocks of character and the coalescence of those attributes into a larger entity'. They use the example that a selection of mimetic traits do not necessarily amount to a mimetic function and/or a thematisation of it. The mimetic, synthetic and thematic components take into account the implications of a character's actions on the narrative thus demonstrating their co-defining relationship how each is enmeshed within the other. Furthermore, Phelan (1989) discusses the 'mimetic' illusion; the convincingly life-like figure which is covertly served by the synthetic and thematic components. Phelan (1989: 5) states that when this illusion is being maintained the two audiences involved—the authorial and the narrative—have a 'double consciousness of the mimetic and the synthetic' and a 'single consciousness' of the mimetic, respectively.

Overall, the three components are core to the assemblage of fictional characters. The components are not only highly suitable for a mixed-approach to character as they cater for characters' functional and person-like qualities, they are also flexible enough to accommodate different genres and research intentions. Science fiction, for example, typically focuses more on plot and the depiction of the environment which results in the character(s) receiving minimal development making them more flat and serving more as thematic representatives (Phelan & Rabinowitz 2012). Cognitive stylistics and the theories it offers (which I discuss shortly) is ideal as it accounts for the fact that characters are perceived to be real, but also that this realistic 'illusion' originates from the synthetic text constructed in a such a way to command both their mimetic and thematic components.

Culpeper's Model of Characterisation

In response to the non/mimetic approaches, Culpeper (2001, 2002a, 2009) presents a 'dual approach – a cognitive stylistic approach' (2002a: 272). He explains that 'characters arise as a result of a complex interaction between the incoming textual information on the one hand and the contents of our heads on the other' (2002a: 251). Culpeper draws on van Dijk and Kintsch's long-standing strategic model of discourse comprehension and uses the levels of discourse comprehension (*surface structure*, *textbase*, *situation model*, and *prior knowledge*) as a blueprint to develop a top-down/bottom-up Model of Characterisation (henceforth, MoC), account for the cycle of character development: from the printed word to their mimetic form. He uses the levels of text comprehension as a substructure onto which he integrates supporting stylistic approaches. Culpeper (2002a: 260-72) describes the process of characterisation as instantiated by information generated by the *character propositions* (textbase)—extracted from *character speech forms* (surface structure)—through the readers' interpretation driven by pre-existing *character information* (prior knowledge) stored in our episodic and semantic memory. This is then organised into the *character impression* (situation model). The character impression includes 'an array of character-related inferences […] about goals, beliefs, traits, emotions and social relationships' (2001: 36).

Culpeper emphasises the role of context to provide a rational baseline and also to enable his model to accommodate the complexities of literary texts and how readers process them. With this in mind, he draws on the following complementary theories. First, he employs literary reading strategies such as Meutsch's (1986) diagram for literary reading which emphasises the 'cyclic' nature of literary reading as a point-driven process of processing language inputs, activating knowledge frames and making inferences. This is important as it is the readers' goal that sets the contextual parameters for making accurate inferences and aiding epistemic vigilance (Chatman 1978; Sperber et al 2010; Vipond & Hunt 1984). Along with Zwaan's (1996) cognitive literary control system that accounts for the comprehension of literary texts, whereby the knowledge that the text at hand is a work of fiction cues an activation process sensitive to the features of literary texts (see also Miall 2003: 326-27). Zwaan's (1996: 36) 'literary control system' oversees the process of 'reading for character' and assessing the coherence of the information at the textbase level in order to accurately create a coherent and 'specific situation model containing certain characters' (Zwaan 1996: 36).

Secondly, Culpeper draws on attribution theory which focuses on the role context plays in forming conceptions of character (see Jones 1990; Jones & Davies 1965; Pollard-Gott 1993; see also Culpeper 1996 for further applications of attribution theory and characterisation). It looks at how readers make 'correspondent inferences' (Culpeper 1996: 337; Culpeper 2009: 140) by attributing specific traits (explicit and implicit) to characters by judging the degree of consistency and distinctiveness of a character's behaviour in line with their identity).

Thirdly, Culpeper (2009) draws on Contextual Frame Theory (see Emmott 1997, 2003) which supports his work as a cognitive stylistic study and offers a richer perspective than just the situation model alone. The concept of the 'contextual frame' represents the 'mental store of information about the current context' (Emmott 1997: 121) and, like situation models (see Culpeper 2009: 148), it contains episodic and non-episodic information (see Jeffries & McIntyre 2010). Moreover, there is a particular emphasis on present context which is an essential factor for character inferencing as that takes place moment-by-moment, especially when more than one character present in the contextual frame, as readers can assume that a character's actions will, to some degree, affect the other characters, which mirrors our real-life experience of being around people.

Finally, Culpeper employs Schema Theory (I cover schema theory in greater detail in 2.2.1) to clearly represent how readers generate, develop and maintain impressions of a character with a specific focus on social schemata, personality and attitude schemata (see Anderson et al 1977; Bartlett 1932; Cook 1994; Minsky 1975; Schank & Abelson 1977; Semino 1997).

In later revisions of the MoC, Culpeper (2009: 149-50) outlines four criteria he considers essential to a theory of characterisation:

- Account for the cognitive operations of conceptualisation;
- Account for social background as a determining factor of conceptualisation;
- Account for the fact that readers' conceptualisation of a character is richer than the information explicitly stated in the text;
- Account for the dynamic nature of conceptions of character.

Overall, Culpeper develops a general and widely applicable representation of characterisation that promotes readers as active participants who are sentient, social individuals, which influences the information they infer and attribute to characters (see also Margolin 2009, McIntyre 2014 for constructive responses to Culpeper's work regarding the incorporation of discourse levels to ensure objectivity and avoid the MoC for potentially being criticised as being 'skewed towards the humanising approach' (McIntyre 2014: 157)).

In light of Phelan's work above, Culpeper's MoC conceptualises the processes through which the mimetic, synthetic and thematic components can be analysed. However, in spite of their middle-ground approaches, Culpeper and Phelan's work lack several important aspects that are, in my view, central for a holistic investigation of character. Phelan's approach, for example, lacks *systematicity* in its application as it offers no explicit methodological protocol for analysis. Since characters feature so heavily in narratives and are deeply integrated within the storyworld, a systematic method of analysis to fully and objectively embrace their representation is required. Moreover, Culpeper's MoC offers little attention to the emotional dimension of character; rather he focuses more on characters as vessels of information. Furthermore, the main analysis of Culpeper's (2001) seminal work on the MoC concentrates on characters in plays. Indeed Culpeper (2002a) touches on literary prose narrative in his subsequent 'A cognitive stylistic approach to characterisation' chapter, yet it lacks the rigorous critical analysis of the former. Furthermore, his analysis of Katherina in Shakespeare's *The Taming of the Shrew* was primarily schema-based, making it lean towards a top-down analysis as it was *driven* by the SHREW schema. A stronger emphasis on an analysis that is driven by the impact of the textual cues would help to avoid the danger of shaping the analysis to fit the parameters that would be set by a primarily top-down approach. These points are aspects that need to be taken into consideration when approaching characters, as not only does there need to be a balance between the non/mimetic spectrum, but between the top-down/bottom-up approaches too. This means that to fully acknowledge characters as text-based 'mimetic' illusions, their textual origins must by accounted for, to understand how they manifest, and an understanding of the context and sociocultural schemas involved must also be incorporated to appreciate the construal of the mimesis. Taking this on board, corpus stylistics (discussed below) offers methodological systematicity and provides an objective foundation for such an analysis.

Corpus stylistics and characters

Corpus stylistics research has proliferated over the last few decades as corpus analysis has proven to be an effective and highly insightful empirical method for literary analyses (Adolphs 2006; Biber 2011; Fischer-Starcke 2010; Hoover, Culpeper & O'Halloran 2014; Hunston 2002; Louw 1997; Mahlberg 2007, 2013a, 2016; Scott & Tribble 2006: 59-72). Mahlberg (2007: 219) states that 'corpus stylistics can make use of innovative descriptive tools that not only fit into linguistic frameworks but also leave room to account for individual qualities of texts and thereby link in with literary interpretation'. Corpus analysis, then, offers a systematic method accommodative to large bodies of text, that can objectively highlight empirically significant lexicogrammatical features and patterns that would otherwise remain unrevealed and/or with little empirical support when claimed to be present. By evidencing semantic prosody and semantic priming, corpus analysis brings to light the 'aboutness' of a text, which is derived from an increase in frequency of specific content words (i.e. the 'keywords') when compared with a larger reference corpus (Adolphs 2006; McEnery, Xiao & Tono 2006; Scott 1999). It lays the foundations for the identification and analysis of theme and metaphor use (Archer, Rayson & Culpeper 2005; Mahlberg 2013a, 2013b; Mahlberg & McIntyre 2011; McIntyre 2010; Semino 2014a); linguistic deviation from the norm/foregrounding techniques (Stubbs 2005), character presentation/identity (Balossi 2014; Culpeper 2002b; O'Halloran 2007; Mahlberg & Smith 2010; McIntyre 2006: 147-50; McIntyre 2015; McIntyre & Archer 2010), point of view, speech and thought presentation (Adolphs & Carter 2002; O'Halloran 2007; Semino 2011; Semino & Short 2004), to name a few. Not only do these dimensions contribute to characterisation, they also enhance the 'ambience' of a literary text, which can then be reflected on to the characters in the storyworld (see Stockwell 2014 for more on ambience, atmosphere and tone). On a broader scale, corpus stylistics can also be used to compare styles (authorial, genre-based, periodic) across multiple texts (Mahlberg 2012, 2013b; Stockwell & Mahlberg 2015). Culpeper (2014: 9-10) states that 'although these features are less obvious and therefore less easily observable, this does not mean that we can safely assume they have a negligible effect on our impressions. It might be the case that the accumulative effect of lexical or grammatical features is decisive'. Accumulation and characterisation go hand-in-hand as characterisation is a constant, developing process.

Mahlberg and McIntyre's (2011) analysis of Fleming's *Casino Royale*, is exemplary of the above. By extricating specific keywords and cross-referencing them with the semantic domains from the WMatrix tags, they identified how Fleming repeatedly refers to Bond's anatomy. Their analysis supports the claims made by Umberto Eco in 1966 who 'in a semiotic analysis of Fleming's Bond novels, picks up on the physicality of Bond, suggesting that "Bond ceases to be a subject for psychiatry and remains at the most a physiological object […] a magnificent machine" (Eco 2003: 35)' (Mahlberg & McIntyre 2011: 220). Mahlberg and McIntyre (2011: 220) posit that the prevalence of the noun 'body' over the third-person pronoun which 'seems to give a sense that Bond is somehow detached from his physical self' evidences Eco's claim. Overall, their corpus analysis enabled them to successfully identify a key quality that would likely be incorporated into the readers' mental representation of Bond.

Furthermore, Mahlberg's (2013b) work on identifying five-word 'key clusters' in Dickens's fiction enabled her to identify different key-cluster types: body part clusters, character speech clusters, and 'as if' clusters, and demonstrates how they are used as characterising techniques. This empirical study clearly demonstrates how characterisation works on different levels; the information communicated to readers through the narrator/author (body language, 'as if' clusters) and the information seemingly given from the characters themselves (speech clusters). These levels accumulatively develop character identity.

In addition, Stockwell and Mahlberg (2015) use corpus linguistic methods to explore characterisation in Dickens's *David Copperfield*. Interestingly, they highlight that normally (according to Leech & Short's 2007 model) speech/thought presentation are considered to be indicative of 'mental and perceptual states of fictional characters' (2015: 136). However, Stockwell and Mahlberg's (2015: 136) analysis revealed that 'Dickens's characters are generally characterised 'through their direct speech, actions and gestures rather than through explicit insights into their minds'. Stockwell and Mahlberg (2015: 136) resultantly broadened their analysis to 'investigate the narrative contexts in which Mr. Dick occurs more widely'. They do this by literally looking *around* his speech acts at the comments made by the narrator in the 'suspensions', and found that this gives way to the mind style of the character. They conclude that their fusion of corpus linguistics with cognitive poetics demonstrates how the former is not a reductive 'atheoretical method' and the latter is not 'a non-empirical theory'. Most importantly, their analysis is

exemplary of the potential of corpus stylistics in examining the intricacies of characterisation (I discuss this in more detail in chapter 7).

Jeffries and McIntyre (2010: 181) highlight that 'corpus linguistics is best viewed as a methodology for the analysis of large quantities of language data, as opposed to being a sub-discipline of linguistics in its own right'. It effectively supports other stylistic theories and works as a means of objectively presenting the text which can then be put to a rigorous stylistic analysis. Furthermore, corpus stylistics also helps to 'suggest' which theoretical trajectory is best suited to the research aim of the analyst.

1.4 Capturing characters: theoretically and methodologically

In this section I review a selection of cognitive stylistic approaches that focus on how fictional characters are *presented* in a storyworld. In turn I cover: the presentation of characters minds through the concept of mind style; the presentation of their thoughts and speech through discourse presentation; and lastly, the way they are presented in the storyworld through deixis.

1.4.1 Capturing minds

A great deal of characterisation lends itself to the construal of the character's idiosyncratic worldview as this helps to develop a recognisable identity. A good example of this is Fowler's (1977: 103) concept of 'mind style' which he defines as 'any distinctive linguistic representation of an individual mental self'. A character's mind style affords readers insight into the character's unique conceptualisation of the storyworld. A character's mind style is set apart from the rest of the text through a consistent accumulation of linguistic devices such as lexicogrammatical violations, word play, foregrounding techniques, metaphor, flouting Grice's maxims, manipulation of schemas, to name a few (for concise overviews and applications of mind style see: Caracciolo 2013; Emmott & Alexander 2016; Hoover 2016: 325-38; Leech & Short 2007: 150-65; McIntyre 2005; McIntyre & Archer 2010; Nuttall 2014, 2015; Semino 2007, 2011, 2014a, 2014b; Semino & Swindlehurst 2006).

A common practice of analysing mind style is to study characters with unusual, deviant, non-orthodox, or cognitively impaired minds (see Bockting 1990, 1994; Emmott

& Alexander 2016; Leech & Short 2007: 162-66; Semino & Swindlehurst 2006). In her analysis of Mark Haddon's *The Curious Incident of the Dog in the Night-Time*, Semino (2014a: 282) investigates 'distinctive choices and patterns in vocabulary, grammar, figurative language, deixis, speech presentation and interactional behaviour' to gain insight into how the protagonist's (Christopher Boone) autism is realistically communicated to readers across the text. Semino also uses methods from corpus linguistics to provide empirical support for her observations. She demonstrates how Christopher is characterised through several methods: *self presentation* (his descriptions of himself); *other presentation* (being characterised through what other characters say about him); and *implicit cues* (the way Christopher uses language (lexically and grammatically) which when presented consistently exposes to his mind style). For example, Christopher's pronoun usage, such as his overuse of 'I', 'me' and 'my' in comparison to the reference corpus; the fact that he finds it difficult to understand figurative language; his use of machinery metaphors when describing his 'mind'; his grammatical choices including the overuse of 'and' owing a child-like speech quality to the text; and his conversational behaviour is often askew, for example there is frequent flouting Grice's Maxims. Christopher's vocabulary also seems more basic than what would be expected of an average fifteen year old without autism, as evidenced through the type-token ratio between the novel and the fiction sub-corpus from the Lancaster Speech, Writing and Thought Presentation Project corpus (Semino and Short 2004). Conversely, his vocabulary for scientific subjects that greatly interest him is considerably rich, this richness is also indicated in the complexity of the syntax.

Another key example is McIntyre's (2005) analysis of Alan Bennett's *The Lady in the Van*, where he examines the speech of Miss Shepherd who, readers later find out, killed a motorcyclist some years ago. McIntyre addresses the mind style of Miss Shepherd through her invalid inferences through her flawed use of inductive logic, and highlights it to be a strong characterising feature as it depicts her idiosyncratic worldview. To illustrate this McIntyre (2005: 38) employs the concept of reality paradigms: 'the metaphorical point of view of the world that every person has' and identifies that Miss Shepherd is living within a reality paradigm—an adopted perspective of reality—wherein she considers herself guilty of killing the motorcyclist. This, McIntyre suggests, is what may have caused her consistently flawed use of inductive logic:

> Concealing her perceived guilt with regard to the accident in which she was involved requires her to engage in flawed inductive reasoning, to remove her responsibility for particular events and occurrences. And it does not seem beyond the realms of possibility to suggest that prolonged practice of this might have an overall detrimental effect on her general reasoning abilities.
>
> (McIntyre 2005: 37)

Identifying the reality paradigm illustrates how Miss Shepherd's history has deeply affected her to the extent that it causes her to have a 'deviant mind style' (McIntyre 2005: 38). This is indeed a very strong characterising aspect as it subtly interweaves the character's past with her present. Put simply, by identifying Miss Shepherd's reality paradigm, we are able to see why she is who she is today.

Nuttall's (2015) cognitive grammatical study of the attribution of minds to vampires in Andrew Matheson's novel *I Am Legend*, offers an insightful perspective into the manipulation of mind attribution and the impact it can have on the narrative as a whole. Using cognitive grammar's 'framework of construal', she comparatively analyses the development of the 'fictional minds' of the vampires and the main character, Neville, and how this affects the levels of empathy readers feel towards each. Nuttall (2015) argues that throughout the novel readers are strategically given minimal opportunities to attribute mental states to the vampires. This, she states, contributes to the empathy the readers feel towards Neville. However, the twist at the end of the novel reverses these dynamics and reveals that the vampires are actually 'far from being the mindless entities suggested by their focalised construal, the vampires are thinking, feeling beings with complex motivations, fear and beliefs' (Nuttall 2015: 34). This analysis demonstrates the strong influence the presentation of characters' minds can have on the levels of empathy readers feel towards characters.

In summary, examining the presentation of characters' minds not only enables one to inspect the worldview of a particular character, it also presents the linguistic coding for their unique identity and permits a systematic examination of a mind which is something that is typically chaotic and idiosyncratic.

1.4.2 Capturing thoughts and speech

Throughout this chapter I have discussed characters as socially functioning, affective, cognisant persons with a unique, linguistically traceable identity. A great deal of

character identity is also communicated through their thoughts and speech which can grant access to their internal states and personality (Leech & Short 2007: 270; Short 1996: 288-323; Semino & Short 2004). Simpson (2004: 30) points out that 'while it is true that a great deal of what makes up a story is action and events […] it is also the case that stories contain a great deal of reported speech and thought'. Therefore, as Semino (2004: 428) rightly states 'the presentation of characters' words and thoughts is a crucially important aspect of narrative'. This is also illustrated by the fact that there are considerably more instances of thought presentation in fiction than non-fiction (Semino & Short 2004).

Leech and Short (1981) originally identified the clines of speech and thought presentation in their seminal work *Style in Fiction*. Reproduced from Leech and Short (2007: 276), Figure 1.1 illustrates the cline representing the progression from the narrator having full control over the reported thought (Narrative Report of Thought Acts, NRTA) and speech (Narrative Report of Speech Acts, NRSA), less control through (free) indirect speech presentation (FIS/ IS) and (free) indirect thought presentation (FIT/ IT), through to no control at all with the (free) direct forms of speech (FDS/ DS) and thought presentation (FDT/ DT).

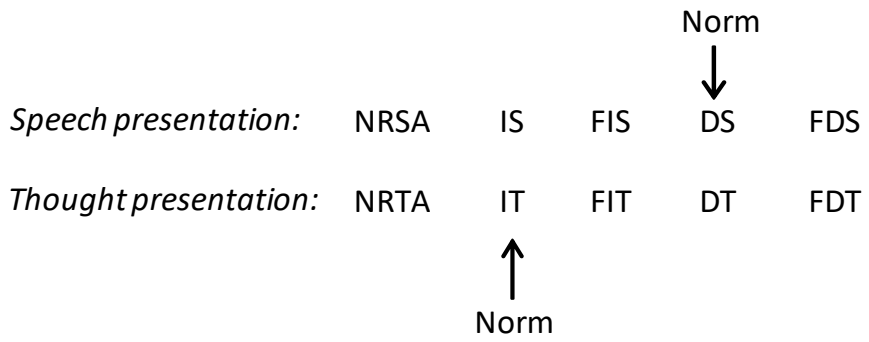


Figure 1.1 Clines of thought and speech presentation

Leech and Short (2007) highlight what is considered as the 'norm' (Figure 1.1), as in the standard, familiar and expected form in everyday life and contemporary fiction. Direct speech (DS), they explain, is 'the mode that represents speech in the form in which it is directly manifest to a listener' (Leech & Short 2007: 276). Indirect thought (IT), however, is not accessible in the same direct way, the only 'natural' circumstances we get

access to another person's thought is through a report on the content of their thoughts; although not the thoughts verbatim as we do not necessarily think as if we are internally speaking in our heads. Therefore, depending on the context of the text in question, divergences from these norms of speech/thought presentation will elicit some sort of effect concerning the presentation of the character(s).

Speech, writing and thought presentation (SW&TP) analyses greatly benefit from using methods from corpus linguistics. A key example is the Lancaster Speech, Writing and Thought Presentation Corpus (based on Leech & Short's 1981 original scales). This contains both spoken and written corpora and is tagged using the different forms of SW&TP. Such methods have not only offered a way of systematically tracking SW&TP across texts, but they have helped identify the need for *additional* forms of SW&TP. Semino and Short (2004: 132-5), for example, identified the need for internal narration (NI) to represent the emotional and cognitive experience of characters *without* any traditional form of thought presentation.

A noteworthy example of corpus stylistic analysis of SW&TP is conducted by Semino (2004) who analysed Julian Barnes's novel *England, England* (1998). She argues that it is the characters' development throughout the course of the novel that acts as the baseline for the wit, sarcasm and the perceivable philosophical undertones present in the novel. Using the Lancaster SW&TP corpus as a reference corpus, Semino analyses the contrasting effects of choosing different forms of speech presentation over others in an extract containing a flashback to an unpleasant memory, described in the form of a spoken recount of the memory by the main character (Martha). While direct speech (DS) is the most common form present in the passage, Semino examines the other less common forms: free direct speech (FDS) and free indirect speech (FIS). She highlights that the lack of the reporting clause in FDS in Martha's recount of the phone call leaves the caller's identity undisclosed. Interestingly, even though Martha as the narrator now knows who the caller was, the use of FDS places readers in her perspective at the time of the call, when Martha did not know who the caller was. Semino (2004) also highlights how the distancing effect of FIS contributes to the portrayal of Martha's state of mind when she finds out the caller is her father. The use of FIS over DS communicates Martha's shock as it implies that she was 'barely able to take in what he is saying, and possibly also instinctively wishing to reject this sudden friendly advance after so many years of silence' (Semino 2004: 439). This is a powerful characterising technique.

Further to this, Semino (2004) observes that there is a particularly high volume of embedded and hypothetical instances of SW&TP as the two characters in the extract are reflecting on their past thoughts, past conversations, and also inferring the thoughts of others. She states that embedded and hypothetical instances help 'to reveal the depth of the characters' misconceptions and mutual misunderstandings' (2004: 448), this enriches the sense that they are independent thinking individuals with highly relatable thought processes. Overall, this analysis demonstrates that the significance of the forms of SW&TP arises through the context, the patterns and the comparisons drawn from the statistics from the Lancaster SW&TP corpus.

Simpson (2004: 81) states that 'all of the techniques of speech and thought presentation represent a shift away from basic narrative structure towards the discourse of a particular character'. Each instance of SW&TP effectively gives a snapshot of the character's perspective. SW&TP is therefore crucial to understanding characters; it imbues their identity, and most importantly, it is a universal trait shared by all characters in some form or another.

1.4.3 Capturing perspective

Our capacity to project ourselves into different perspectives in the storyworld is a major factor in our understanding of fictional characters and our feeling of involvement with the narrative (see McIntyre 2006: 92; see also Bortolussi & Dixon: 169-98; Chatman 1986; Gerrig, Brennan & Ohaeri 2001; Jeffries 2010: 147-8; Owen & Bower 1976). One dimension of stylistics that focuses on the effects of perspective-taking textual features is *deixis* which concerns 'the issues of distance and proximity in space, time and social relations, and centres on the fact that speakers tend to interpret deictic terms in relation to where they themselves are positioned' (McIntyre 2006: 50). Understanding is egocentric, and since reading is an activity where the author/narrator and the readers inhabit different (temporal) locations, it requires readers to undergo a deictic shift (Bühler 1999 [1934]) to project themselves into the character's/ narrator's deictic centre to make sense of the narrative.

Deictic Shift Theory (DST) was developed as a means of demonstrating the ways in which linguistic cues (grammatical, lexical, figurative and so on) encourage, and also discourage, readers to adopt a point of view by undergoing a 'deictic shift' (Duncan, Bruder & Hewitt 1995; Galbraith 1995; McIntyre 2006; Segal 1995). Galbraith (1995),

for instance, approaches the concept of deictic shifts by introducing the terms 'PUSHes' and 'POPs' which describe being pushed from the real-world into a fictional world (more immersed) or being popped out of the fictional world, such as being disturbed when reading. PUSHes and POPs rely on 'edgework' whereby readers are prompted (i.e. 'PUSHed' and 'POPed') with contextual, visual and/or audio cues. However, in his analysis of deixis in plays, McIntyre (2006: 108) highlights several discrepancies in the definitions of PUSHes, POPs and edgework. He explains that Galbraith does not provide a sufficient description of what textual features *cause* the PUSHes and POPs. McIntyre explains that 'it is possible to PUSH and POP in two different ways', the first being along the different levels of the discourse structure (author-reader, narrator-narrattee, character-character), with the second being along the temporal chronology of the fictional reality (through flashbacks/ flashforwards, for example). This in itself highlights that 'the terms PUSH and POP suggest there are two processes involved in moving between deictic fields when actually there is only one' (McIntyre 2006: 110). He remedies this by incorporating aspects from Emmott's (1997) contextual frame theory: binding and priming (see Emmott 1997: 142-7). This provides a more structured way of monitoring the deictic shifts readers would be prompted to make when reading. By looking at how readers' perspectives can be controlled by (con)textual cues it demonstrates the importance of the markers of the storyworld's dimensions (perceptual, relational, spatial, temporal, compositional, textual). In terms of characterisation, since characters feature in and amongst these deictic shifts, these dimensions are potentially very useful resources to take into consideration when monitoring a character's behaviour as it provides reference points to all dimensions that contribute to their portrayal in the storyworld.

However, deixis is not limited to temporal and spatial reference points, it also includes: *person deixis*, *empathetic deixis*, *social deixis*, and *discourse deixis* (Levinson 1983; McIntyre 2006; Stockwell 2002a). Levinson (2006: 97) states that 'deixis introduces subjective, attentional intentional and, of course, context-dependent properties into natural languages'. Stockwell (2002a: 45-6) adds to these categories to be more sympathetic to a literary context: *perceptual deixis* (pronouns, references to specific persons, and mental states); *spatial/ temporal deixis* (as explained above); *relational deixis* (the social stance of readers, authors, narrators and characters); *textual deixis* (textual foregrounding techniques, such as graphologically choices, metadiscourse, and so on); and *compositional deixis* (the 'generic patterns' that make up literary conventions).

Stockwell (2002a) explains that deictic projection enables (or obstructs) readers to 'see' things from the character's perspective on an emotional and psychological level, which *affectively* colours the storyworld and enables readers to respond accordingly. Stockwell (2002b: 79) explains that the process of projection and shifting between these dimensions is 'the architecture of texture' that renders the storyworld as a reality that can be experienced. This also means that readers' perception of events is highly manipulable through deixis and is sensitive not only to deictic shifts, but also different combinations of the categories.

Drawing on the above 'relational deixis', fMRI (functional magnetic resonance imaging, which monitors the 'functioning' of the brain) neuroimaging studies have evidenced the process of 'perspective-taking' taking place. Ruby and Decety (2004) asked participants questions relating to neutral situations and situations involving social emotions. For each situation, participants had to adopt their own perspective (first person) and then their mother's perspective (third person). They found that the difference in neural activity between the two perspectives gave supporting evidence of the brain regions that distinguish between the self and other. The results also showed that perspective-taking takes place in the emotional domain. In the emotional and social situations for the first and third person tests, the amygdala was activated, demonstrating the presence of emotion in both imagined scenarios, with the only change being the perspective-taking activation that took place in the third person scenario. They conclude that the neural network association with the third person perspective are used when one considers the feelings of another person; we assume a non-egocentric emotional perspective.

Semino's (2011) study demonstrates how tracking person, spatial and temporal deixis can give way to the presentation of 'egocentric' fictional minds. She specifically focuses on the distinction between 'proximal' ('here' and 'now') and 'distal' ('there' and 'then') deictic markers. Employing corpus linguistic techniques (keyword lists) to identify the statistically significant deictic markers in Ted Hughes's 'Wodwo' and Mark Haddon's *The Curious Incident of the Dog in the Night-Time*, Semino reveals how a significant usage of proximal deixis and a significant *under* usage of distal deixis in 'Wodwo' emphasises a highly egocentric mind. Likewise in Haddon's novel, Christopher's egocentric mind is communicated through an overuse of singular first person pronouns.

His autism causes him to prefer his own company rather than other people's, as he finds them difficult to interpret.

Deixis is clearly an influential dimension of discourse that controls readers' perspective and acts as a filter for character portrayal. Its broad scope ranging from the spatiotemporal to the relational dimensions injects clarity into an analysis of complex interrelations amongst in-text entities.

1.5 Chapter review

This chapter has demonstrated how fictional characters' identities are a composite result of an ongoing interaction between storyworld and character, mediated through linguistic strategies and stylistic devices. To analyse their recognisable mimetic form, their synthetic structure—the text—must be rigorously examined to tease out the ways in which they interact with and respond to the storyworld in its environmental and sociocultural form. The above overview of past approaches to character has demonstrated that consciousness of what constitutes a character, and the ways in which its different dimensions can be analysed, is central to a pursuit of encapsulating the granularity of character and showcasing its idiosyncratic form.

CHAPTER 2

Readers as people

This chapter deals with the core elements that are relevant to our understanding of readers both as the individual that 'brings characters to life' and as a living, experiencing and interpretive being. This is essential as, while conducting a scrupulous cognitive stylistic analysis of a text will reliably enable insight into the mechanics of a text, not 'knowing enough' about readers impedes our understanding of how they perceive these storyworld-enmeshed characters. Understanding how readers make sense of the storyworld and follow characters is key to knowing what aspects of the storyworld/characters must be accounted for when conducting an analysis of character. First of all, I explore how characterisation is a process driven by the basic cognitive psychological principle of figure/ ground differentiation, and its application to literary reading. I then move on to the role of empathy with regard to how we respond fictional characters as mimetic individuals. Following this, I address the way readers process discourse and conceptualise the storyworld, specifically looking at the important role of context and inference and how experience—lived and read—is encoded in our memory.

2.1 Figure and ground

Figure/ground (henceforth, F&G) alignment is a foundational psychological principle which allows for the integration of areas such as attention, emotion, space and place and reader perspective. In short, F&G perception is responsible for how we 'organize reality in our awareness', be it through discourse of direct experience, and is largely driven by our intentions which makes it ideal for accounting for readers' reception of literary texts (Vandaele & Brône 2009: 14; see also Albrecht & O'Brien 1993; Fletcher 1986; Kintsch & van Dijk 1978; van Dijk & Kintsch 1983; Glenberg, Meyer & Lindem 1987; Stockwell 2002a: 86-7, 2003b: 15; Talmy 2000; Ungerer & Schmidt 1996; Wagemans et al 2012: 1218). This is why it is an ideal starting point as it not only accounts for how we perceive

characters, but it also represents characters in their most basic cognitive and stylistic form: as a (textually constructed) figure on a (textually constructed) ground.

In a discourse context, foregrounding is defined as 'artistically motivated deviation' (Leech & Short 2007: 39) and in literature is regarded as a universal, cross-cultural form of 'rhetorical focussing' employed by the author for effect on both local and global levels to signal the reader's attention (Sanford & Emmott 2012: 72). Whether it is operating on a lexico-grammatical, semantic, contextual, genre and/or cognitive level, foregrounding through deviation is subject to repetition, unusualness, frequency and the manipulation of linguistic and stylistic rules (for work on foregrounding see Emmott & Alexander 2016; Gavins 2014; Hakemulder 2004; Hoorn 1996; Miall 2003: 346-7; Miall & Kuiken 1994; Sanford & Emmott 2012; Scarry 2001; Short 1996; Stockwell 2002a: 14-16; 2003b: 15-25; Ungerer & Schmid 1996; van Peer 1986, 2007).

Glenberg, Meyer and Lindem's (1987) experimental study on foregrounding and foregrounding maintenance during text comprehension is a good example of the effects of foregrounding. They focus on two lexical components: the main character and a target object which are either spatially associated or dissociated, and hypothesise that when the main character is foregrounded, the target would also be foregrounded in the associated condition and vice versa. Their results confirm this as the participants' reading times in the associated condition (when the object and space were causally related) were quicker than in the dissociated condition. In other words, not only does foregrounding improve readers' abilities to recall specific pieces of information, it also enhances their ability to recall associated information. This illustrates how the effects of foregrounding can extend *beyond* the foregrounded entities.

Attractive figures

An *attractor* is a foregrounded entity which, depending on how it is foregrounded, accumulates *resonance* (see Stockwell 2009a: 22-30). Stockwell (2009a) provides a coherent list (reproduced below) of co-occurring features that make for 'good' attractors and, resultantly, stimulate resonance:

- *newness* (currency: the present moment of reading is more attractive than the previous moment)
- *agency* (noun phrases in active position are better attractors than in passive position)

- *topicality* (subject position confers attraction over object position)
- *empathetic recognisability* (human speaker > human hearer > animal > object > abstraction)
- *definiteness* (definite ('the man') > specific indefinite ('a certain man') > non-specific indefinite ('any man'))
- *activeness* (verbs denoting action, violence, passion, wilfulness, motivation or strength)
- *brightness* (lightness or vivid colours being denoted over dimness or drabness)
- *fullness* (richness, density, intensity or nutrition being denoted)
- *largeness* (large objects being denoted, or a very long elaborated noun phrase used to denote)
- *height* (objects that are above others, are higher than the perceiver, or which dominate)
- *noisiness* (denoted phenomena which are audibly voluminous)
- *aesthetic distance from the norm* (beautiful or ugly referents, dangerous referents, alien objects denoted, dissonance).

(Stockwell 2009a: 25)

Monitoring these features provides a clear picture of the way figures are presented in the storyworld and the effects of such linguistic choices. In Gavins' (2013) analysis of *The Outsider*, she highlights how a selection of these different textual features depicts the main character's mother's female friends as very good attractors that dominate the scene and the narrator. Gavins (2013) explains that the women's *newness, agency, empathetic recognisability* and *activeness*, coupled with the *fullness, largeness* and *height* adds a sense of 'physical dominance' which is further emphasised by the contrast with the depiction of the men. She states that 'although they [the men] are also active, definite and in topical position, they do not dominate the scene in the same way […] Where the women are voluminous and swelling outwards, the men are wizened, cavernous and imploding' (Gavins 2013: 34-5). Therefore, judging whether or not a figure is a good attractor does not just mean that the figure has to be the most active, the fullest, the brightest, the noisiest, the largest and so on, rather it means that a constellation of these features can counteract or outweigh another. Put simply, the value of attractors works on both quantitative and qualitative axes.

The above list of textual features provides an effective source of analysis as each item is universally recognisable and applicable. Most importantly, each item gains its own

'currency' depending on its context as put by Stockwell (2009a: 26): 'the degree of attraction is affected both by the nature of the object and by the relationship of that object to other elements in the field of attention'. Of course it is not a definitive list (as I demonstrate in chapter 6 through my addition of *familiarity*), yet the universality of the items makes them a reliable and objective way of eking out the qualitative value of the present attractors. Stockwell (2009a: 26) also notes the significance of the arrangement of the listed features with the 'grammatical notions at the top and experiential notions towards the end'. He explains that taking on a cognitive linguistic perspective means that grammar and experience are no longer treated as separate categories. Therefore, defining F&G in a literary text it is not simply a case of closely following the grammatically foregrounded elements, as figural prominence and significance are also heavily dependent on context (Leech and Short 2007). A skateboarder, for example, would look at Trafalgar Square in a different way than a tourist (see Wunderlich 2010 for the concept of 'place-temporality' and how our sense of time can be intersubjective and place-specific). The above list also demonstrates how a human figure would serve as a 'good' attractor as it would naturally meet the criteria of the textual features such as *agency*, *empathetic recognisability*, and *activeness*; making it particularly apt in terms of character analysis. For this reason I draw on these textual features in the upcoming analyses in chapters 5 and 6.

'Grounded' in space and time

The majority of literary studies concerning F&G concentrate more on our perception of the figure than the ground, which is unsurprising considering the significance of figures, especially mimetic ones, in a text. Stockwell (2002a: 19) explains 'we pay attention to characters (objects) rather than their locations'. Their changeability constantly refreshes our awareness and attention towards them (Leech & Short 1981). The ground is of equal importance, yet is a thorny concept to pursue (see Tsur 2009), as unlike the figure, with its defined edges, coherence, continuation, proximity and closedness, the ground is often seen as homogenous, intangible and 'loose' (Gross 2010; Köhler 1929, 1947; Stockwell 2002a, 2002b, 2003b; Ungerer & Schmid 1996; Wertheimer 1999). Nonetheless, characters do not simply exist on nothingness; they function within a setting wherein the reader immerses themselves to accurately assign meaning to the figure's thoughts and actions (see Bal 1997: 133; Tversky 2009: 201; Ryan 2001; Ungerer & Schmidt 1996: 182). For example, Stockwell's (2009a) abovementioned list of textual features—

particularly those that function on a more conceptual level—would have little meaning as the ground provides the context which sets their value.

Margolin (2003: 282) points out that 'perception [...] is far from being an innocent, simple recording of external input stimuli. It involves rather active selection, organization, and interpretation of data'. Therefore, it is important to highlight the role of semantic structure in relation to F&G. Prominence, arrangement, conceptualisation and mental experience are also considered to be the core contributing factors of cognitive processing (Langacker 1991; Ungerer & Schmid 1996). Langacker (1991), for example, explains that we can be presented with the same scene, yet it can be construed in a multiplicity of ways, as depending on what objects are in focus and how they are portrayed it dramatically affects our perception of the scene. The ways in which objects are portrayed is also a key constituent that prompts emotional responses and/or attitudinal shifts in the reader.

In fiction, the setting or ground is a complex and multifaceted phenomena as it is composed of, and is relative to, dynamic spatiotemporal conditions where 'person-environment interactions' take place (Herman 2013; see also: Burke 2011; Herman 2002, 2013; Ungerer & Schmid 1996; Zwaan 1999). Bal (1997) also emphasises the connectedness between characters and the space that they inhabit. She explains that:

> In the story, where space is connected to the characters who 'live' it, the primary aspect of space is the way characters bring their senses to bear on space. There are three senses which are especially involved in the perceptual representation of space: sight, hearing, and touch. All three participate in the presentation of a space in the story.
>
> (Bal 1997: 133)

She then explains that these three senses help relate the character to the space they are in (or not in) through the effect of the space on their senses. This helps to communicate the 'feel' of the space they are in, making it more relatable for the readers. It is not just about readers' direct perception of the character-figure on the ground, it is also the readers' perception of the *character's* figure/ground perception. The extract below from Alex Garland's (2004) *The Coma* offers a good example.

> *At the underground station, I kept reading through papers. I made more notes in the margins, and the pen slipped as the papers buckled under the pressure of the nib. From somewhere, an echo of laughter bounced down the tiled*

> *walls and corridors. I looked up as the sound faded but I was the only person on the platform. Even so, the noise unnerved me a little. It was humourless and predatory.*
>
> (*The Coma* by Alex Garland, italics in original)

Shortly after this, Carl (the protagonist) is assaulted by the men whose laughter he heard. Carl is in the underground station (the space) engrossed in his work which is conveyed through the quick succession of different work-related attractors (papers, notes in the margins, pen, nib) each one physically zooming in closer onto what he is doing; his description takes us from the 'papers', through to the notes and margins, ending up at the 'nib' of his pen. The textual features employed include *largeness* (expressing the closeness of the items) and *newness*, the 'papers' and 'pen' are also revivified in the second sentence maintaining them as the sole focus. In the third sentence, another attractor—an echo of laughter—appears perceived through sound. The *newness*, *noisiness*, *activeness* ('bounced'), *height* (it bounces 'down') and, later on, *aesthetic distance from the norm* ('humourless and predatory') make the laughter a strong attractor, abruptly shifting attention away from the mundane paperwork; as this is where Carl's attention would have been also. Upon reading this extract, the reader is aware that this is taking place after 11:00pm and with this in mind, Carl's senses—sight, sound and touch—not only foreground this information to the reader, but as a result they *qualify* the space. If it was rush hour, for example, there would not be enough room on the platform to do paperwork, and if there were more people, the laughter would not have echoed or bounced down the tiled walls. In effect, the space is being characterised through Carl and vice versa. This exemplifies Bal's (1997: 135-6) comment on the parallels between character construction and space construction, she states that 'the semantic content of spatial aspects can be constructed in the same way as the semantic content of a character. Here, too, we find a preliminary combination of determination, repetition, accumulation, transformation, and the relations between various spaces'.

In addition, studies in affect and emotion have evidenced that we use our feelings and proprioreceptive cues to help adapt our cognitive processes to suit a particular environment (for 'affect-as-information hypothesis' see: Beukeboom & Jong 2008; Clore et al 2001; Clore & Huntsinger 2007; Schwarz & Clore 1983). In terms of literature, our feelings towards a character and/or their location can potentially influence our judgement of the character's physical and/or mental reactions to events/stimuli (see Warner 2009 for

temporal deixis and experience). Margolies and Crawford (2008: 1412) offer evidence to suggest that emotion plays a key role in affecting our 'spatial conception of events in time'. In a series of experiments working with the notion that motor behaviours such as approach and avoidance (e.g. arm reflexion and extension) are activated by and can activate affect, they hypothesise that since 'approach and avoidance are inherently spatial, and thus to the extent that affective responses trigger approach and avoidance, we might expect affective states to provide a spatial context for thinking about time' (Margolies & Crawford 2008: 1403). Experiments 1 and 2 asked participants to think of an event (real or imaginary) that would make them feel either positive or negative, and experiment 3 required them to judge the emotional valence (positive/negative) of an event written in the third-person which either used 'time-moving' or 'ego-moving' spatial metaphors. Both sets of results 'indicate that spatial descriptions of temporally situated events communicate affective information' (2008: 1410). In other words, participants that used or processed ego-moving spatial metaphors of time elicited more 'pro-active' thinking (e.g. "I am approaching the event"), whereas for time-moving spatial metaphors of time reflected 'passive' thinking (e.g. "the event is approaching me"), each corresponding to the event's positive or negative valence, respectively (2008: 1410-12). The way we feel clearly impacts on our perception of space and vice versa.

The effects of space and place are a key contributory aspect of readerly experience (Jackendoff 1999). In real-life, different places can have different effects on the way people feel and act. Human geography studies of ruination are a good example: ruins are connotatively charged places that act as an emblem for an array of states, such as nostalgia, absence, rural/urban, dereliction, restoration/demolition, and so on. DeSilvey and Edensor (2012: 468) describe ruins as 'sites for mobilizing and materializing' shared emotions and attitudes enabling them to hold a degree of power, that offer spaces where people can engage with the past (see Edensor 2005; Pétursdóttir 2013). Literature also provides engaging spaces which can harbour residual connotations. Our extensive experiential knowledge of different spaces and places causes a form of automatic schematisation that takes place when given information about the scene of the figure (Bryant, Tversky & Lanca 2001; Talmy 1983). This extends to the characters as well, as they too would experience their environment with the same ever-present awareness as we do (Margolin 2003). Of course some texts lack a clearly defined spatiotemporal context, or as Emmott (1997: 239-45) calls them, 'contextually unframed' texts. While this results

in a drastic lessening of 'embodiment effects' (Sanford & Emmott 2012: 157), it does not necessarily detract from characterisation, it only alters the way in which the information about a character is conveyed. Spatial information is indeed an important feature of characterisation, yet it is not essential. For example, Morrow, Bower and Greenspan (1989) conduct a study analysing the relevance of implied information relevant to the protagonist's perspective and how this is affected by the protagonist's mental and physical location. Their results demonstrate that readers dedicate less attention to the physical location of the character, and focus more on the character's mental state. Morrow, Bower and Greenspan (1989) also found that the character's location was accessible as long as it was relevant to their goals and plans.

Overall, the ground enables readers to evoke the 'appropriate mental categories and prototypes' to make 'sense of incoming data and in enabling us to orient ourselves in our world' (Margolin 2003: 278). It is a spatiotemporal scaffold that organises and influences how readers construct and maintain their mental representations of the storyworld (see Kranjec & Chatterjee 2010 for spatial and temporal organisation). Not only is our perception of F&G imperative to storyworld construction, it is our perceptual sensitivity to the relational and behavioural co-dependency between F&G that creates meaning and makes the figure accessible on an emotional and empathetic level. This is essential to textual immersion and narrative comprehension (Emmott 1997; Ryan 2001).

2.1.1 An inclination for characters

Barnes (2012) explains that it is the 'people-centric' and social quality that draws us to fiction as we are innately social beings (Brothers 1997; Hogan 2010b: 65; Sanford & Emmott 2012: 210-11; Vermeule 2010). Mellmann (2010: 420), for example, explains that in the context of 'unspecified perceiving instances', wherein there is no distinguishable perceiver to such an event, readers naturally opt for the assumption that the perspective is being perceived by *someone*, they 'synthesize ›narrator‹ and ›perceiver‹ in their imagination' and 'anthropomorphise the perceiving instance'. In other words, we have a natural tendency to apply an assumed personhood (as discussed in chapter 1) to and align ourselves with the witness of the perceived instance (for inclination to anthropomorphise see Frow 1986: 244-7 and Keen 2007: 68-9). Another example of readers' automatic attribution of personhood to characters is when they mentally represent the emotional states of characters and use the character's traits to assess whether

their behaviour/actions are coherent with their overall character identity (see Castelli et al 2000; Gernsbacher, Goldsmith & Robertson 1992; Filik & Leuthold 2013; Gerrig 2010).

Similarly, Sklar (2013: 9-15) highlights that a great deal of the 'realness' of character originates from the fact that we respond to characters in the same way we do 'real' people; we use our life experience to bring meaning to the naturally fragmented information fiction provides. The only difference between characters and real people is that when we perceive a real person we are perceiving an independent and biologically genuine individual, whereas with fictional characters, we are perceiving a fabricated 'product' of the author's imagination mediated through language. Thus the portrayal of this agent is premeditated and its actions and behaviour serve the purpose of fulfilling their role in the narrative. Nonetheless, this distinction would also apply to the scenario if, for example, your friend was telling you a story about their boss whom you have never met. In this scenario, the boss, like a fictional character, is a 'product' of the speaker's dialogue. However, you may be more inclined to think that the boss is 'more real' than a fictional character by assuming that your friend is truthfully reporting the events. This indicates that the value of realness is dependent on the context and *how* the situation is presented which illustrates how readers 'suspend belief' and adopt different expectations when reading fiction (see also Ryan 1980 for 'principle of minimal departure'). Miall (2007: 390) takes this further and argues that readers perceive a character as real not just by accepting the reality of the fictional world, but because their belief in the character is 'evoked by the prototypical truth of the feelings we experience for characters, not the characters themselves'. The notion that the emotions we feel towards fictional characters are genuine (although in an adjusted intensity in comparison to real-life) and not 'quasi-emotions' (see Sklar 2013: 9-15) is an indicator that we regard and respond to characters in the same way we do 'real' people (see Bortolossi & Dixon 2003: 133-5; McIntyre 2014: 151; for processing emotional discourse see Delaney-Busch & Kuperberg 2013; Ding, Wang & Yang 2015; Jiménez-Ortega 2012; Kneepkens & Zwaan 1994).

Empathy

Character identification and engagement with characters is a by-product of empathy and is, as Sklar (2013: 15) states, 'the very source of our engagement with fictional characters: their similarity with real people'. Sklar (2013: 53) defines empathy as follows: 'empathy, in a fictional context, essentially places readers inside the experience of a character, which in turn may impede their ability to make judgements about that

character's situation' (53). We make sense of other people's behaviour when our sociocultural, intentional knowledge and our goal-oriented, psychological, affective, and somatosensory experiences resonates with theirs (for empathy in psychology see Bower, Monteiro & Gilligan 1978; Clément et al 2012; Decety & Jackson 2006; Mar et al 2005; Oatley 1999; van den Brink et al 2012; Zwaan 2004). This list of features is important as it serves as a reminder that empathy is not just about sharing another person's sensual emotional experience, which is a frequent misinterpretation (Mellmann 2012: 430; see also Preston & de Waal 2002: 1-4). Numerous studies have investigated and given evidence towards the notion that reading fiction can increase empathy and social reasoning, improve social skills, contribute to educational and moral development, and make individuals more perceptive of others. The general tenet of such studies being that, when reading fiction, readers are giving the opportunity to self-implicate and project themselves into the characters' perspectives and infer their states of mind (see Alexander, Miller & Hengst 2011; Barnes 2012; Djikic et al 2009; Green 2004; Johnson 2012; Hakemulder 2000; Mar, Djikic & Oatley 2008; Mar et al 2006; Vitz 1990). I, therefore, consider empathy to be the kernel of identification and engagement in light of Decety and Jackson's (2006) explication:

> At a basic level of description, empathy can be conceived of as an interaction between any two individuals, with one experiencing and sharing the feeling of the other. This sharing of feelings does not necessarily imply that one will act or even feel impelled to act in a supportive or sympathetic way.
>
> (Decety & Jackson 2006: 54)

While empathy is a neurological, automatic response which enables us to respond affectively to (and possibly share) another person's emotional state and see things from their perspective, how we respond and to what we respond depends on the person in question. This can go towards explaining why some fictional characters can resonate more with some readers than others (for experimental research on empathy and perspective-taking see Carr et al 2003; Johnson 2012; Mar & Oatley 2008; for key research on empathy and stylistics see Booth 1988; Eder, Jannidis & Schneider 2010: 47-57; Feagin 1996; Hogan 2010b; Keen 2007; Palmer 2010; Sanford & Emmott 2012: 208-13).

In addition, Hogan (2014) describes the role of *eliciting conditions* which are the circumstances that activate the neural circuits of emotion systems.

> Emotion systems involve neural circuits that are activated by eliciting conditions. For example, in a story, the appearance of the hero's gun-wielding nemesis may be an eliciting condition for fear. Eliciting conditions may be external or internal and they may result from perceptions, memories, or imaginations, sometimes called "simulations".
>
> (Hogan 2014: 516)

Most importantly, Hogan (2014: 516-17) explains how 'eliciting conditions are particularly important for the study of emotion and style. Indeed, they are perhaps the most important part of an emotion event for stylistic study'. Short of carrying out neurolinguistic research monitoring readers' reactions to fictional texts, judging which parts of the text affects readers would be speculative. However, this should not be seen as a deterrent, it must simply be approached from a different direction. For example, rather than focusing on the eliciting conditions for the reader, it would be more objective to monitor the eliciting conditions for the protagonist's emotional reactions which are textually traceable. Since readers follow the protagonist throughout the story, empathise with them, and react to them, monitoring the protagonists' emotional fluctuations and the conditions that cause them will help to provide more solid evidence towards what would potentially be eliciting conditions for the readers. When readers are presented with a scene and a character, their emotional responses are generated by observing the relational meaning of actions, situations and objects in the context. Parkinson's (2009: 31) research on affect and emotion, for example, posits that emotions are 'situated adjustments to unfolding events and as active ways of transforming or producing meaning in collaboration with other people'. Parkinson also asserts that emotions develop according to prototypical scripts based on the current/anticipated environment. This is further supported by Clément et al (2012: 8) who state that action tendencies are representative of emotional states. Paralinguistic features are also particularly important to consider as the perceiver uses these cues to anticipate the (re)actions of the characters. In other words: 'the ability to detect emotional expressions seems therefore fundamental to the way we socially acquire information' (Clément et al 2012: 8). However, it must not be forgotten that the character's (the figure) actions are constrained and/or determined by the (inferred) storyworld setting (the ground).

2.2 Understanding literature: context and inference

So far I have illustrated the importance of acknowledging F&G in equal measure, as each distinguishes and helps give meaning and significance to the other, which is what readers react to. This section examines *how* we read and construct coherent and understandable mental representations of fictional characters and storyworlds. Chapter 1 and the beginning of the present chapter have emphasised the importance of the storyworld in light of making sense of the character's actions and behaviour. In what follows, I pay close attention to structure of the mental representation of the storyworld that is cast through processing discourse: the situation model (SM). I begin by looking at the roles of context and inference in terms of how they transform the text into a rich representation that extends far beyond the surface structure of the text. I then turn to the componential structure of situation models and look at their universal dimensions. For this I draw on the Event-Indexing Model (Zwaan & Radvansky 1998) to illustrate the multifaceted nature of SMs and to show the benefit of looking at the storyworld along the same parameters. Lastly, I address the direct, lived, first-hand experienced equivalent of SMs, *event models* (Radvansky & Zacks 2014), to see what aspects of human experience can be applied to SMs and help enrich our understanding of SMs and how we conceptualise the storyworld.

2.2.1 Discourse comprehension, context and inferences

Cognitive stylistics frequently draws on text comprehension research, particularly the work of van Dijk and Kintsch (1983). This serves as a rich theoretical foundation to account for how readers process discourse and build a mental representation—a situation model—of the storyworld, characters and on-going events that extends far beyond the propositional content. Working closely with discourse comprehension is a logical approach to investigating the development of how readers 'get to know' fictional characters as it takes into account the nature of the text, the readers' prior knowledge, context, inference generation, the information stored in their short-term memory (STM), or working memory, about the text and how they construct SMs based on what is explicitly stated in the text. By using the principles of text comprehension and how our understanding of language is grounded in perception and action as a theoretical baseline, it makes sense to work closely with the fundamental principles of language comprehension when dealing with characterisation (for key works in text comprehension

see Johnson-Laird 1981; Kintsch 1988, 1998; Kintsch & van Dijk 1978; Mandler & Johnson 1977; McKoon & Ratcliffe 1992; Sanford & Garrod 1998; Schank & Abelson, 1977; van Dijk & Kintsch 1983; for extensive review of past research see Sanford & Emmott 2012; for work in embodied cognition see Aziz-Zadeh et al 2006; Barsalou et al 2003; Borghi & Pecher 2011; Chen & Bargh 1999; Kranjec & Chatterjee 2010; Markman & Brendl 2005; Pezzulo et al 2011; van Elk, Slors & Bekkering 2010; Yamamoto & Kitazawa 2001).

Context (storyworld and real-world) is the referential resource that allows us to make sense of events and enrich the SM. The way in which information is encoded into memory is through two types of information processing: *item-specific processing* and *relational processing*, both of which are used in retention and recall (Andrews, Birney & Halford 2006; Halford, Wilson & Phillips 1998, 2010; Hunt & Einstein 1981). In brief, 'relational processing refers to the encoding of similarities among a class of events and individual-item processing refers to encoding of item-specific information' (Hunt & Einstein 1981: 497), each working towards facilitating the processing load. The resulting outcome of each type is that 'relational processing emphasizes similarities among events while individual-item processing emphasizes differences among the events' (Hunt & Einstein 1981: 511). Relational processing functions on reasoning rather than linguistic/syntactic structure and propositional information, thus memories are encoded through the abstraction of relational knowledge (Andrews, Birney & Halford 2006; Hunt & Einstein 1981). In terms of relational processing, memory retrieval is componential and, when different elements of an event are recalled, the other relational components are activated and retrieved. This is very important to bear in mind when considering context, as it demonstrates how context maintenance and contextual shifts affect the processing load, as by maintaining a context, the objects and outcomes remain relationally tied to that context, which requires less processing effort in comparison to recoding the objects, outcomes and context in the event of a switch in context (Andrews, Halford & Boyce 2012). When we read we use relational processing and are sensitive to in-text entities with informational value (Bower 1970; Clore & Huntsinger 2007; Hunt & Einstein 1981). Our interpretations are based on our pre-existing schematic knowledge of our surroundings, socio-cultural practices and behaviour, relationships, ideologies as well as our personal experiences, mental states, sensorimotor experiences and our sense of temporality. This is one of the reasons why SMs are an enriched mental representation

that ‘can override the semantic content of the textual information’ (Burke 2011: 6). This separation from the propositional textbase is caused by the employment of the background knowledge of the individual and the addition of elaborative inferences (discussed below) (see Noordman & Vonk 2015: 40), thus SMs are seen to be ‘complementary representations’ of the text (Fincher-Kiefer 2001: 341).

Inference generation is central to interpretation as it fills in the gaps between the propositional content, and promotes a coherent representation of a text (van Dijk & Kintsch 1983: 49-52). Sanford and Emmott (2012) highlight the different types of inferences: *necessary inferences* which aid textual coherence (i.e. link propositions) and *elaborative inferences* which are not logically necessary, but enrich and extend the mental representation conjured by the text. Drawing on the reading time study conducted by Haviland & Clark (1974), Sanford and Emmott (2012) also discuss *causal inferences* as those that promote the ‘seamless’ nature of narrative. Our inferences contribute greatly to the construction of SMs, so much so that we can mistake them for explicitly stated information when recalling events in the text (see Bartlett 1932; Beeman, Bowden & Gernsbacher 2000; Virtue et al 2006). Virtue et al (2006) describe how different types of inferences (bridging, anaphoric, predictive) activate different neural regions at different times and with varied durations. More specifically, they found that explicitly described causal events produced less neural activity than those of implied events. This, they explain, supports the proposal ‘that inference generation requires semantic activation, integration, selection, and/or incorporation of the inferred concept, with distinct brain areas involved in each of these processes’ (Virtue et al 2006: 108). A constant operating awareness of the context is a strong referential resource for inferring meaning to fill-in coherence breaks and, resultantly, promotes salient SMs (Albrecht & O’Brien 1993; Beeman, Bowden & Gernsbacher 2000; Bower & Morrow 1990; Burin et al 2014; Magliano 1999; Virtue et al 2006). Gerrig (2010) also states that characters are usually described through their behaviour as opposed to explicit descriptions, thus since their interactions and behaviour are constrained by their surroundings, a continuous awareness of the context is imperative. The reader even takes inferred locations into account, such as the intermediate landmarks along a path taken by a character even when not mentioned (Bower & Morrow 1990). This clearly demonstrates how contextual information of the storyworld constrains readers’ anticipatory inferences and the coherence inferences which

are essential for narratological salience and aid textual immersion (Busselle & Bilandzic 2009; Green 2004; Bower & Morrow 1990).

In short, context is a multifaceted textual component and processing resource. Zwaan (1999) states that in order to understand successfully a narrative we need a salient mental representation of events, states and actions which are interlinked by/ through causal relations according to the spatial and contextual information (Bruder 1995; Trabasso & Sperry 1985). Therefore, in terms of F&G, context permeates the ground and acts as a relational 'buffer'. In effect, the figure is refracted through the context which is imperative to bear in mind as cognition is both situated and embodied (Tversky 2009).

One way that consolidates inference and context is the notion of schemas, which are best explained through schema theory. With its roots in gestalt psychology and artificial intelligence, Schema theory presents the means by which we make sense of the world directly and through text; it provides a 'model of human knowledge' (Semino 1995: 81; for key works see Anderson et al 1977; Bartlett 1932; Cook 1989: 68-75, 1994; Mandler 2000; Minsky 1975; Rumelhart & Ortony 1977; Rumelhart et al 1986; Schank & Abelson 1977; Semino 1997). Schemas are defined as the organisation of pre-stored background/ prior knowledge into complex, higher level portions of information. Schemas are established through repetition and sociocultural norms which are activated when prompted by external textual cues and/ or drawn on to make sense of new experiences: whether they are in real-life or a storyworld (Cook 1994; Semino 1995, 1997; Short 1996: 227-32; Stockwell 2003a, 2010). Within schemas are scripts which Stockwell (2002a: 77) describes as 'socioculturally defined mental protocols for negotiating a situation'. These mental protocols can be broken down into three core categories: *instrumental*, *situational* and *personal* (Stockwell 2002a: 77-78). Scripts are also filled with slots such as: props (cup, kettle, coffee), participants (myself), entry conditions (wanting a coffee), results (making a coffee), and sequence of events (having a coffee).

Schemas are a source of corresponding, coherent and comparative idealised mental representations which, as Rumelhart et al (1986: 18) explain, enable learning and comprehension to take place 'by connection strength adjustment, according to some simple scheme'. Schema theory is flexible in that it can account for both shared sociocultural knowledge, as well as knowledge structures specific to individuals. Van Dijk and Kintsch (1983: 47) describe schemas as knowledge structures 'organized in

packets that cut across content'. In terms of discourse comprehension, schemas represent the knowledge structures through which SMs are constructed and the specific episodic information within SMs is also what affirms, contradicts or expands the schemas. Further to this, van Dijk and Kintsch (1983: 131) state that readers' schematic knowledge is goal-driven as 'the language user will use information from the social, interactional, and cognitive context in order to construct a propositional textbase'. This is very important as it is the readers' goal that sets the contextual parameters for making accurate inferences, and makes them more perceptive of certain pieces of information relevant to their intention (see Anderson & Pichert 1978; Sperber et al 2010; Vipond & Hunt 1984).

Schiffrin (1996: 168) asserts that 'when we verbalize an experience, we situate that experience globally: by drawing on our cultural knowledge and expectations about typical courses of action in recurrent situations, we construct story topics, themes, and points'. In other words, when communicated through discourse, experience becomes schematically aligned to create an optimal representation (see Kimmel 2008: 160). This is particularly interesting as characters are mimetic figures, and since experience is part of being human it is useful to have a way of accounting for the discoursal 'translation' (the schemas used) of experience. Furthermore, the notion that schemas are primarily socioculturally shared structures of knowledge makes them particularly important when it comes to understanding how and why we react to fictional characters. By using schematic knowledge, particularly related to situational and personal schemas, we are able to assess the appropriateness of characters' (re)actions and from that, form judgements about them that can be ultimately filtered into their identity (Anderson, Pichert & Shirey 1983).

Cognitive stylistics often draws on Cook's (1994) application of schema theory to literature. Cook takes into account that literature can challenge our schemas, and he provides a list of processes for schema management: *schema preservation* occurs when the incoming information is consistent with the knowledge structure of the activated schema, thus preserves it. Similarly *schema reinforcement* occurs when existing schematic knowledge is reinforced through new information, and *schema accretion* occurs when incoming new information broadens the schema. Finally, *schema disruption* occurs when discourse deviates from the norm (defamiliarisation, for example), and thus challenges the existing schema, requiring the activated schema to undergo *schema refreshment* to revise its components. These schema management processes demonstrate

how the dynamicity of schemas enables them to accommodate the constant incoming of information.

However, schema theory is not without its drawbacks as it is criticised for not being falsifiable or replicable. For example, attributing a specific schema a posteriori to a situation and assuming that the schema is a holistic representation of the event, and that it will be the same schema that other people activate is difficult to prove. Moreover, it serves no proof of the 'existence' of these knowledge structures. However, Stockwell's (2002b, 2003a) work on schema poetics—a stylistically applied form of schema theory—helps to exemplify how this can serve as a positive attribute. Schema poetics works on the tenet that 'literary readings are neither entirely unique or uniform' (Stockwell 2003a: 261) and that the 'post-rationalization' process of schema theory complements this fact making schema poetics a good method to use to account for different interpretations and readings (Stockwell 2002b, 2003a). Stockwell (2003a: 261) states that schema poetics provides 'a currency of concepts to be able to discuss both interpretative agreement and difference in a way that is more principled than impressionistic'. Zwaan's (1996) cognitive control system of literary comprehension (as discussed in 1.3.3) exemplifies how readers are required to 'suspend belief' or, in terms of schemas, exercise the flexibility of their schematic knowledge structures.

Similarly, Stockwell (2010: 422) highlights the important role schemata play in terms of encoding the felt experience of a text. He explains that first-readings of texts entail 'the deployment of readerly knowledge'. However, when faced with literary works with 'divergent scenarios' the reader will need to employ 'radical adaptations of vicarious knowledge, or even a more imaginative and creative leap of schema' (Stockwell 2010: 422). This is evidenced in van Kesteren et al's (2012) neuroscientific and memory based research which highlights the important role of schematic knowledge. They outline the SLIMM (schema-linked interactions between medial prefrontal and medial temporal regions) framework which is able to account for 'schema novelty'. They explain that the medial temporal lobe (MTL) and the medial prefrontal cortex (mPFC) are associated with learning declarative information and latter particularly so with new information that is congruent with existing information (i.e. a schema). Therefore, greater resonance with a schema elicits more activation in the mPFC. The MTL becomes activated when incoming information is *less* congruent (MTL: low activity/ mPFC: low activity) or incongruent (MTL: activity/ mPFC: inactive) with existing information, otherwise when

information is congruent, only the mPFC needs to be activated. When information is less congruent there is weak resonance requiring both the mPFC and the MTL to interact to try and encode the memory. Incongruent information which deviates from the prevailing context, then, leads to foregrounding. For the foregrounding effects to dissipate (i.e. when the incongruent information becomes integrated into a schema), the information needs to be consolidated through 'reactivation of the crucial representations, either by re-exposure to both or by offline reply' (van Kesteren et al 2012: 216).

Drawing on the above notion that literature, at times, requires readers to suspend their disbelief, Semino's (1995) analysis of Sylvia Plath's 'The Applicant' exemplifies this using schema theory and consequently, 'partially redefines' Cook's (1990) definition of schema refreshment (see Jeffries 2001 for a critique of Cook 1994 and Semino 1995). Semino (1995) looks at the concept of schema refreshment and its efficiency at managing deviant schemas. One schema she focuses on in particular is the MARRIAGE ARRANGEMENT schema which is instantiated in a controversial way (as it also involves the instantiation of a SALES PITCH and INTERVIEW schema). However, she states that 'I would not want to argue that presenting a view of marriage as a contract or as some kind of financial deal is so new and original as to cause a dramatic change in the readers' schemata' (Semino 1995: 100). Therefore, it does not quite qualify as schema refreshment, yet the novel use of the SALES PITCH and INTERVIEW schemas does introduce deviation. Semino (1995: 100), then, proposes that schema refreshment should be considered as having different degrees, requiring readers to 'stretch' their schemas, rather than undergoing schema change each time incongruous information is encountered. Semino (1995: 100-101) explains that schema refreshment in this new sense can promote awareness 'of one's own schematic assumptions, questioning the validity of one's schemata in the light of new experiences and so on'. This is particularly important with regard to fictional characters whose idiosyncrasies and experiences are more than likely to require schema refreshment of this nature. Moreover, Semino's (1995) revision of schema refreshment which acknowledges the interplay between normally separate schemas and how their novel connections contribute to the way a text is understood, is a good way of illustrating how schemas can connotatively include a range of feelings which give way to their apparent experiential dimension. This supports Stockwell's (2010: 422-3) comment that 'we must also think of an active schema as *experiencing its experience afresh*'. On a similar note, Stockwell (2010: 422) explains that 'schemas also have an

aesthetic experiential dimension […] the schema will also include the feelings of excitement, fear, sharpened awareness, and readiness for action that have their roots in physical manifestations of twitchiness breathlessness, heart-racing, and agitation'.

Schemas have the capacity to be added to, 'stretched', and changed, thus when faced with unknown or unfamiliar situations, which are fairly common when dealing with independently functioning fictional characters, schemas help us make sense of the unknown. More specifically, schemas are retrospectively traceable which can essentially help us see how a character experiences his/her world, by drawing on our schematic knowledge to make sense of events. Schemas help us 'read' characters.

2.2.2 Situation models and the Event-Indexing Model

Discourse comprehension involves a currency or, as Radvansky and Copeland (2000: 987) put it, 'information that is comprehended is relatively valueless unless it can be usefully retained and retrieved over time'. In other words, all incoming information is not equal in value as it is the information that is necessary for comprehension which is organised for subsequent retrieval. Since situation models (SMs) are the goal end-product for text comprehension, understanding how they are constructed as coherent representations suitable for storage in memory for subsequent retrieval is highly important. In this section I contextualise SMs within a hierarchy of mental models in order to demonstrate how and why SMs exist by looking their model genus, *event models*, grounded in perceptual experience. For this, I draw Radvansky and Zacks' (2014: 2) work on event cognition which posits that events are the nexus of experience and 'one of the most important classes of entities in our everyday psychology'. Following this I discuss the Event-Indexing Model as a framework for examining the structure and organisation of SMs (Magliano, Zwaan & Graesser 1999; Zwaan, Langston & Graesser 1995; Zwaan & Radvansky 1998).

Event cognition: experiencing events

Radvansky and Zacks explain that when people experience situations and activities, they continuously segment the experience at the *event boundaries* into 'discrete events', each becoming an *event model* (EM). They outline a *model hierarchy* to distinguish EMs from the other models referred to in cognitive science (see Figure 2.1, reproduced from Radvansky and Zacks 2014: 17).

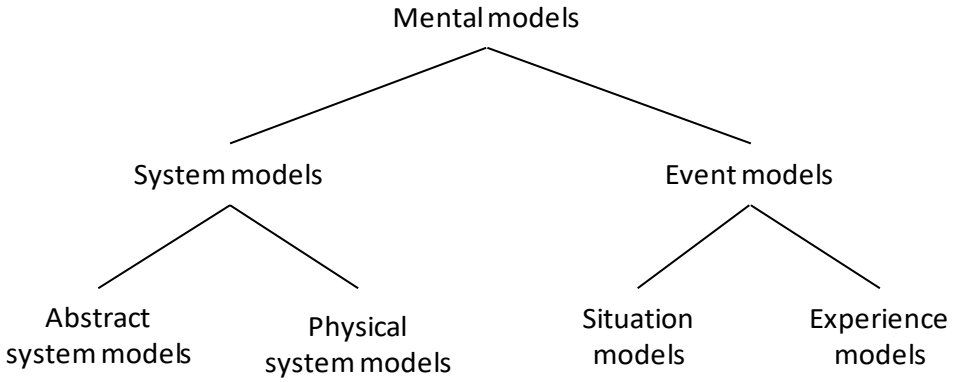


Figure 2.1 Model hierarchy

Mental models, Radvansky and Zacks (2014) explain, are the highest level cognitive model and are comprised of *system models* and *event models*. The former is further subdivided into *physical system models* and *abstract system models* which represent functional systems (such as theoretical knowledge or knowledge of how a device works). The EM strand is subdivided into *situation models* and *experience models*, which represent EMs that are derived from language or from lived, first-hand experience, respectively. It is this parallel between situation models and experience models that is of interest in this thesis. EMs are structured representations of our experiences derived either from discourse (situation models) or direct experience (experience models). When this is applied to characters and reading fiction both these event model types come into effect; when readers read they construct a SM representing characters' experience models of the storyworld (see Figure 2.2).

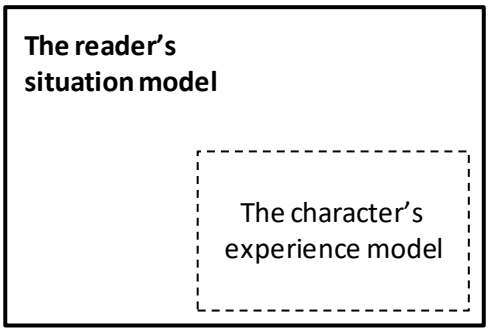


Figure 2.2 EMs: reading fiction

In other words, readers' and characters' EMs are linked through the universal phenomenon that they structurally represent: experience. Gaining a comprehensive understanding of the structure of EMs is, therefore, an important step towards knowing how readers comprehend characters within their storyworlds.

Drawing on Tulving's (1985) distinction between episodic and semantic memory, Radvansky and Zacks (2014: 125) refer to semantic knowledge of events (the chronological structure, the context and so on) as *event schemas*. EMs, on the other hand, are a form of episodic memory, as they represent specific details of particular event that have taken place in a specific place and at a specific time. They propose that when we think of events, we combine these event schemas with our own episodic memory of events (the individual, unique experiential aspect) which creates an integrated structure: an EM. Schemas, then, clearly play a crucial role in event cognition and language comprehension and, by-proxy, *experiencing* fiction.

To capture the multidimensional quality of EMs, Radvansky and Zacks (2014) delineate four core features of EMs which I discuss in turn: *spatiotemporal frameworks*, *entities*, *structural relations*, and *linking relations*.

Spatiotemporal frameworks. Experience of an event is grounded in space and time, thus the memory of the event is arranged accordingly. Spatial information can be communicated in three ways: *labels* (place names 'Buckingham Palace' or 'Barcelona'), *locations* (the actual physical location where the event takes place such as a room, a field, a town, or a website), and *relations* (the way in which the objects within an event are organised in relation to the space). For an EM to be a dynamic representation of an event it must incorporate a temporal framework which helps to render the spatial framework, and vice versa. Temporality (when events begin/ end and their duration) can be defined by the activities that take place in a given space. They point out that while the spatiotemporal framework is essentially the fundamental framework of an EM, there are qualitative differences between the two in terms of the contextualising information they carry. Unlike time, when a space is specified it carries with it a set of schematic expectations about the nature of the space itself, such as the sort of objects and entities that would be present (see also Morrow & Clarke 1988; Franklin & Tversky 1990; Zwaan & Radvansky 1998; Zwaan 1999: 84-5. In other words, spatial information is usually relative to the activity that is taking place, whereas time does not have this binding quality

(see Schapiro et al 2013 for an fMRI study demonstrating how event stimuli (contextually associated items) are temporally organised).

Entities. The second fundamental element of EMs is the entities (both living and non-living). Entities are complex in that they are often causally connected to other entities which means that their characterising properties (external/ internal) are subject to change. Entities can have a wealth of property information; however, not all is necessarily relevant to the EM. The context of the EM determines what information should be made readily available (i.e. what is most relevant to the situation at hand). Radvansky and Zacks (2014) draw attention to goals as being a 'critical attribute' to entities. Goals give insight into motivation, desires and needs and are often the driving force for the series of events.

Relational information. Relational information 'provides the unique structure for an event apart from the specific identity information assigned to other elements' (Radvansky & Zacks 2014: 23). There are two forms of relational information: *structural* and *linking*. The former establishes the relations between entities, be it spatial, temporal, possessive and/or social. Structural relations are also subject to perspective from which the events are being experienced (first-/third-person, for example). Linking relations, on the other hand, work on an event-level as they conjoin events through causality, in that a cause is (temporally) followed by an effect. Radvansky and Zacks (2014: 25) explain that causal relations are also inclusive in that they can highlight 'functionally relevant' information within an EM. For example, certain objects are functionally relevant to a situation, such as a paintbrush would be functionally relevant to an EM where you are painting a picture. Therefore, in terms of fictional characters, considering how entities' actions and behaviour motivates, and is motivated by, causal relations, it is clear that characters are *catalytic* figures that structure and are structured by the storyworld in all its dimensions.

In summary, EMs (and SMs, when reading) are essentially structures of experience which are unique to the individual and are stored in memory as sources of information to draw on when necessary to make sense of events. Driven by intentions and configured and interpreted through instantiations of various schemas, EMs temporally organise our lives into meaningful segments. Furthermore, readers construct SMs whilst they are 'reading' representations of characters' experience models. Therefore, shaping a cognitive stylistic analysis to account for the dimensions of EMs would be an effective

way of holistically representing characters. It would channel the analysis through the same dimensions through which we make sense of our direct experiences of the world, and our mediated (through language) experiences of the storyworld.

The Event-Indexing Model

One cognitive model in particular that accounts for how we are able to construct coherent SMs and how discourse is conceptually organised after comprehension is the Event-Indexing Model (EIM). Originally established by Zwaan, Langston & Graesser (1995) and later updated by Zwaan & Radvansky (1998), this model strategically accounts for the conceptual structure of narrative by representing the five core dimensions, or 'event indexes', of an event to which comprehension is anchored: spatial, temporal, causal, intentional and protagonist (see Zwaan 1999b). Magliano, Zwaan and Graesser (1999) describe the purpose of the EIM as follows:

> An event indexing model of situation-model construction that specifies the nature in which the situational dimensions are monitored and updated. A central assumption of this model is that the main purpose of constructing a situation model is to monitor what characters are involved in a story, what is happening to them, what their goals are, and how are they achieving those goals, all within a narrative time and space. As each story event and action is comprehended, readers monitor changes in continuity in characters and objects, time, space, causality, and intentionality. Changes along these dimensions cue the reader that the mental representation for a story must be updated.
>
> (Magliano, Zwaan & Graesser 1999: 197)

Zwaan, Langston and Graesser's (1995) work is a pivotal point in the history of text comprehension. Unlike past research on SMs which tended to limit investigations to one dimension of the SM, typically spatiality or causality, Zwaan, Langston and Graesser promoted the idea of examining multiple dimensions (see Zwaan, Magliano & Graesser 1995). The EIM works on the central tenet that 'events are the focal points of situations conveyed in narratives and are connected in memory along five dimensions time, space, protagonist, causality, and intentionality' (Zwaan, Langston & Graesser 1995: 292).

Working under the assumption that readers update their SM when incoming information changes one of these dimensions, Speer et al (2009) conduct a neurolinguistic study of modality-specific brain activation to show how different neural regions monitor different aspects of a story (space, time, characters and goals, object interactions). These

activated regions are largely analogous to our perception of real-world events. When asked to read a story, participants' fMRI scans demonstrated that 'readers dynamically activate specific visual, motor, and conceptual features of activities while reading about analogous changes in activities in the context of a narrative, while reading' (Speer et al 2009: 997). Similarly, Speer, Zacks and Reynolds (2007) recorded brain activity whilst participants were parsing a narrative text. Their results also indicate brain activity analogous with 'event-segmentation', i.e. when changes occur in the five dimensions. Participants were provided with a naturalistic text consisting of four scenes with a total of 757 clauses, each encoded for changes in the following dimensions: time, space, object interactions, character changes (a change from one subject to another), causation and character goals. The results showed that readers are sensitive to changes in narrative structure when incoming information about one event becomes inconsistent (see also Magliano, Miller & Zwaan 2001 for further empirical support). In terms of cognitive stylistic analyses, this means that attention should be given to the spatiotemporal structure of the storyworld as this is clearly something that has an impact on readers. This is something that the Character Tracking Model takes into account in the next chapter.

In their updated version of the EIM, Zwaan and Radvansky's (1998: 181) objective was to combine recent research on language comprehension and memory retrieval to provide 'an integrative overview of situation models'. They distinguish between three versions of the SMs to explicate the way in which information is processed, stored and updated.

1. The *current* model, the model currently under construction at a given moment in time while the reader reads a sentence/clause;
2. The *integrated* model is the global model of the situations across a stretch of time (while the person reads, for example). Information is retrieved from the integrated model to *update* the current model;
3. The *complete* model of the situations from one point in time to another which is stored in long-term memory after the discourse has been processed.

Zwaan and Radvansky (1998: 178) critically review 'the relatively simplistic assumption' in the original EIM that the five dimensions are equal in value during text comprehension, and point out that the given value attributed to a dimension at any one time depends on

the individual's current activity. They note further differences in the value of the dimensions: the causal dimensions, for example, 'form the backbone of situations constructed during narrative comprehension […] not only do readers consistently form causal connections during comprehension but that these connections have also been shown to facilitate the retrieval of information from long-term memory' (1998: 168; see also Magliano, Zwaan & Graesser 1999: 215). Likewise, temporality is crucial to comprehension as exemplified through its ubiquity and Zwaan and Radvansky (1998: 168) point out that 'each sentence contains cues about temporal relations among described events'. The indispensability of spatial information, however, is not straightforward. One reason is that studies have shown that, unless necessary to comprehension or the current task, readers do not always construct a particularly rich representation of space, nor is space bound to the motivational and causal dimensions as is time. Rinck and Weber (2003), for example, ran experiments showing participants sentences containing shifts in the spatial, temporal and protagonist dimensions. They found an increased processing time for temporal and protagonist shifts; however the impact of spatial shifts on processing time was considerably lower than the former (see Therriault & Rinck 2007; Therriault, Rinck & Zwaan 2006). This evidences the fact that SMs are multidimensional and that the dimensions do function, to a degree, independently of one another. The conceptualisation of spatial layout has been found to be subject to the positioning of the protagonist, i.e. in that spatial information is more likely to be encoded in closer proximity to the protagonist (see Glenberg, Meyer & Lindem 1987; Morrow, Bower & Greenspan 1989; Morrow, Greenspan & Bower 1987).

With regard to the processes that are involved in constructing SMs, Zwaan and Radvansky (1998: 180) identify four processes: *construction* (when the SM is constructed as the text is read); *updating* (when the current model is incorporated into the integrated model); *retrieval* (when information from the integral model and complete model are retrieved from long-term working memory (LTWM) and put into short-term working memory (STWM); and *foregrounding* (ensuring retrieval cues in STWM buffers are transferred to the integrated model in LTWM). Further to this, Zwaan and Radvansky (1998: 180-181) distinguish three aspects of SMs that must be accounted for. First, the *situational framework* which represents the obligatory spatiotemporal information necessary for constructing SMs even if such information is withheld, it will be assumed or loosely derived by the reader. Second, *situational relations* which, unlike the

situational framework, are optional; they function on each of the five dimensions and give relational information concerning the entities and time frames within a situational framework, such as: 'the spatial interrelations among entities within that location (e.g., to the left) […] the temporal sequence of events in a course of events situation' (Zwaan & Radvansky 1998: 180). Finally, the *situational content* concerns physical and abstract entities (humans, animals, thoughts, objects) along with their properties (physicality, state, goals, emotions). These are only included in the SM when necessary for understanding, unless the entity is the protagonist which is an essential component of the SM.

In support of the EIM, in Culpeper's (2009) reflections on his Model of Characterisation he promotes the EIM as it overcomes the traditional tendency of previous cognitive narrative comprehension models to often bypass the complexity of the relation between character and context. Culpeper (2009: 150) explains that this was due to the original focus on 'a single aspect in the construction of a situation model, such as time, causality or motivation', whereas the EIM 'proposes that readers simultaneously monitor aspects such as these'. Likewise, Graesser et al (2007: 301) point out how the five conceptual dimensions of the EIM demonstrate how the SM is a 'multithreaded construct'. In other words, the EIM presents SMs in the components through which they are monitored by the readers. Sanford and Emmott (2012: 38), for example, describe the EIM as 'a good general framework in that it attempts to capture story-based information that is used during the very act of interpretation'.

Gerrig (2010), however, notes a shortcoming of the EIM in light of how we understand fictional characters.

> The event indexing model suggests that readers track several narrative dimensions including both characters' identities (e.g., main characters versus scenario-based characters) and characters' goals. This model, however, is silent on the types of issues that are more likely to dominant[*sic*] literary analysis of character. There is no discussion, for example, of how readers come to understand the traits from which characters are often constituted or how readers' understanding of characters changes over the course of a narrative. Thus the event indexing model asserts that readers encode characters' goals but gives no insight into how readers use character information to assess characters' behaviors in pursuit of those goals.
>
> (Gerrig 2010: 359-60)

Gerrig (2010: 369) suggests how this can be remedied by detailing the 'moment-by-moment aspects of readers' experiences of fictional characters'. He provides an account of how readers build a 'trait-based model' when reading about characters which enables them to judge, for example, whether a character's actions are either congruous or incongruous with their character and/or their goals. In my view, Gerrig's criticism is misplaced since Magliano, Zwaan and Graesser (1999)—whose work Gerrig (2010: 360) focuses on—did not set out to give 'insight into how readers use character information to assess characters' behaviors in pursuit of those goals'; rather their work focused on how causal and motivational inferences are the driving force of 'situational coherence' (Magliano, Zwaan & Graesser 1999: 215). That aside, Gerrig does highlight the importance of having a working knowledge of the developing character and its trait categories when considering their behaviour and actions.

In summary, the EIM gives a clear insight into the systematic construction, updating and retrieval of SMs that is necessary for text comprehension. It demonstrates the boundedness of character to storyworld, as 'protagonist' is just one of the five dimensions. The EIM supports the recurrent emphasis noted in chapter 1 regarding the defining role of the storyworld in the readers' conceptualisation of a fictional character.

2.3 Chapter review

Storyworld construction is a cyclic process whereby we process text to fuel a dynamic and realistic impression of the storyworld. This chapter has demonstrated the active role of the reader's storyworld construction, as it has presented readers as intentionally-driven beings whose experience of the world informs their interpretation of discourse.

Gavins and Stockwell (2012: 34) highlight how the surge of work in cognitive stylistics caused by the cognitive turn has, at times, bypassed the close textural and textual analysis that is key to stylistics. This must be at the forefront when making decisions concerning methodological practices to avoid such neglect which would weaken an analysis. This chapter has demonstrated how the text, on a microscopic level, provides the cues that enable the reader to enhance their SMs. The interrelation of propositions and the significance that arises from the way the text is relationally structured shapes the readers' interpretation, and resultantly, their experience. Textual

cues guide the construction of the SM and activate the relevant schemas to help readers make sense of ongoing events. A close textual analysis will therefore bring to light the mechanics that map out the mental representations that are stored in readers' memories. This chapter has laid the groundwork for identifying the dimensions of SMs, thus of storyworlds, that must be taken into consideration. These dimensions are what the reader uses to build the storyworld, thus it is highly important that they must be incorporated into the Character Tracking Model (CTM) which I develop in chapter 4. Before the CTM is developed, in the next chapter I present my reader response data to explore further readers in light of their opinions concerning characters. This objectively confirms the aspects of characters and storyworlds from chapter 1 that need to be accounted for in an analysis of fictional characters.

CHAPTER 3

What real readers think about characters

Chapter 1 summarised an overview of past research concerning fictional characters, what they are and how to approach them analytically. Following on from chapter 2 which looked at 'the reader as a person', the present chapter focuses on 'the reader as a reader' and analyses reader response data to gauge the most relevant aspects of character. Here, I present an analysis of two large qualitative datasets consisting of readers' expectations and preferences of fictional characters. I begin by discussing the benefits of reader response data in light of my research aim. I then present the first dataset collected from an online discussion forum wherein individuals openly discussed their expectations/ preferences of protagonists. The second dataset from the questionnaire 'What do you think of literary characters?' is then analysed to gain a more refined understanding of how readers perceive literary characters, and the implications this has on character composition. Lastly, I explore the wider implications in relation to the development of my model.

3.1 The 'reflective' real reader

Irrespective of whom the author has in mind when they write, be it a collective implied audience, a particular person, or even just for themselves, when published the book will be picked up and read by *individuals*. These individuals are thinking and feeling beings who have their own lives and personalities. Most importantly, these are the individuals who bring characters to life, thus in some way, they must be accounted for in a cognitive stylistic analysis. This is what this chapter sets out to address.

Reader response data has proliferated over the last two decades in stylistics, giving invaluable first-hand insight into how readers experience literary texts. That said, the concept of the reader is a complex and heavily debated branch of literary criticism. Since the 1960s reader response criticism has promoted readers as active participants in the interpretation of literary texts. Moving away from viewing readers as a hypothetical and

unified conceptualisation of a body of people such as the ideal, implied, informed, model and super-reader (respectively Culler 1975; Eco 1981; Fish 1970; Iser 1978; Riffaterre 1959), in the last two decades stylistics has embraced an empirical approach to the examination of how ordinary, or 'real' readers interpret literary texts, taking into account both the stylistic features of the text and readers' cognitive and psychological make-up (see Djikic et al 2009; Filik & Leuthold 2013; Gerrig, Brennan & Ohaeri 2001; Miall & Kuiken 1994; Sopčák 2007; Sotirova 2006; Swann & Allington 2009; Whiteley 2011; van Peer, Hakemulder & Zyngier 2007; for a concise overview of reader response data see Bortolussi & Dixon 2003: 5-10; Miall 2003: 322-4, 332-3; Peplow & Carter 2014). Such studies also enable the analyst to see how different events and actions within the storyworld can impinge on readers' interpretations by manipulating their perspective temporally, spatially and ethically. For example the behaviour of a character may challenge readers' ethical position depending on how this information is presented to them in a text (see Claassen 2012; Phelan 2005; Sklar 2013). Unlike the implied reader, the real reader is not a composite concept; they are the existing, flesh and blood individuals who read and react to the text (see Fowler 1996). Stockwell (2013) highlights the benefit of how Phelan (2005) regards readers as 'flesh and blood', as opposed to the traditional abovementioned conceptions which run the risk of falling into the habit of regarding 'personality as fixed and consistent rather than adaptable and situated' (Stockwell 2013: 268). In this thesis I consider the reader to be a real, 'flesh and blood' individual because, in terms of characterisation, obtaining the opinions of real readers about the features they expect/ prefer in protagonists will provide a realistic, rather than an idealised, picture. As McIntyre (2014: 151) rightly states, 'rather than dismissing the behaviour of real readers as irrational, we would do better to provide a theoretically sound account of how and why readers behave in this way'. While the authenticity of real reader responses can come at a cost by naturally being idiosyncratic, messy and, at times 'unideal', these are the responses that give access to the underpinnings of reader experience.

Characterisation, however, still calls for more empirical evidence for what real readers think about, expect from and look for in protagonists *in general*, rather than an assessment of reader responses to specific literary texts or characters. When it comes to characterisation, the sheer variability of characters in addition to the diversity between readers means that monitoring 'in the moment' readings of natural texts (i.e. not

fabricated for the purpose of a psycholinguistic study), or readings of specific texts would fail to provide an accurate representation of readers' expectations and preferences about literary characters in general. Obtaining the reflective opinions of real readers about the features they expect or prefer protagonists to have can potentially bring light to the aspects of character that can provide an accurate representation of character composition.

3.2 Data analysis 1: MOOC data

This first dataset was taken from an online discussion forum on the University of Nottingham's FutureLearn MOOC (Massive Open Online Course) 'How to Read… a Mind' (FutureLearn 2014). Running twice a year the course is advertised on FutureLearn as follows.

> This course offers an introduction to what has come to be known as cognitive poetics. Taking our best current knowledge of how our minds and language work, this course takes you through key questions of literature and reading: why do we feel anything for fictional characters? Why do we get angry, moved, irritated, annoyed or sentimental about imaginary people in imagined worlds? Why do the lives of imaginary minds living in fictional bodies seem to matter so much to readers? The answers to these questions are surprising and empowering.
>
> (FutureLearn 2016a)

The MOOC had approximately 20,000 participants who all had the opportunity to participate. In Unit 2.3 'Writing in character' of the course, the participants openly discussed their expectations/preferences of protagonists in response to three questions (below), which I was given the opportunity to embed within the unit.

Reflecting on literary works that you have read:

1. What do you expect from a protagonist?
2. What do you think makes a protagonist believable?
3. Do you think there is a set of criteria that a protagonist must fulfil in order for you to want to read about them?

This dataset enabled me to identify particular themes with regard to people's expectations/preferences, which were subsequently used to inform the design of the questionnaire to expand on the observations from the MOOC data (discussed in 3.3).

It could be argued that the literary focus of the MOOC may skew the results as the course content could inform their responses. However, I argue that the questions do not explicitly ask the participants to reflect on course content, rather they explicitly instruct the participants to reflect on their own opinions. Furthermore, the 'What do you think about fictional characters?' questionnaire (discussed in 3.3) was disseminated to the wider public outside of such a specific context and, as the demographic information from that dataset illustrates, it captured a broad demographic with varied backgrounds and reading habits (discussed in 3.3.1).

3.2.1 Design, methods and procedure

The MOOC questions were selected to encourage participants to reflect on protagonists to provide a general overview of the aspects of character that they deemed noteworthy. I included three open-ended questions to give participants more leeway to express themselves and also to encourage them to develop their answers and approach the topic from different perspectives. If, for example, one participant does not expect anything from a protagonist they would most likely answer 'no' to question 1, whereas questions 2 and 3 helped to tease out any possible preconceptions or preferences they have.

I used 'protagonist', rather than 'character', as I wanted the participants to focus specifically on *main* characters. Secondary characters, for example, often lack the depth of the protagonist which could potentially bias the results. The questions were centred on the predicates 'expect' and 'think' and I used second person 'you' for each question as opposed to impersonal phrasing such as 'what makes a protagonist believable?' to encourage the participants to reflect on their own experiences and preferences. The indefinite determiner 'a' (*a* protagonist) encourages participants to think about characters in general, whereas '*the* protagonist' may lead them to focus on a specific character.

Data management

In total, 428 participants left comments on the discussion thread in response to the questions. Three weeks after the questions went live on the MOOC, I gathered the responses and manually processed each, discarding those that were off-topic and/or concerned specific texts (unless the texts were used as examples to support opinions in general) as this could have been a biasing variable. This left a total of 362 participants. The MOOC captured a broad demographic as the participants were a range of ages and ethnic, professional and educational backgrounds, which I was able to gauge from the

FutureLearn profiles of a random cross-section of course participants. The participants' responses varied in structure, length and detail (the comments had a 1500 character limit), some formatted their answers question by question, while others would provide one response for all the questions.

Many participants had similar and overlapping opinions, which enabled me to implement a categorisation process to manage this large qualitative dataset. To begin, I compiled a digitised corpus of all the comments (33,540 word tokens) and used AntConc to generate a keyword list using the British National Corpus (BNC) as a reference corpus. I used both the spoken and written subcorpora from BNC because, although the participants' responses were in a discussion, their responses were still written in a text-based context. Keywords give quantitative insight into the 'aboutness' of a text (Scott 1999). This provides a starting point for the analysis, free from any biases an initial manual interpretation of the responses could pose, as 'the computer generates them "blindly" without seeing meaning relationships between them' (Mahlberg & McIntyre 2011: 206; see also Baker 2004: 348). I cover the keyword results in the next section.

Categorisation and synonyms

Categorising comments does run the risk of being biased towards the analyst's interpretation. To avoid this, I only included comments that used a specific word or a near-synonym of that word, for example the *Round* category (see 3.2.2) represents the words 'deep', 'multi-dimensional', 'multifaceted' and 'round'. Further to this, if the participant did not *explicitly* state that they preferred feature(s) X, Y and Z, I only categorised their response if the meaning was clearly deducible and/or it was implied through the use of negation. For example:

> 'They must be engaging and interesting (either in a good or bad way) and demand some degree of empathy. If we don't care what happens to a character, we're not going to carry on reading.'

This comment was included in the *Care about/for protagonists* category, as even though the act of caring is mentioned hypothetically in the above comment, the surrounding information implies that caring for a character motivates them to read.

Furthermore, I must stress that the results presented represent the general features put forward by the participants and the *popularity* of these features (judged by the frequency

of the occurrence of the feature). I cannot make judgements of the importance of the criteria according to the amount of responses as even if, for example, *relatability* is a high scoring quality it does not necessarily mean that it is the most important. Further to this, the varied way participants offered their opinions makes it very difficult to objectively assess the importance of the feature. For example, some listed features which were dependent on the fulfilment of other features, such as '[…] they become real when I can empathise with them, relate to their struggles' or 'for a protagonist to be of interest I must be able to identify with them'. Some participants emphatically listed criteria, for example 'a protagonist must/ should/ needs to have/be…' and 'I expect…', whereas others were less emphatic and listed their expectations more as preferences as opposed to set criteria 'I like/ think/ want' or 'it helps if…'. Therefore, due to this variety of emphasis, each feature is considered equal in value. To rank the participants' listed features in importance would be problematic, as my interpretation would be subjective, not to mention the fact that the illocutionary force may simply be the result of how the individual generally speaks. Instead I recorded only the number of hits each category received to ascertain the popularity of the features, not the importance. My intention, then, is to collate the responses and examine the emergent features to see what they reveal about fictional characters in the eyes of the reader.

Lastly, 3 out of the 362 participants responded only in agreement with another's comment, for example: 'I couldn't have put it better myself'. On these occasions I duplicated the response of the participant that they were in agreement with to ensure that their response was included.

Advantages and disadvantages

There are drawbacks to using the MOOC forum however, I argue that these are outweighed by the benefits. Firstly, it could be argued that if participants have a literary-based academic background, it may affect the way they approach literary characters. However, the questions were worded to encourage the participants to reflect on their opinions in the context of reading for pleasure. Irrespective of their academic background, they are all still 'real' readers; being a 'professional reader' does not make them more or less so.

Secondly, an unavoidable drawback of using a discussion thread is that participants' comments may prime other's responses. Participants may exclude information if it has

recently been mentioned to avoid repetition, and contribute something new. Therefore, their answers may not necessarily fully represent their opinion. This is one of the key reasons why I chose to include the 'What do you think about fictional characters?' questionnaire as it did not allow for such an exchange.

The MOOC data has a number of strengths in terms of providing an environment where participants are comfortable to express their opinions openly. While interviews and reading groups are a good source for collecting reader response data regarding specific texts, for the purpose of my research, the MOOC discussion thread was the best choice as it encourages a large amount of people to honestly voice *their own* opinions. First of all, there is a degree of anonymity, as personal information on FutureLearn profiles is limited and entirely controlled by participants. Participants can only interact within the public discussion threads (which are optional) as there is no facility for personal messages. Anonymity is empowering and gives participants confidence to submit their own opinion, whereas in an interview or a reading group session they may withhold their 'honest' opinions and instead offer answers that they feel are more acceptable or expected.

Finally, clause 8.3 under 'Use of your data and content for research' in the FutureLearn 'Terms', states:

> You consent that we and our Partners Institutions may conduct research studies that include anonymised data of your interactions with the Website, including Learner Content.
>
> (FutureLearn 2016b)

Since the participants' consent to the use of their interactions when they sign-up to FutureLearn, I was not required to notify them that their responses were to be used for research purposes. This works to my advantage because if the participants knew the specific purpose behind the questions, they may have been inclined to refine their answers, as opposed to more casual and honest responses.

3.2.2 Results

Table 3.1 lists the top 50 keywords from the MOOC comments generated using AntConc. In total there were 384 keywords as per the log-likelihood statistic *p*-value of 0.0001. I do not include the first 13 words as 'true' keywords as they all (or synonyms of them:

'character(s)' often replaced 'protagonist(s)') featured in the three MOOC questions. The participants often reiterated the questions in their responses, thus to include these 13 keywords could misrepresent the results. I chose 50 as the cut-off point as the purpose of the keyword list was to provide entry points to popular themes of discussion and give me access to commonly used phrasing that led the way to participants' expectations and preferences, as I demonstrate shortly. In other words, the keyword list acts as a preliminary method for preparing the data for analysis.

Table 3.1 MOOC keywords (top 50)

Rank	*Freq*	*Keyness (LL)*	*Keyword*
1	553	8055.198	protagonist
2	208	2916.241	believable
3	376	2853.740	character
4	1214	1925.384	i
5	138	997.886	characters
6	148	817.407	expect
7	153	766.520	story
8	104	676.320	reader
9	59	652.741	protagonists
10	138	607.878	read
11	278	586.875	me
12	76	455.771	criteria
13	175	390.914	think
14	568	361.893	be
15	158	329.226	must
16	77	315.871	reading
17	84	296.593	makes
18	115	258.816	want
19	90	256.748	person
20	44	253.177	relate
21	207	252.198	them
22	60	237.956	interesting
23	85	236.958	book
24	337	231.859	or
25	1392	225.563	to
26	25	224.462	flaws
27	48	223.722	identify
28	46	218.480	author
29	23	205.386	empathy
30	42	195.483	thoughts
31	43	192.898	actions
32	166	185.753	like
33	69	173.208	real

34	36	161.839	novel
35	11	159.234	believability
36	57	153.197	someone
37	297	151.483	they
38	64	146.822	feel
39	319	146.708	have
40	27	146.294	emotions
41	20	145.117	traits
42	29	137.722	personality
43	88	135.513	need
44	1094	133.089	a
45	99	130.973	don
46	186	129.526	what
47	43	129.143	x
48	25	127.316	plot
49	11	124.901	empathise
50	144	122.884	my

Table 3.2 MOOC keywords (nouns/ adjectives)

Rank	*Freq*	*Keyness*	*Keyword*
1	553	8055.198	protagonist
2	208	2916.241	believable
3	376	2853.740	character
5	138	997.886	characters
7	153	766.520	story
8	104	676.320	reader
9	59	652.741	protagonists
12	76	455.771	criteria
19	90	256.748	person
22	60	237.956	interesting
23	85	236.958	book
26	25	224.462	flaws
28	46	218.480	author
29	23	205.386	empathy
30	42	195.483	thoughts
31	43	192.898	actions
33	69	173.208	real
34	36	161.839	novel
35	11	159.234	believability
40	27	146.294	emotions
41	20	145.117	traits
42	29	137.722	personality
48	25	127.316	plot

Interestingly, the adjectives and nouns from the list (Table 3.2) all concern very general, character traits (e.g. *interesting*, *real*, *flaws*) or 'components' (*thoughts*, *actions*, *emotions*, *personality*). These descriptions are particularly in keeping with the criteria concerning the 'essence' of character described in 1.3. Note also how there are only two adjectives (*real*, *interesting*) and no specific personality requirements (e.g. happy, grouchy, funny) indicating that there is not a particular person in mind, rather a structure or schema with certain componential slots to fill. The high ranking of the conjunction 'or' also supports this notion of non-specific requirements as it is often used to present an optional array of traits/components. This lack of keyword adjectives becomes clearer when you consider the variety of synonyms participants used to describe the traits (I discuss this below).

With regard to the verbs (Table 3.3), there are four instances where the content words reveal a preference/expectation for some form of bond or reaction (*relate*, *identify*, *feel*, *empathise*).

Table 3.3 MOOC keywords (verbs)

Rank	*Freq*	*Keyness*	*Keyword*
6	148	817.407	expect
10	138	607.878	read
13	175	390.914	think
14	568	361.893	be
15	158	329.226	must
16	77	315.871	reading
17	84	296.593	makes
18	115	258.816	want
20	44	253.177	relate
27	48	223.722	identify
38	64	146.822	feel
39	319	146.708	have
43	88	135.513	need
45	99	130.973	don
49	11	124.901	empathise

Secondly, the lemma *make** is used in two ways in relation to protagonists. First, when participants are reiterating the question to formulate their answer (e.g. 'what makes a protagonist believable…'). The second way is particularly interesting as it is often followed by the pronoun 'me' (39 hits) to describe the effect the reader wants the

character to have on them, such as relate to them, feel something about/towards them, believe in them, want to be interested in them, and so on (see *make** concordance lines below for some examples).

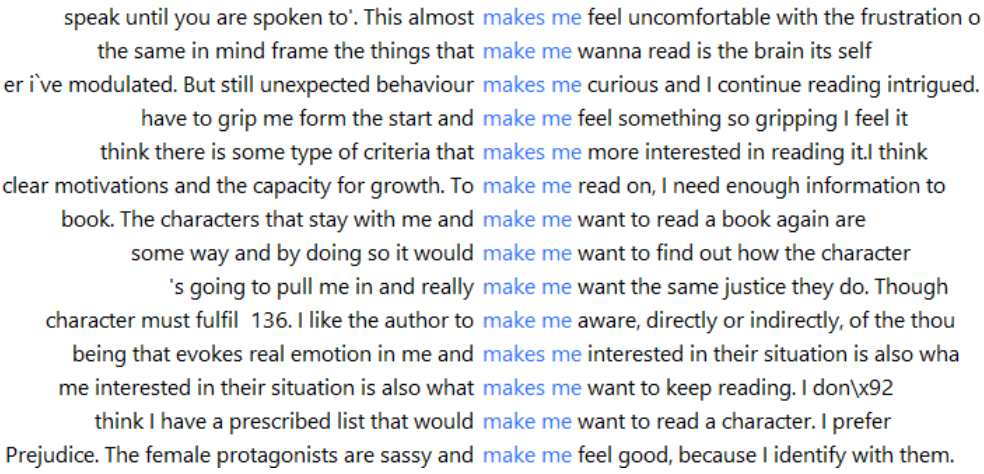


Figure 3.1 *make** *me* concordance lines sample

The verbs *must*, *want* and *need* all give way to specific information concerning characters that the participant feels is essential to character. Firstly, *must* seems to be more character-focused as it is preceded by the pronouns ‘it’, ‘they’, ‘s/he’. It tends to introduce a particular role, such as engaging the reader, or denotes a desired trait: being real, believable and/or possessing specific qualities (see *must* concordance lines below for some examples).

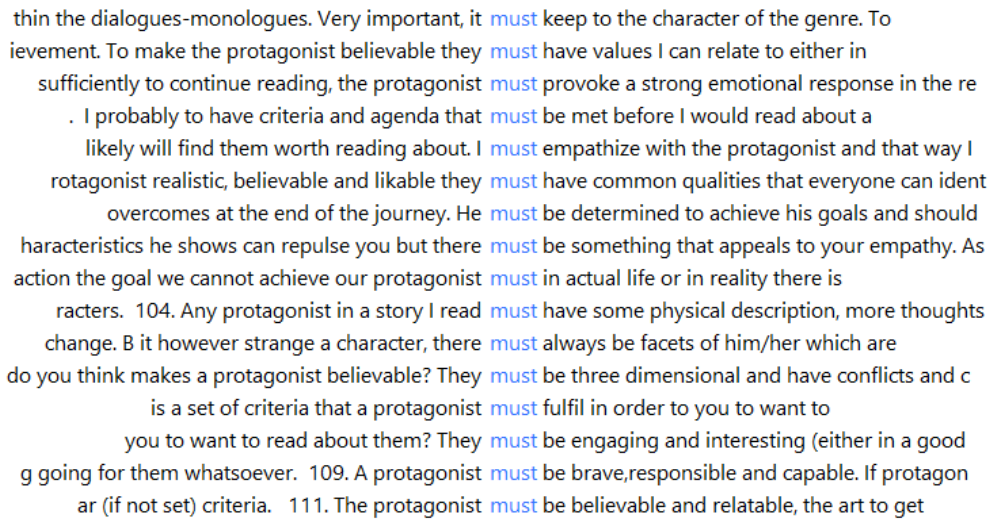


Figure 3.2 *must* concordance lines sample

Secondly, *need* is also used to list certain requisites, such as specific qualities, being interesting, believable, relatable and so on (see *need* concordances below for examples).

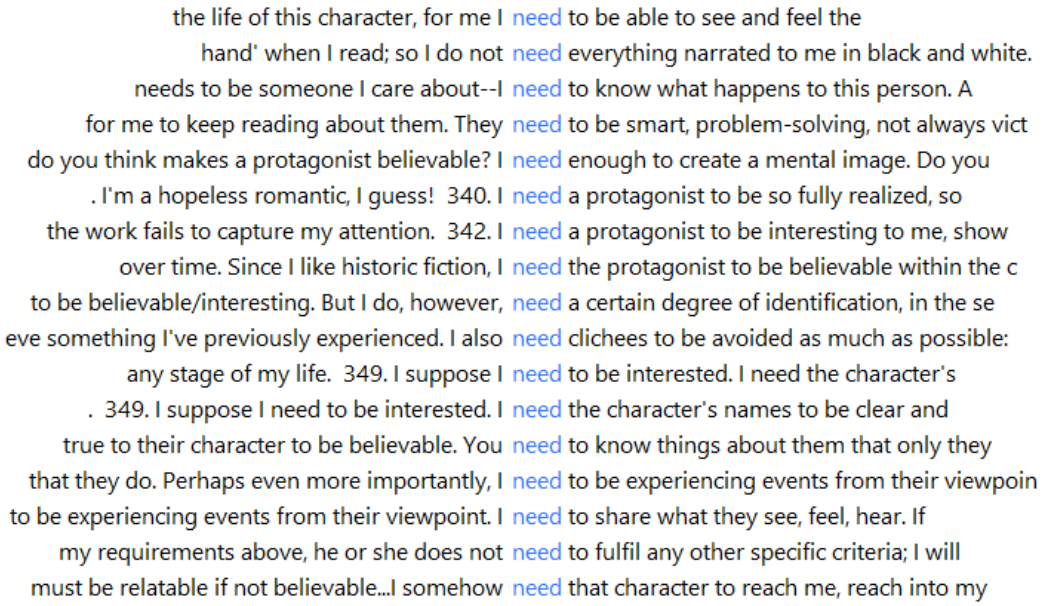


Figure 3.3 *need* concordance lines sample

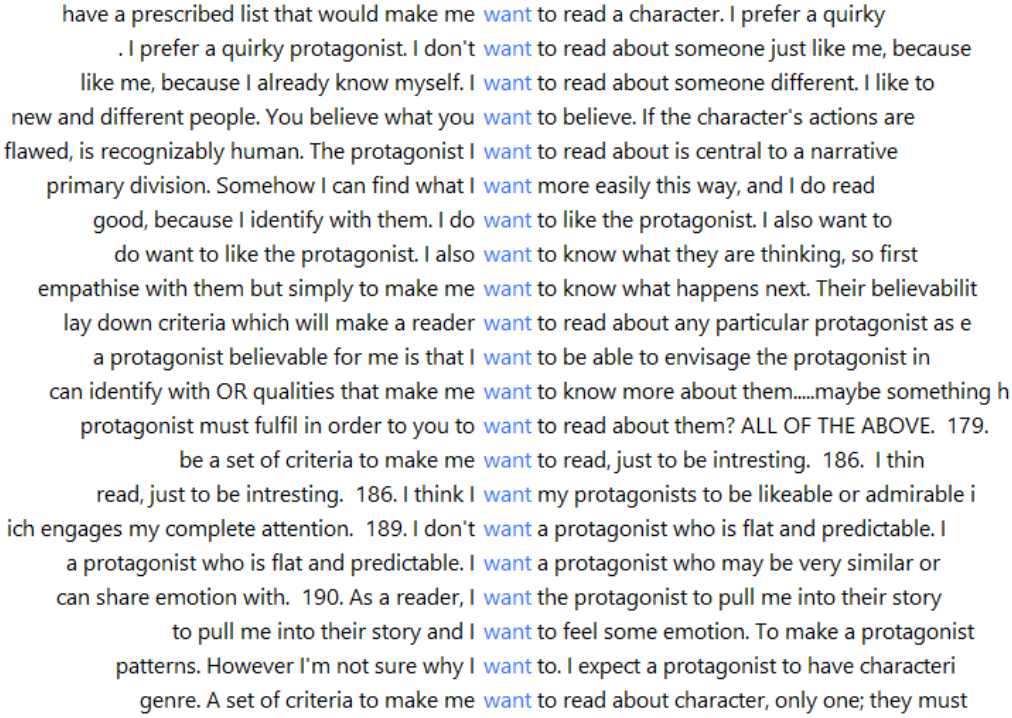


Figure 3.4 *want* concordance lines sample

Thirdly, *want* is used to express a certain desires on part of the reader, these desires tend to concern an engagement with the character on a more personal, relatable level (see *want* concordance lines below). Participants explained that they wanted to be in possession of certain information concerning the characters, such as knowing what they are thinking and knowing them well. The participants also expressed how they want characters to make them 'want to know more' or 'want to read about them', which implies that they want them to be engaging and hold their interest.

Overall, as exemplified by the above examples, the keyword list (as well as the word frequency lists) provides entry points to participants' expectations and preferences regarding protagonists. Further exploration of the collocations often leads to information revealing specific traits participants felt (un)important for protagonists to have. For example 'I think…', 'I expect…', 'they [protagonists] have…' and 'they [protagonists] are…' were often followed by the participants' expectations and preferences. This gave me access to the content of their answers enabling me to build up a preliminary list of character related categories. For example, it became clear that wanting to relate to characters and to be able to identify them was a popular response, likewise being realistic and/or having a degree of depth were also desirable traits, see examples of participant comments below:

(1) 'A protagonist must present as a real person, whether they are hero or villain, and whichever they are they must have flaws and good points.'

(2) 'The protagonist must have proper emotion and depth of thinking to be believable.'

(3) 'I expect that a protagonist will be believable - physical description, speech and interactions with other characters must always be consistent and plausible in every context.'

(4) 'I expect the protagonist to engage my curiosity - not necessarily to like or empathise with them but simply to make me want to know what happens next.'

When I manually processed the comments, I was then able to record each time a comment qualified for a category, as well as add to the list of categories when new categories emerged that were not apparent in the preliminary keyword/ word frequency list analysis.

The categories

The purpose of the categories is to provide access to the core components of how readers regard characters. A total of 53 explicitly stated features (listed below in Table 3.4 as sub-categories) were listed by participants. Many of these are synonymous and/or similar in meaning, allowing me to condense the list into 16 general categories. See Table 3.4 for all 16 categories (emboldened) along with the 53 subcategories distributed accordingly, all of which are accompanied by the number of hits each (sub)category received across the entire corpus of comments.

Table 3.4 MOOC results' categories

Category/subcategory	*%*	*Category/subcategory*	*%*
1) Realistic	**41%**	**9) Round**	**14%**
Person(ness)	13%	Complex/ complexity	3%
Flaw	10%	Deep/ depth	3%
Human	9%	Layers	1%
Real/ realistic	9%	Multifaceted	2%
		Round	5%
2) Actions and behaviour	**29%**		
Actions	10%	**10) Reader/character experience**	**14%**
Behaviour/behave	7%	Change	5%
Other characters (interact with)	5%	Share	2%
		Journey	2%
Speech/dialogue/speak	7%	Have a journey	4%
3) Cognition & affect	**25%**	**11) No expectations/criteria**	**13%**
Emotions	8%	No expectations	2%
Feelings	5%	No 'set' criteria	8%
Thoughts	12%	Genre/text dependent	2%
4) Individuality	**20%**	**12) Objectives**	**12%**
Personality	6%	Goals	5%
Interesting	9%	Intentions	2%
Unique/different	1%	Motivations	4%
History / past / background	4%	Desires	1%
5) Relatable	**20%**	**13) Beliefs & values**	**9%**
To know (the character)	4%	Belief	5%
Identify with	7%	Value	4%
Relate to	9%		
		14) Challenge	**5%**
6) Engaging	**17%**	(Faces a) challenge	2%
Intrigue	3%	Struggle	2%
Curious/curiosity	2%	Conflict	4%
Engaging	4%		

Interesting	8%	**15) (Un)likable**	**9%**
		Do want to like	4%
7) Empathy	**17%**	Don't have to like	5%
Care about/for	4%		
Empathy	7%	**16) Physical description**	**4%**
Evoke emotion	5%	Not important	2%
		Important	2%
8) Convincing	**16%**		
Consistent/consistency	7%		
Believable (as a criteria)	5%		
Credible/plausible/convincing	4%		

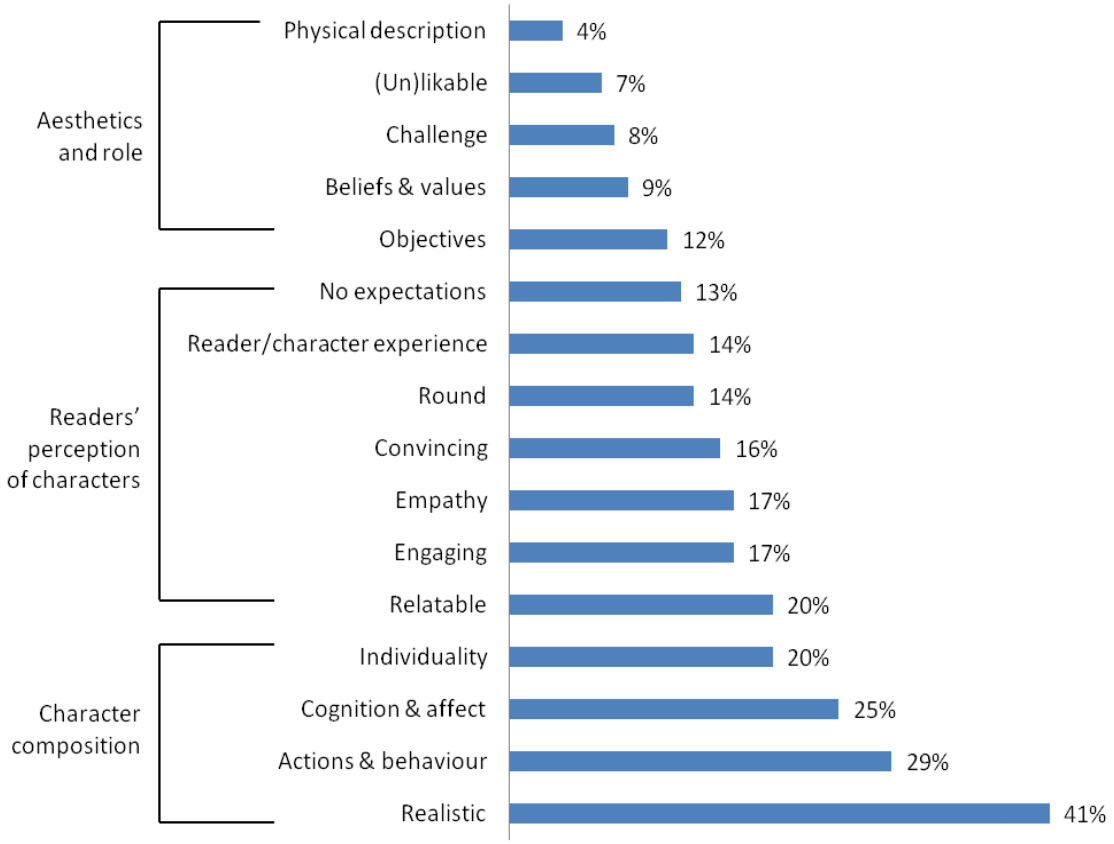


Figure 3.5 MOOC data: all 16 categories

Figure 3.5 illustrates the number of hits in each of the above 16 categories. It appears that the categories at the top of Figure 3.5 (from *objectives* to *physical description*) are the more plot-related and aesthetic aspects, the middle is more concerned with perception of character (from *relatable* to *no expectations*), and the bottom (the most frequently

occurring features) have a heavy emphasis on the compositional character qualities (from *realistic* to *individuality*). I categorise these three general areas as follows:

1. Aesthetics and role
2. Readers' perception of characters
3. Character composition

This is by no means suggesting that it is a definitive list of protagonist qualities nor is it implying that one is more important than another. However, it immediately gives a sense of the general areas of the participants' expectations/ preferences. For a comment to qualify in each category it must include all or some of the following information (all 16 main categories are emboldened, followed by the 53 subcategories in brackets):

Realistic (*person(ness)*, *flaws*, *human*, *real/ realistic*).
Participants stated that they liked protagonists to be real/ realistic (in the storyworld), to be human, to have flaws (to be more human), or be like a person and/or have 'personness'. With 41%, *realistic* is the most common category mentioned by participants. Interestingly, when participants discussed the features within this category, they were more emphatic in that they implied that *realistic* was essential, rather than a preference. In addition, while a large number of participants explicitly stated that they wanted protagonists to be human and/or person-like, the majority of the remaining categories *imply* human traits or *assume* personhood. For example *objectives*, *beliefs and values*, *challenges*, *physical description* as well as *reader/character experience* and *(un)likable* which also require a degree of humanness to enable the reader to share experiences with and/or (dis)like them, respectively. This assumed sense of personhood is interesting in terms of character composition from the readers' perspective, in that it implies an underlying assumption that characters have personhood, rather than it being something that they require or acquire. This supports the research on personhood discussed in 1.3.1.

Actions and behaviour (*actions*, *behaviour/behave*, *other characters (interact with)*, *speech/dialogue/speak*).
Protagonists were referred to in terms of their actions, behaviour and/or their interactions with other characters. This category implicitly depicts protagonists as independent, active and functioning beings. Moreover, the fact that this was the second most common category implies that it is a particularly pervasive feature associated with protagonists.

Cognition and affect (*emotions*, *feelings*, *thoughts*).
Comments that expressed that a protagonist possesses emotions, thoughts and/or feelings. This is the third most common category (25%), although is important to note that the subcategory *thoughts* (12%) heavily contributed to this category's ranking, while the other two subcategories, *emotions* and *feelings* scored 8% and 5%, respectively.

Individuality (*personality*, *interesting*, *unique/different*, *history/ past/ background*).
Comments that expressed that protagonists should be interesting, unique, different, to have a personality and/or a past, history, or background.

Relatable (*to know (the character)*, *identify with*, *relate to*).
Participants stated that they want to be able to identify with, relate to and/or get to know a protagonist. The main categories: *relatable* (20%), *engaging* (17%) and *empathy* (17%) all have very similar scores which reinforces the shared quality of character-reader connectedness. For example participants want to feel engaged with the character and to be able to relate to them on some level be it emotionally, personally and/or experientially.

Engaging (*intrigue*, *curious/curiosity*, *engaging*, *interest*).
Participants want the protagonist to be engaging, intriguing, evoke their curiosity and/or hold their interest.

Empathy (*care about/for*, *empathy*, *evoke emotion*).
Participants want a protagonist that they care about, empathise with and/or emotionally connect with on some level.

Convincing (*consistent/consistency*, *believable (as a criteria)*, *credible/ plausible/ convincing*).
Comments that listed believable, consistent, plausible, convincing and/or credible as features they look for in a protagonist. *Convincing* (16%) is the eighth most frequently occurring category which is considerably lower than *realistic*. However, in terms of its subcategories it is similar to *realistic* as it refers to the participants' preferences for protagonists to qualify as being realistic by meeting certain criteria. That said, *convincing* differs from *realistic* in that it refers to the salience of character qualities. However, it must also be noted that the statistics for this category may be a misrepresentation given the fact that the participants were answering a question that asked 'What do you think

makes a protagonist believable?', thus due to the presence of the word 'believable' (which is a subcategory for the *convincing* category), they may not have felt that they needed to list *believability* as a desired feature, whereas without this question, the *convincing* category may have received more hits as more people may have offered the subcategory *believability* as a desirable feature. I explore the notion of believability further in the questionnaire data.

Round (*complex/ complexity*, *deep/ depth*, *layers*, *multifaceted, round*).
These comments expressed that a protagonist should be deep, round, complex and/or have layers. This category also relates to the *empathy* category as participants often explained that they liked protagonists to have a certain amount of depth. Naturally, characters with more depth have more levels to which the reader can relate to, thus round characters stand a higher chance or engaging the reader.

Reader/character experience (*change*, *share*, *journey*, *have a journey*).
Participants stated that they want to follow the protagonist on their journey and/or go on a journey while reading. This category also includes comments that stated that a protagonist undergoes a change at some point during a story and/or shares a protagonist's experience.

No expectations/criteria (*no expectations*, *no set criteria*, *genre/ text dependent*).
Participants stated that they have no expectations or set criteria for protagonists and/or their expectations and criteria are subject to the genre and/or the text. The general reasoning behind the participants' responses is as follows:

- Participants thought a set criteria or specific expectations was unnecessary, as long as protagonists met the following conditions:
    - They must be believable;
    - Their actions and behaviour have purpose and are in keeping with their character;
    - They are interesting;
    - They evoke empathy and hold the readers' interest in terms of what becomes of them;
    - They are well-developed.

- Participants stated that a set criteria is not necessary for readers to want to read about or engage with a protagonist.
- Participants stated that they could not provide a list of expectations and criteria as it depends on the literary text in question, the characters, and/or readers' preferences.
- Participants stated that they were open-minded and had no preconceived expectations.

Interestingly, the participants' justification and reasons for *not* having expectations are expectations in themselves as the participants tended to highlight the 'bare essentials' of protagonists. For example the protagonist should be consistent, interesting, engaging, believable, realistic and/or have an impact on readers; they must also be able to form relationships with protagonists, empathise and identify with them on some level and/or enjoy the text itself.

Objectives (*goals*, *intentions*, *motivations*, *desires*).
Comments that discussed protagonists as having goals, motivations, intentions and/or desires.

Beliefs and values (*belief*, *value*).
Comments that expressed that a protagonist possesses beliefs and/or values.

Challenge (*(faces a) challenge*, *struggle*, *conflict*).
Comments that discussed protagonists in terms of experiencing a form of conflict (either emotionally or plot-related), a struggle and challenges at some point in the story.

(Un)likable (*do want to like*, *don't have to like*).
Participants either stated that they want to like the protagonist, or that they did not necessarily have to like them. The participants who stated that they did not need to like a character in order to want to keep reading offered an alternative, yet necessary criterion (see emboldened text):

> 'I do not have to like or agree with the persona but **must be able to imagine them as real in a real (if fanciful) world.**'

> ‘I expect the protagonist to engage my curiosity - not necessarily to like or empathise with them but simply **to make me want to know what happens next.**’
>
> ‘Sometimes they can be not-very-nice characters, but **there must be something about them with which I can identify.**’

This shows that the portrayal of the character and the narrative itself play an important role in the readers’ enjoyment and engagement with a text.

Physical description (*not important, important*).
Comments that stated that a certain amount of physical description helps construct a mental representation of the protagonist, whereas other comments stated that physical description was unimportant.

An interesting observation can be made regarding physical appearance and speech. The subcategories *thoughts*, *actions* and *behaviour* occur frequently within the participants’ comments, which is unsurprising since they are some of the key characterising traits that drive plot and attribute personhood. However, the two characterising elements that were sparingly mentioned were *speech* (7%) and *physical description* (4%). Participants either stated that they appreciated enough physical description to help them conjure an image of the protagonist, whereas others preferred minimal description, if any, as they can then imagine the character themselves. Others stated that their preference for physical description was subject to the text and narration style. Further to this, when participants commented on protagonists’ *dialogue* (subcategory for *actions & behaviour*), it was always referred to either within a list of traits, or in relation to the protagonist’s interactions with other characters. For example, alongside *speech* participants listed ‘interactions with other characters’; ‘personality traits, modes of speech’; ‘speech/behaviour/experiences’; ‘actions, thoughts, reasons, reflections, and/or speech’; ‘mannerisms, speech, preferences, goals’; and so on.

Physical description and speech were some of the least common features in the comments. However, what these two traits have in common is that they are both aspects that, in real life, are aurally and visually perceivable. Not to mention that *physical description* and *speech* are present in fiction—in varying degrees of frequency—and are naturally assumed character abilities (unless informed otherwise). However, in the

participants' comments there is a heavier emphasis on *cognition and affect* which, in real-life, the reader would have no access (unlike physical appearance and speech). In terms of character composition, this implies a preference for literature-specific features which would not necessarily be the same for 'real people'. This is interesting because in Semino and Short's (2004: 59) findings of the distribution of speech and thought presentation between the corpora (fiction, press, (auto)biography), they found that speech (2,846 instances) occurs over twice as much in fiction than thought (1,387 instances). However, as the MOOC results have clearly shown, character thought is a far more prominent feature *for readers* than character speech when they reflect on protagonists in general.

Lastly, 6% of participants listed specific personality traits and qualities that they preferred. There are several definite trends amongst the traits listed: all have positive connotations ('honourable', 'humane', 'humble', 'loyal', 'morally good', 'sincere'), including some that are particularly amplifying ('honourable', 'inspirational', 'remarkable', 'extraordinary', 'outstanding', 'breathtaking') as well as traits that would make them engaging ('charismatic', 'unpredictable', 'fascinating personality', 'fiery-tempered', 'daring', 'determined', 'dramatic', 'extraordinary'). Another popular quality is intelligence ('clever', 'smart', 'Problem-solving', 'intelligent'). I cannot make any claims about reader preferences in general as these are personal to the readers and were given by only a handful of the participants. Nonetheless, what can be taken from this is that firstly it demonstrates that these people *expect* protagonists to have personalities and personas, and secondly, it implies that readers want to be entertained.

3.2.3 MOOC results: an overview

The results have demonstrated a definite set of general features that readers home in on when they consider their preferences for and expectations of protagonists. The participants expect to relate to and engage with protagonists on the same levels as we do in real-life. Moreover, while participants frequently reflected on protagonists as if they were real people, they also reflected on protagonists in terms of their literary origins. For example, the categories *challenge* and *objectives* were discussed in terms of the protagonist's narrative role of helping to drive the plot. This indicates that when reflected on, character composition integrates, to some extent, the synthetic quality of literature. Protagonists serve a purpose in the bigger picture: the narrative. I explore this in greater detail in the next part of the chapter.

In addition, aside from gaining insight into readers' preferences and expectations, how can the 16 identified categories be used to explore further characterisation? Firstly, as discussed at the beginning of this analysis, the categories can be grouped into three general categories:

1. Character composition;
2. Readers' perception of characters;
3. Aesthetics and role.

'Readers' perception of characters' cannot be monitored on a large scale, let alone in real-time as this is something that occurs between the reader and the text during reading. However, 'character composition' and 'aesthetics and role' *can* be accounted for through textual analysis, and then used as evidence towards 'Readers' perception of characters' as it holds the information that readers use to perceive characters.

Moreover, 'character composition' and 'aesthetics and role' are given meaning through the protagonists' presentation in the storyworld. The storyworld provides the context that situates protagonists' actions, behaviour, thoughts and speech. Combined, these features work towards creating an individual, believable 'person' that readers can relate to and empathise with. The storyworld provides a relatable point of reference for readers to make sense of events. Therefore, a textual analysis must examine protagonists in conjunction with the storyworld.

Overall, the MOOC data has broadly shown that the participants do expect protagonists to fulfil certain criteria. Namely that protagonists should, in some way, hold the readers' interest. Protagonists must be presented in a way that enables readers to relate to them on some level. Some participants preferred certain traits and levels of description, whereas others only required protagonists to be engaging enough for them to want to continue reading. The MOOC data has helped provide a foundation for me to explore the above points further in the form of the 'What do you think about fictional characters?' questionnaire. The questionnaire helps to home in on the 16 categories and look more closely at the different aspects of character, and how readers respond to them.

3.3 Data analysis 2: Questionnaire

Informed by the MOOC results, the questionnaire 'What do you think about literary characters?' was designed to explore the three areas further:

1. Character composition;
2. Readers' perception of characters;
3. Aesthetics and role.

For this, I explore the aspects of character and participants' expectations and preferences in a more measured way, to establish what must be accounted for in order to develop a suitable way of analysing characters to represent the identified aspects of character.

3.3.1 Design, methods and procedure

The questionnaire (see appendix) contained 9 questions with a variety of multiple choice and open-ended questions. Participants were asked about their general opinions and expectations regarding protagonists, as well as their opinions on the difference between protagonists and 'real' people to explore the implications this has on character composition. All the questions that asked participants to rate their preferences offered a selection of five choices: 'Very important', 'Important', 'Fairly important', 'Not at all important', and 'I don't know'. Additionally, where applicable, I included the options 'I don't know' and/or 'Other' to avoid restricting participants to binary 'Yes'/'No' answers. When participants selected 'Other' they were required to expand on their answer. With regard to the open-ended questions, I manually analysed the responses to identify emergent themes.

In the questionnaire, as in the MOOC questions, I purposefully specified 'protagonist' to ensure participants focused on main characters. Further to this, participants were asked to respond in light of their opinions of literature in general (unless a question specifically asked otherwise). The questionnaire included a consent form (see appendix) explaining this. Nonetheless, this cannot guarantee that participants did not base their responses on one particular protagonist. However, I interpreted the results under the assumption that they have considered protagonists in a more general light as instructed.

For the purpose of this thesis and due to space restrictions, I mainly focus on the general consensus of the results and I use the less popular responses to highlight the diversity between readers. By no means does this imply that the general consensus is the

'correct' way of regarding protagonists; likewise, the less popular results do not represent 'unideal' or 'deviant' readers; all the responses are considered equally valid.

Distribution

Throughout May 2015 the questionnaire was circulated in the University of Nottingham's School of English, across social media sites and discussion forums (Twitter, Facebook, Reddit) to capture a wide demographic. In total, 153 participants took part: 86 females and 67 males between the ages of 16 and 59 years, from different educational backgrounds (see Figure 3.6) with different reading habits (see Figure 3.7).

Figure 3.6 Participants' highest level of education

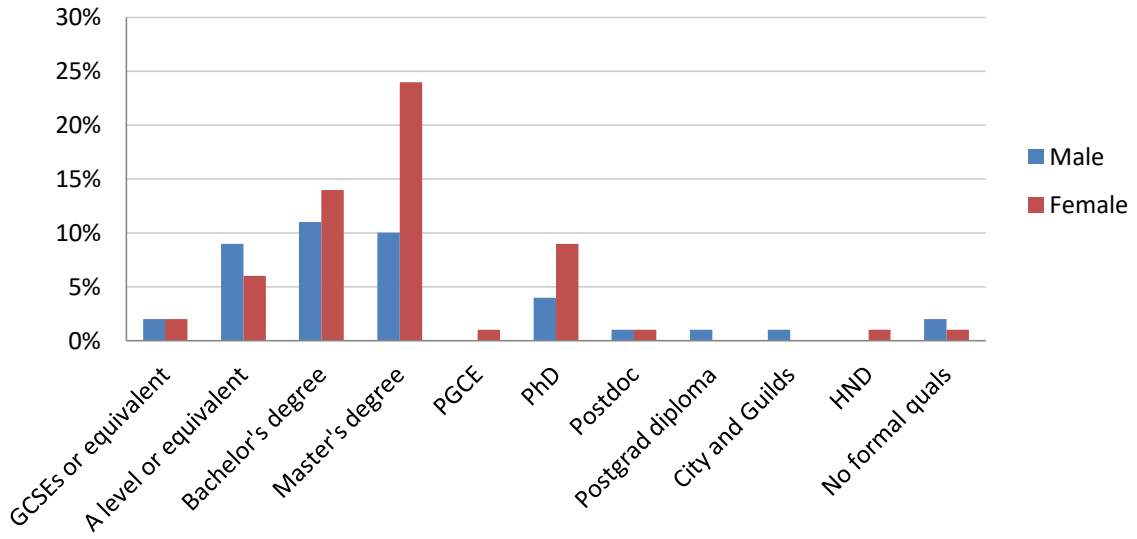
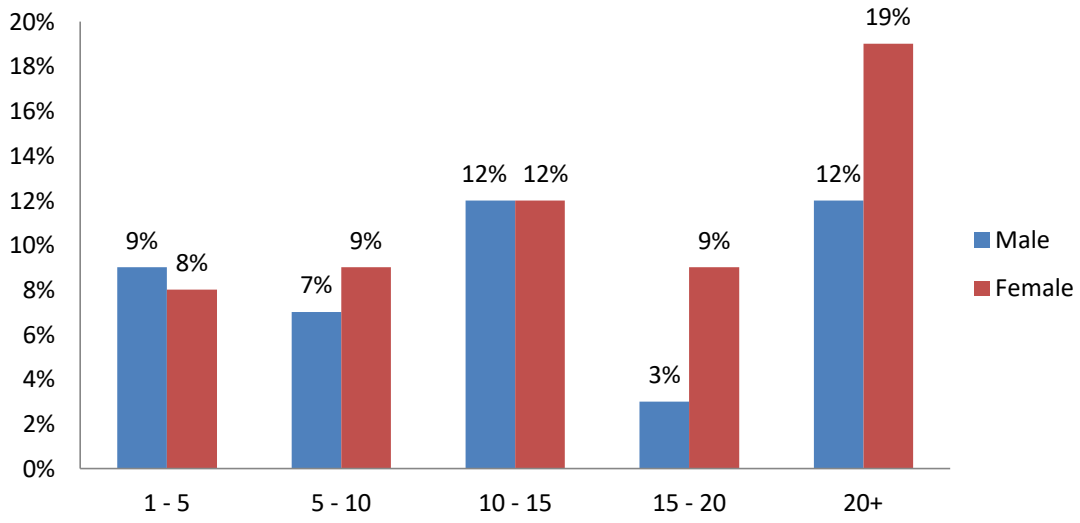
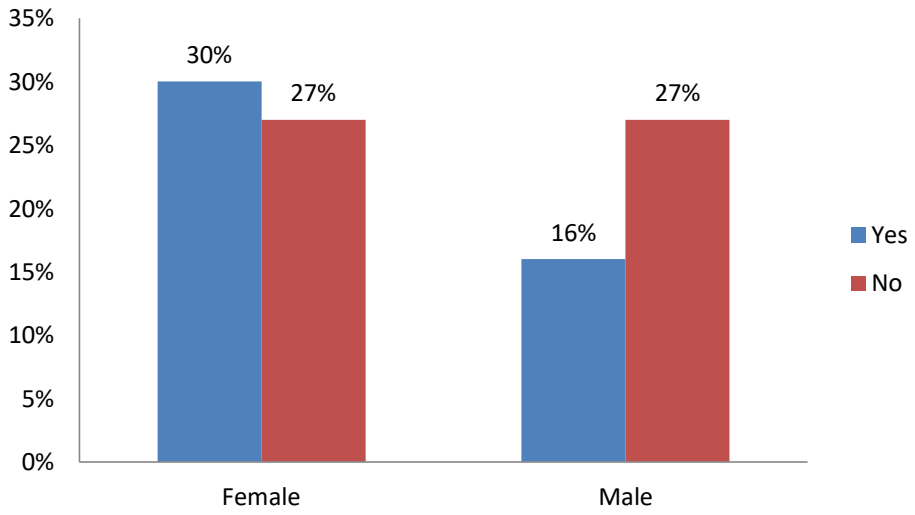


Figure 3.7 Number of fictional books read per year



A total of 57% of participants stated that they had not recently studied or are not currently studying any form of literary based studies, leaving 43% who answered 'Yes' (see Figure 3.8).

Figure 3.8 Recently studied or currently study English literature or some form of literary studies



Advantages and disadvantages

A mainly multiple-choice questionnaire could be considered restrictive as participants must conform to the structure of the questionnaire. Indeed this would be an issue if the questionnaire was the only source of data collection, yet open-ended questions and all the data provided by the MOOC help to overcome this. When possible, I included 'Other' as an option that allowed them to offer an alternative response and also, at the end of the questionnaire, there was the opportunity to add more information.

3.3.2 Results

The results address the following areas. Questions 1-5 take a broad approach as they look at how readers regard protagonists in a general light, and examine the level of impact fictional characters have on readers. Questions 6-9 focus on the compositional quality of fictional characters in comparison to real people.

Question 1

In general, how important are the following qualities and characterising features to you (see Table 3.5)?

Participants were asked to rate 24 different traits (Table 3.5) to investigate whether there is any indication that some traits are more or less important than others. The traits listed were chosen according to those that were repeatedly highlighted by participants from the MOOC data collection, as described in the first part of this chapter.

Table 3.5 Q1: All results

Traits	*Very important*	*Important*	*Fairly important*	*Not at all important*	*I don't know*
Described in an interesting way	29%	49%	16%	4%	2%
Heroic	2%	9%	21%	65%	3%
Mysterious	3%	9%	33%	50%	5%
Intelligent	10%	35%	25%	29%	1%
Emotions / feelings	19%	38%	32%	9%	2%
Thoughtful	11%	28%	38%	20%	3%
Caring	3%	15%	38%	40%	4%
Morals / values	8%	24%	35%	28%	5%
Personality	34%	46%	14%	5%	1%
Idiosyncrasies	12%	35%	36%	13%	4%
Mannerisms/ habits	6%	35%	33%	23%	3%
Overcome obstacles	10%	27%	38%	21%	4%
Physical appearance	2%	11%	22%	61%	4%
Believable	39%	34%	19%	8%	0%
Goals / motivations	20%	28%	30%	19%	3%
Consistent	39%	37%	16%	7%	1%
Realistic (with flaws/ imperfections)	29%	41%	20%	10%	0%
Interesting	48%	44%	5%	3%	0%
Depth	36%	42%	19%	2%	1%
Well-rounded	20%	31%	25%	21%	3%
Different to you	1%	5%	20%	69%	5%
A past/ background	10%	21%	39%	24%	6%
Strong-willed	5%	15%	30%	47%	3%
Perfect	1%	0%	6%	84%	9%

The traits that received the highest rankings in importance ('Very important' and 'Important') and some of the lowest scores for 'Not at all important' and 'I don't know', function on a general, compositional level: *realistic*, *believable*, *consistent*, *well-rounded*, *described in an interesting way*, *interesting*, *personality*, *depth*. Comparatively, the highest scoring ranking for the more specific personality qualities (including *perfect*,

different to you, *heroic*, *mysterious, physical appearance*) were for 'Fairly important' and 'Not at all important'. This indicates that the most important traits are the compositional ones, rather than the character-specific and aesthetic traits. This observation reflects the category distribution in the MOOC results where the compositional qualities were discussed far more than the aesthetic traits. To support this further, *perfect*, *different to you* and *heroic* scored highest for 'Not at all important'. These traits are particularly specific and arguably unrealistic qualities. *Heroic*, for example, presupposes a specific role for a character to fulfil, in that s/he is expected to commit a heroic act which generally tends to be for a good cause. This is effectively *pre*-characterising the protagonist which is restrictive in terms of character development. Notwithstanding that *heroic* and *perfect* would also make a protagonist less believable, this is arguably supported with the high scores *believability* and *realistic (with flaws/imperfections)* received for 'Important'. Likewise, *different to you* (second highest strongly ranked trait for 'Not at all important') is a rather specific trait, as although it can account for many types of people, it still sets a restrictive criterion that the protagonist must *not* be like the participant. If that was the case, there would be also fewer aspects for the reader to relate to (recall the high scores the *relatable* category received in the MOOC results). However, the MOOC participants stated that they are drawn to the idea that they want to experience another perspective that is different to their own; this could help explain why those who ranked *different to you* as 'Important' in the questionnaire. Lastly, *physical appearance*, the fourth highest ranking trait for 'Not at all important', is an aesthetic quality and not generally associated with character development (unless the narrative calls for it). Like with 'real' people, we are drawn to characters and develop an interest in them based on their personality, actions and behaviour rather than physical appearance. Therefore, the results could be seen to echo this through the high score of 61% for 'Not at all important', in contrast with the high ranking in importance for inner qualities such as *interesting, personality, depth, emotions/ feelings*.

In addition, there is further evidence that supports this emerging scale of the more popular compositional traits to the less popular, specific traits: the traits that scored highest for 'Fairly important' are: *a past/ background*, *overcome obstacles*, *thoughtful*, *idiosyncrasies*, *morals/ values* and *goals/ motivations*. These could be considered as a 'middle-ground' on this scale as they represent either the different facets that make up a personality (*idiosyncrasies*, *morals/ values*), add depth to the protagonist (*thoughtful*, *a*

past/ background), or they concern the protagonist's role in the narrative (*overcome obstacles*, *goals/ motivations*).

Nonetheless, while the results from 'Very important'/ 'Important' and 'Not at all important' shed light on the stronger preferences, the results for 'Fairly important' are equally telling. 'Fairly important' was also a popular choice and maintained an even distribution across all traits. This could reflect the idea that protagonists are written to be unique individuals, which may make participants reluctant to fully commit to an 'extreme' answer (e.g. 'Very important'/ 'Not at all important'), 'Fairly important', however, gives leeway for the diversity of character.

Furthermore, while the more general and character-compositional related traits proved to be the most popular, an interesting observation emerges when the focus is applied to the 'Not at all important' votes for these traits: *consistent*, *believable* and/or *realistic*, *personality*, *well-rounded*, *interesting*, *depth*, *described in an interesting way*. When the results for the above traits are filtered through the 'Not at all important' vote, the traits out of the whole list that then scored highest in importance (i.e. wherein the combined score for 'Very important' and 'Important' was 80% or higher) were as follows.

Figure 3.9 Q1 *believable* ('Not at all important' filter)

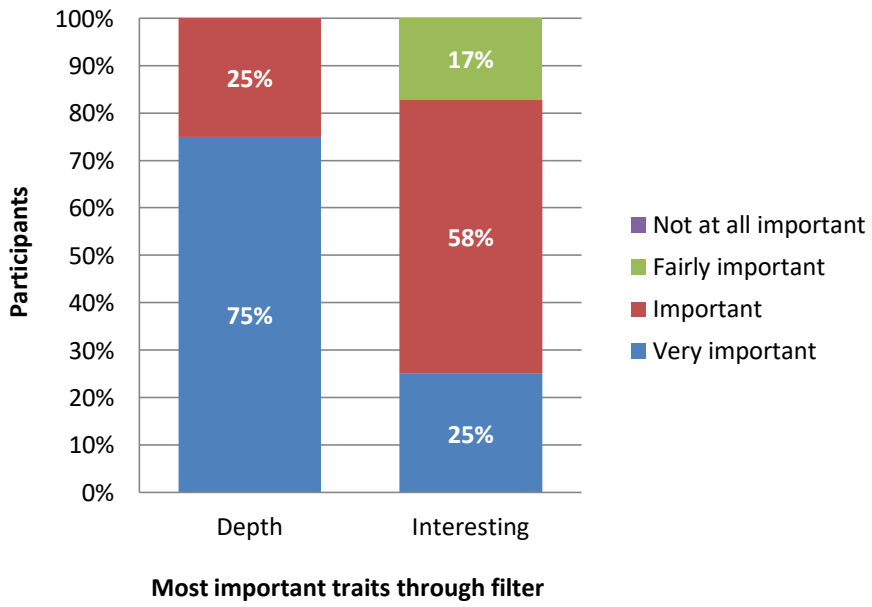


Figure 3.10 Q1 *realistic* ('Not at all important' filter)

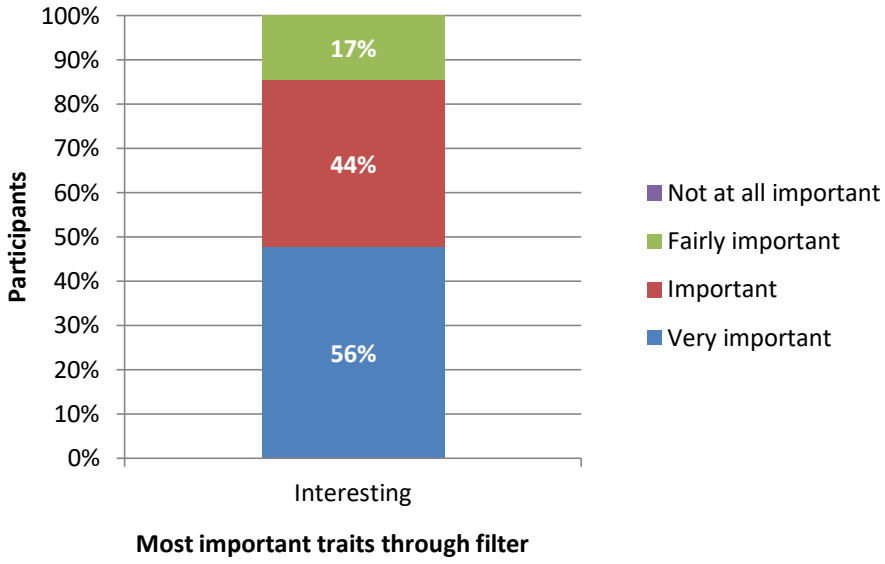
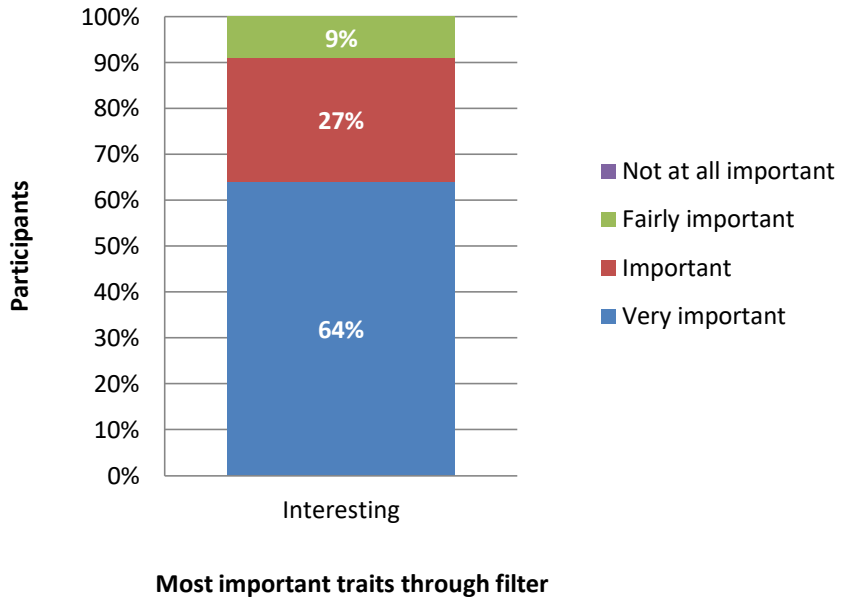


Figure 3.11 Q1 *consistent* ('Not at all important' filter)



These results show that for the participants who ranked *consistent*, *believable* and/or *realistic* as 'Not at all important', *interesting* was their strongest preference. Looking more closely at the implications, if something is interesting it tends to draw and maintain attention, thus the high preference for *interesting* implies an expectancy of protagonists to have qualities or do things that make them interesting.

With regard to the 'Not at all important' rankings for the popular character-compositional options (*personality*, *well-rounded*, *interesting*, *depth*, *described in an interesting way*), the following traits emerged as the most important:

Figure 3.12 Q1 *personality* ('Not at all important' filter)

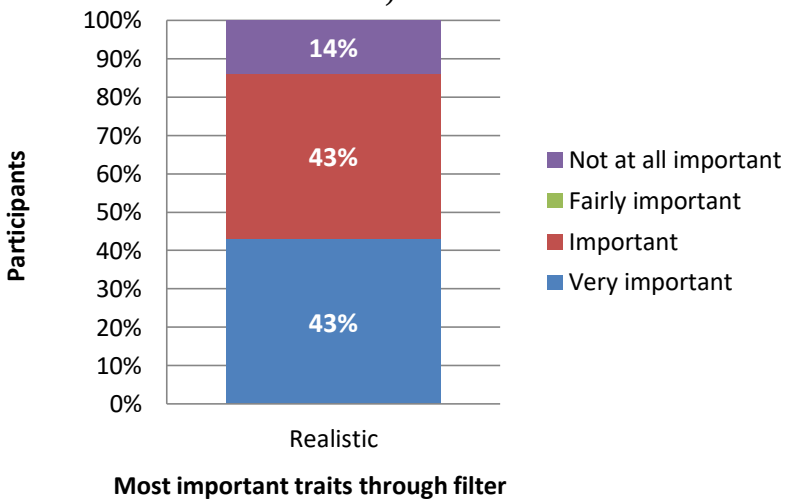


Figure 3.13 Q1 *well-rounded* ('Not at all important' filter)

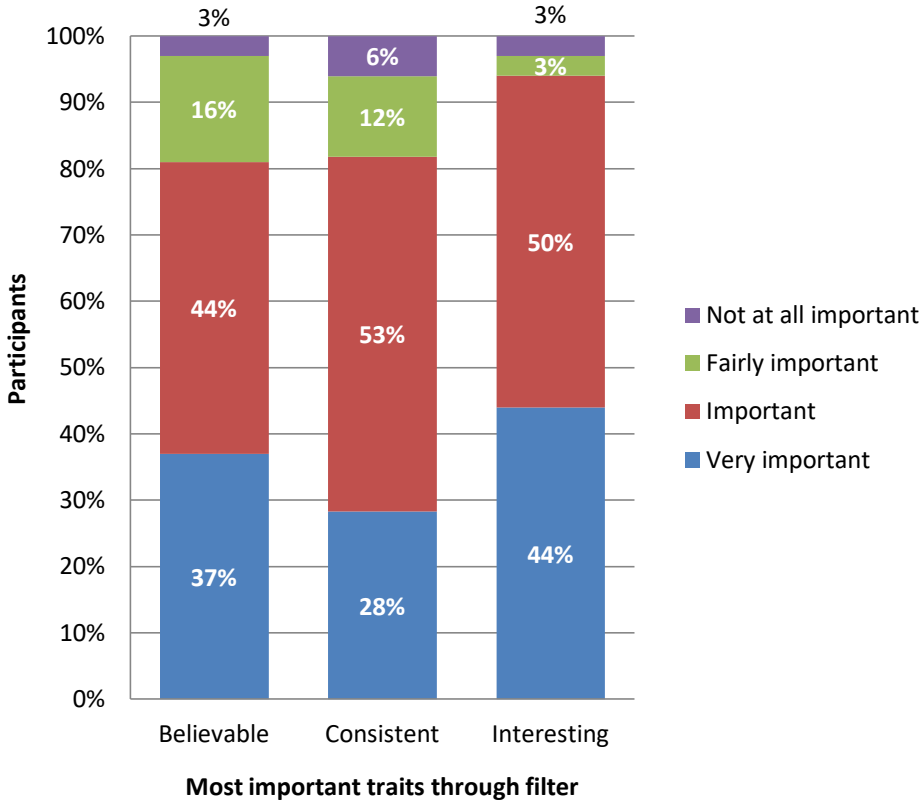


Figure 3.14 Q1 *interesting* ('Not at all important' filter)

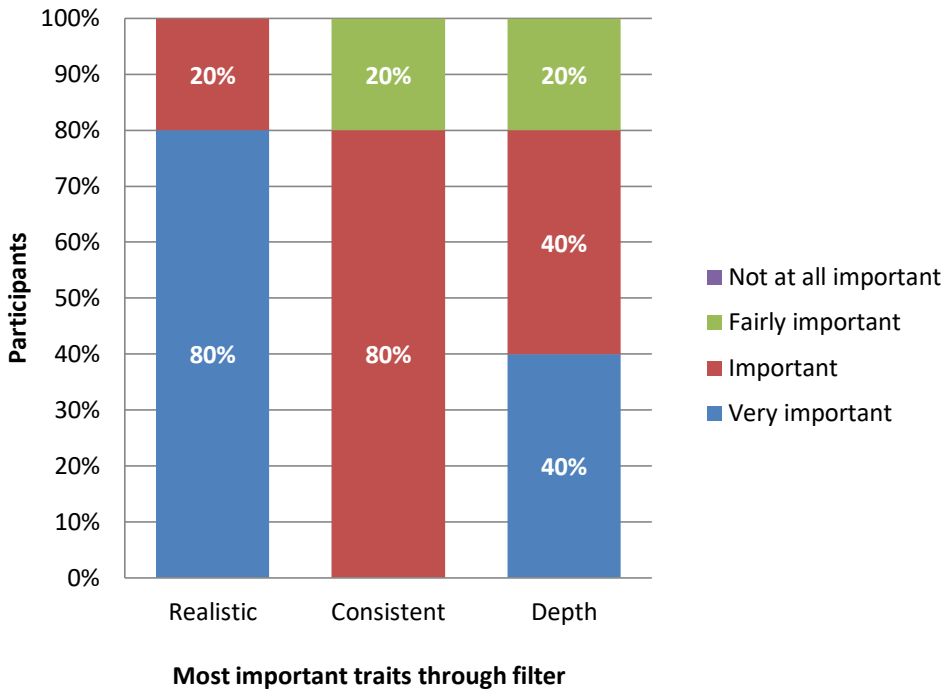


Figure 3.15 Q1 *depth* ('Not at all important' filter)

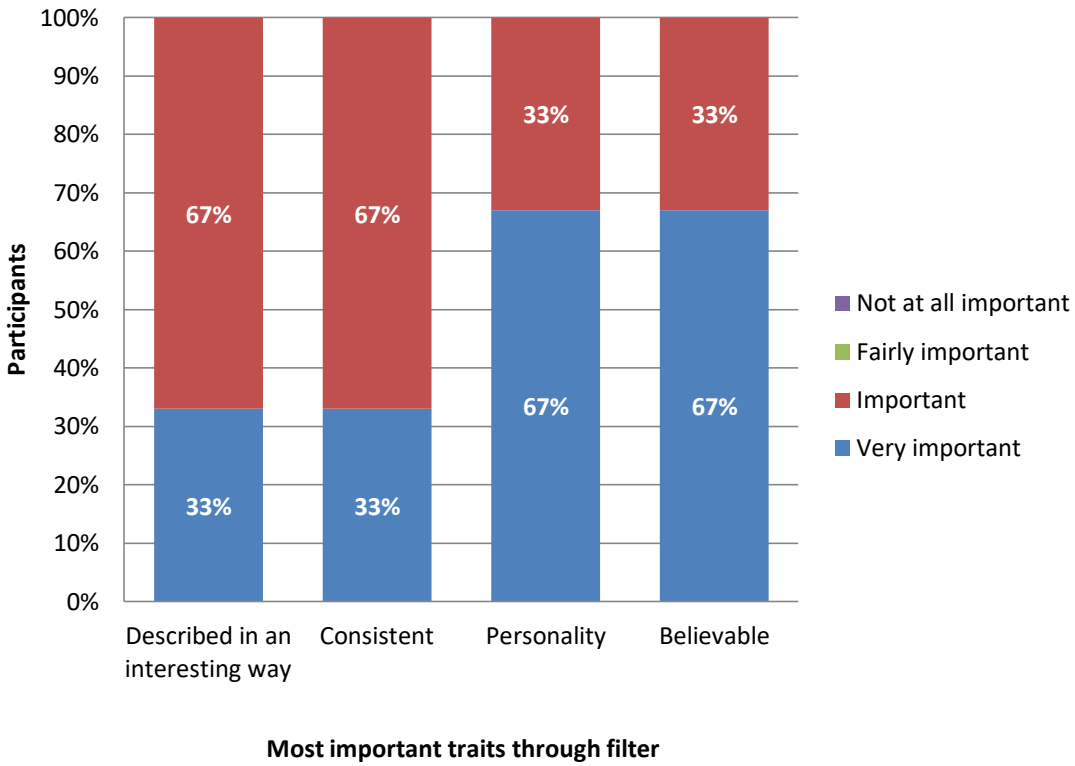
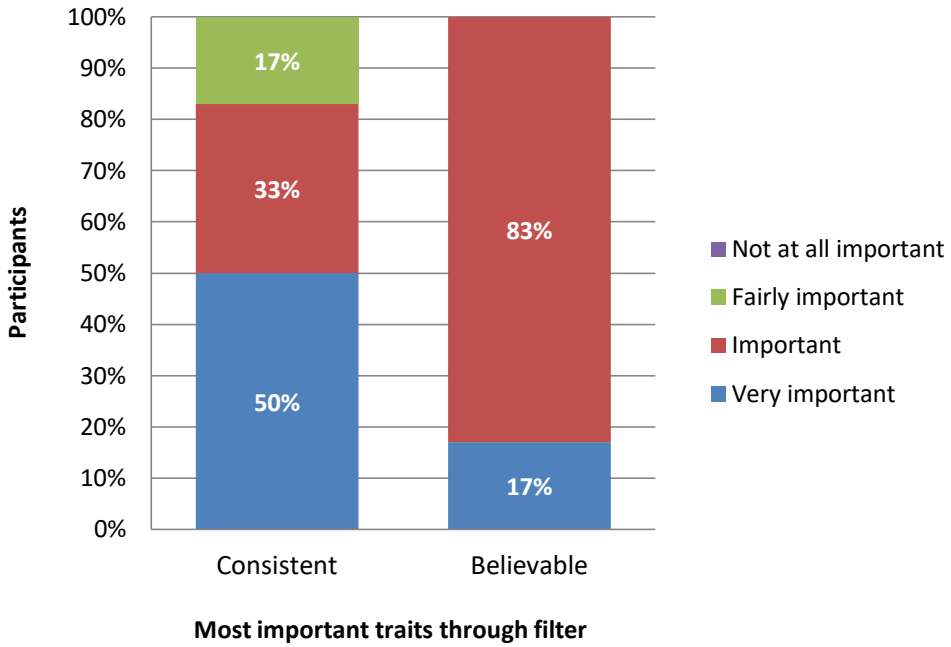


Figure 3.16 Q1 *described in an interesting way* ('Not at all important' filter)



These results illustrate that the 'Not at all important' ranked character-compositional traits were compensated for with ontological features as there was a heavy emphasis on *realistic*, *believable* and *consistent* and character embellishing traits (*personality*, *described in an interesting way*, *depth*) which puts more emphasis on the character as a feature of literature, rather than the smaller details that make up the character.

In addition, participants were given the opportunity to offer additional information after question 1. A total of 20 participants took this opportunity. Some participants reiterated or expanded on the points listed in the original question. For example, one participant simply wrote 'falliable[*sic*]' which is similar in meaning to the *realistic* (*with flaws/ imperfections*) trait. Another participant stated that protagonists 'Need to have believable dialogue' which echoes the *believable* trait in that believability is something that they think should be fulfilled on some level. On a more nuanced level, it also reflects the *consistent* trait (for which that participant rated as 'Important') as for a dialogue to be 'believable', it must be synchronous with the character's persona and/or environment. Several participants made a point of stating that they are open to characters with all sorts of qualities, positive or negative, and that a lot of their perception of character depends on the narrative. Overall, the general consensus here is that characters are flexible in that

they can embody varying degrees of these qualities (good or bad) and still be an interesting, successful and engaging character.

Furthermore, 9 participants added traits to those listed in question 1: 'they gotta do shit. No point having a rich inner life and complex personality if they just sit around', 'dynamic and proactive', 'surprising/ unexpected', 'fears', 'to be able to relate to the character', 'humerous[*sic*], inventive', 'believable dialogue', 'characters that typically represent (near) extremes of the different traits', and lastly, 'relationships (friends, family etc)'. What is interesting here is that these traits reinforce several key points that emerged from the MOOC data analysis: characters need to be relatable, presented realistically (believable speech), realistic personality (a mixture of traits), exhibit certain emotions, have relationships and have an active role in the narrative. Further to this, both the MOOC and questionnaire participants also made a point of stating that their preferences were not restricted to those stated and, they were open to variations of qualities.

Overall, the results have revealed a scale consisting of more popular general and compositional features at one end, moving through narrative roles and the general facets of personality, towards the other less popular end of the scale with the more specific aesthetic and personality traits.

Question 2

Do you see a protagonist as having a life outside of what is explicitly mentioned by the author?

The results (Table 3.6) show that the majority of participants do consider protagonists to have a life outside of the texts.

Table 3.6 Q2: all results

Yes	*No*	*Other*
67%	23%	10%

Answering 'Yes' implies an extended mental representation of the protagonist, that stretches beyond the explicit situational context of the storyworld, towards a broader and inferred conceptualisation which is particularly humanising. This is not to say that the reader always imagines what a character's life is like, yet, it does suggest that the participants regard characters as having a degree of depth. I can only speculate as to what

aspects of 'life' the participants attribute to characters, yet by assuming that a character, for example, has a family, a childhood, likes and dislikes, the participants are making the same types of inferences that we would naturally make about real people. With regard to those that answered 'No', this may be because they are satisfied enough with the information given by the author and/or they may not see it necessary to imagine this extended life beyond the text if it is not relevant to the text or to their preferences. Alternatively, these participants' notion of 'fictionality' may be more prominent, thus they may consider protagonists in a more synthetic, rather than mimetic light. Lastly, 10% opted 'Other' all of whom explained that it depends on the book, the protagonist and/or how the author depicts them. Again, this illustrates participants' awareness of the synthetic and diverse origins of literary characters.

Question 3

Do you ever find yourself thinking about a protagonist when you are not reading?

Similar to question 2, question 3 asked participants whether they have thought about a protagonist when they are not reading. The vast majority of the participants (87%) confirmed this, whereas only 12% participants stated that they have not and 1% (2 participants) opted for 'Other', offering the following reasons: 'when talking about a relatable particular experience' and 'Sometimes'. This demonstrates that, for the majority, characters are entities that can be recalled and reflected on when readers are not immersed in a text. With regard to the 12% of participants who stated that they do not think about protagonists when they are not reading, this could imply that they regard protagonists as storyworld-bound and thus do not extract them from their original context. Again, like in the previous question, it illustrates the difference in people's conceptualisations. This emergent evidence towards the difference between characters and real people is investigated later in the results for question 9.

Overall, question 3 highlights the significant relation between the character and the narrative in two ways. First, the narrative defines the character by contextualising and thus defining character identity which the majority of the participants can reflect on outside of the storyworld. Second, for the 1% who answered 'No', it reinforces the boundedness of character to narrative.

Question 4

Has a character ever made you...

Question 4 asked participants to indicate which of the following listed fifteen types of experiences and emotional responses they had experienced in relation to a protagonist by answering either 'Yes', 'No' or 'To a degree':

1. Laugh
2. Happy
3. Dislike them
4. Frustrated
5. Feel sorry for them
6. Look at something in a different way
7. Disappointed
8. Angry
9. Reflect on your own life
10. Admire them
11. Cry
12. Learn something about yourself
13. Worry about them
14. Feel protective towards them
15. Change your outlook on life

A large amount of participants from the MOOC dataset specified what they had felt or liked to feel with regard to protagonists. Their responses fell into the above fifteen experiences which can be grouped into three general categories (Table 3.7):

1a. 'Attitudes' which are the long-term residual effects that require an evaluation of information in order to pass a judgement (Clore & Palmer 2009).

1b. 'Moods' which are the short term emotional reactions that occur 'in the moment'.

2. 'Reflective' wherein readers apply the protagonist's events to their own lives. Note that 'moods' has been included as a subcategory to 'attitudes' as attitudes generally manifest from moods, yet not all moods can be

classed as attitudes as they are not sustainable in the long-term (Clore & Palmer 2009; Huntsinger, Isbell & Clore 2014).

Table 3.7 Q4 option categories and results

Categories	*Experiences*	*Yes*	*No*	*To a degree*
1a) Attitudes	Frustrated	75%	7%	18%
	Disappointed	69%	8%	23%
	Admire them	67%	10%	23%
	Feel protective towards them	49%	24%	27%
	Feel sorry for them	71%	7%	22%
	Worry about them	49%	25%	26%
	Dislike them	78%	6%	16%
1b) Moods	Cry	65%	19%	16%
	Laugh	92%	6%	2%
	Angry	69%	8%	23%
	Happy	80%	5%	15%
2) Reflective	Reflect on your own life	67%	8%	25%
	Learn something about yourself	50%	12%	38%
	Change your outlook on life	38%	20%	42%
	Look at something in a different way	70%	6%	24%

The results clearly show that participants have experienced some form of emotional/ psychological reaction to a protagonist at some point. All participants each experienced at least 7 of the 15 experiences listed. However, for the results of the question, I must draw more general conclusions as picking specific points may bias the results, for example, crying is a more intense emotion compared to laughter. To cry over a character, readers require a substantial amount of information and contact with the character for an event to evoke that response. Laughing, on the other hand, does not require this investment which could explain why the statistics are much higher for *laugh* (Yes: 92%) than *cry* (Yes: 65%).

The results show that the experiences with the higher number of 'Yes' responses (which also have the lowest number of 'No' responses) are within the mood and attitude categories. The lower scoring 'Yes' responses are for the 'reflective' category where the results suggest that protagonists can have a long-lasting impact on the participants outside of the storyworld. This is expected as the mood and attitude categories are more common in day-to-day life, whereas reflective categories hold a degree of significance which

would be bound into a protagonist's actions and behaviour across a substantial stretch of text to be able to resonate with and/or influence readers on this level. The experiences within the attitude and mood categories tend to be circumstantially evoked and could be either in relation to immediate specific situations and events, or could stem from the accumulation of specific situations and events. These experiences require a degree of knowledge about the protagonist which the participants would use as information to evaluate the situations and enable them to react accordingly. The reflective category also requires readers to apply certain aspects of a protagonist to their own lives. The results for *change your outlook on life* are more evenly distributed in comparison to the other three in the reflective category. It scores highest for 'To a degree' (42%) which is unsurprising since it is arguably the most significant assertion. Nonetheless, the reflective categories' scores are impressive since they show how a fictitious mental representation of words on a page can cause a reader to look at their own life in a different light, or help them learn something about themselves. This adds to the growing body of research (discussed in 2.1.1) on the notion that reading fiction can increase empathy and social reasoning, improve social skills, and contribute to educational and moral development. The general tenet being that, when reading fiction, readers are giving the opportunity to project themselves into the characters' perspectives and infer their states of mind (see Alexander et al 2001; Djikic et al 2009; Green 2004; Green & Brock 2005; Johnson 2012; Hakemulder 2000; Mar et al 2008; Vitz 1990).

In summary, these results highlight two key points in relation to reader-character relationship. Firstly, the participants have experienced, in varying degrees, a sense of closeness to characters. Secondly, the fact that the mood category scored highest for 'Yes' reinforces the notion that readers immerse themselves within the storyworld, and conjure a mental representation rich enough to enable them to evoke circumstantial responses as in real-life. This emphasises the importance of the storyworld in terms of how it portrays the protagonist. The storyworld and all within it are the stimuli for readerly experience, thus accounting for the assembly of the storyworld is key to understanding how it is received by readers.

Question 5

If there is a protagonist that you dislike, are there any redeeming features that would make you want to continue reading?

Question 5 was an open-ended question. It is important to note that this question does not carry the assumption that disliking a character is negative. There are many literary texts that have dislikeable characters; Jean-Baptiste Grenouille in Patrick Süskind's *Perfume*, Humbert Humbert in Vladimir Nabokov's *Lolita*, Frank Cauldhame in Ian Banks' *The Wasp Factory*, to name a few. In real-life one would assume that somebody would rather not want to spend time with someone they disliked. Therefore, why are readers willing to accept dislikeable protagonists and remain in their company? The MOOC data highlighted this as an area in need of further exploration as, without prompting, a number of participants stated that if they did not like a character they would not continue reading the book, whereas others said that they did not find dislikeable characters to be off-putting.

The questionnaire participants' responses can be separated into the 9 categories below (Table 3.8). Naturally, the participants' responses often incorporated a mixture of these categories. To accommodate this frequent overlapping, instead of assigning each comment to one category, I recorded how many hits each category received. I discarded 10 responses as they were either unclear, off-topic or answered 'n/a', thus the results below are representative of 143 participants. A total of 135 participants offered at least one redeeming feature, yet only 8 answered that there were no redeeming features. Table 3.8 lists all redeeming features mentioned.

Table 3.8 Q5: dislikeable protagonists' redeeming features

1	**Plot/writing** Participants stated that they would persist with the book as long as the plot was interesting and/or it was well-written.	**38%**
2	**Character qualities** Participants listed specific qualities as redeemable features (such as depth, wit, intelligence).	**27%**
3	**Change** Participants stated that a redeemable feature would be that the protagonist changes over the course of the text.	**17%**
4	**Do not have to like** Participants stated that liking a protagonist is not requisite to wanting to continue reading and/or if they disliked a protagonist, it would not deter them from reading.	**22%**
5	**Like antiheroes** Participants stated that they particularly liked dislikeable protagonist as they found them interesting.	**6%**

6	**Curiosity** Participants stated that they would continue reading out of curiosity to see what becomes of the disliked protagonist and/or to see whether they get their comeuppance.	**8%**
7	**Justifiable reasons** Participants stated that they would continue reading if there were reasons to justify the protagonists' dislikeable characteristics.	**11%**
8	**Other characters** Participants would tolerate a dislikeable protagonist as long as the other characters were interesting and engaging.	**14%**
9	**No features** Participants simply stated that there are no redeemable features for a disliked protagonist.	**6%**

Only 6% of participants stated that they felt there are no redeemable features that a protagonist can have to make them want to continue reading. This is unsurprising given that it is quite an extreme statement. The most frequent aspects offered by the participants were for categories 1 (40%), 2 (29%), 3 (18%), and 4 (29%).

Overall, the results indicate that the participants view protagonists differently to how they view real people. Based on the assumption that in real-life, if given the chance, people would rather be in the company of someone that they liked, rather than somebody they disliked, the results offer a contrary perspective. Reading fiction for pleasure is pursued out of freewill; thus if the text does not fulfil readers' expectations or preferences, they can simply stop reading. Why, then, are all the participants (aside from the 6% who answered 'No') willing to continue even if it means being in the company of someone they dislike? In comparison to question 4 where participants indicated that they have emotionally responded to a protagonist as they would a real person, in question 5 the participants switch to a more analytical perspective. They view characters more in terms of their role in a narrative as they are willing to accept the dislikeable protagonists *if* they can enjoy the other aspects of the literary text. The participants treat characters as features that spark curiosity. The responses also hint at participants' expectations of a narrative. For example, participants seem to expect that the narrative will, at some point, justify the protagonist's dislikeable traits. Further to this, the traits listed by participants in the 'Character qualities' category were particularly interesting as there was a strong

preference for the character to be interesting *enough* to surpass their dislikeable features. Other redeeming characteristics are *intelligence*, *caring/ compassionate*, *complexity* and *depth*; there is a definite emphasis on the character's potential for maintaining the readers' interest in them and the story. This gives the impression that characters are fully-formed constructs that are to be 'discovered' at premeditated (by the author) points in the story. In this context, the composition of the storyworld, the narrative and the development of the protagonist take precedence as they work together to present the character.

All in all, the readers' relationship with a dislikeable character is not the same as a relationship with a dislikeable real person in real-life. This comes down to the readers' role in both situations: in the literary text readers do not need to react, they simply observe the events as they unfurl. In real-life, however, readers often have to react and communicate with the dislikeable people if they are in their company. It essentially comes down to the nature of fiction and the different dynamics of the storyworld and real-world that impact on how readers perceive real people and fictional characters.

Question 6

Think of a protagonist you know, can you:

1. *Picture them in your mind?*
2. *Imagine how they would react to you?*
3. *Anticipate how they would act in a specific situation?*

This multiple choice question set out to examine the extent to which a character can be imagined outside of its original text. Of course the responses may depend on the protagonist they chose to imagine. A fantastical protagonist, for example, may receive fewer responses for 'Completely' as they may be something that the reader will have had no contact with before. Nonetheless, several useful conclusions can be drawn from the responses (Table 3.9).

Table 3.9 Q6: all results

Question	*Completely*	*No*	*To a degree*	*I don't know*
(1) Imagine how they would react to you	25%	23%	45%	7%
(2) Anticipate how they would act in specific situations	35%	11%	51%	3%
(3) Picture them in your mind	57%	3%	40%	0%

The responses for 'To a degree' were the most evenly distributed which suggests a degree of incompleteness or patchiness in terms of the mental representation of the character (this 'patchiness' is further explored in questions 7 and 9). Scenario 3 received the highest number of responses for 'Completely' out of all three scenarios. Interestingly, the difference between scenario 3 and scenarios 1 and 2 is that, by picturing characters in your mind, you are not being forced to place the protagonist in a different context such as the real-world (as the scenarios 1 and 2 instruct). This may explain why 57% of the participants felt that they could do this and only 3% participants answered 'No', unlike scenarios 1 and 2 where 23% and 11% of participants answered 'No', respectively. Furthermore, scenario 1 received the fewest responses for 'Completely' (25%) and the most 'No' responses (23%). It is the only scenario that changes the dynamics between reader and protagonist, as it specifically places them at the same level of interaction (i.e. in each other's company) which does not occur when reading as the reader is an observer, not a participant. This lack of interactional experience with the protagonist may be what obstructs the ease with which the participants can imagine this situation.

Question 7

When you imagine a protagonist, do you have a detailed mental image of them?

Similar to question 6, question 7 asked participants whether they had a *detailed* mental image of the protagonist that they were thinking of to try and gauge the clarity and depth of their mental representation (Table 3.10). In question 6, 57% of participants stated that they could picture the protagonist in their mind. However, only 34% of those participants answered 'Yes' for question 7 when asked if they had a *detailed* mental image of the protagonist. This, then, implies that while these mental representations are possible, detail is not guaranteed.

Table 3.10 Q7: all results

Yes	*No*	*To a degree*	*Other*
34%	5%	57%	4%

Furthermore, 57% of participants opted for 'To a degree'. With regard to the 5% who answered 'No', what I can infer from this is that these participants *do* have a mental

image but one that lacks detail. Likewise, the 57% who answered 'To a degree' do have a mental representation which has more detail in some respects but not others. Moreover, the comments from those who selected 'Other' offer some insight towards the high preference for 'To a degree' and the contributing factors towards what the detailedness of readers' mental images of protagonists entails. Five of the participants stated that the detailedness depends on: the protagonist, the level of description, and/or whether the protagonist is 'well-written'. The remaining participant specified that it is the personality, rather than physical appearance that is detailed. Of course this could be for the aforementioned reasons, for example: if the protagonist they are thinking of received little physical description, yet had a richly described personality, this would explain why the participant is far more familiar with their personality rather than their appearance.

In summary, the idea that the detailedness of the protagonist is not necessarily a strong feature in the participants' mental representation holds interesting implications regarding character composition and how its component parts may differ from that of a real person. It implies that character composition is subject to their manifestation and portrayal in the storyworld. At first glance this is an obvious statement, however, the implications are significant with regard to my model: characters' manifestation and development originates from three core interrelated sources: (1) explicitly stated information that relates to a character either directly or indirectly; (2) inferences based on the explicitly stated information; (3) narrative development. These three sources vary across texts, yet the third source is what defines the readers' perception of the first two. Therefore, the integratedness of character within narrative is key to our perception of characters; my model must account for the storyworld environment that stimulates character behaviour and filters their portrayal.

Question 8

Please do the following:

1) *Imagine a protagonist from a book you have recently read.*
2) *Now imagine someone you know in real life.*

Aside from being different individuals, does the constitution/composition of your mental representations differ in any way for each? If so, please could you explain how?

This open-ended question set out to tease apart the compositional differences between the real and fictional individual. The results were categorised as follows.

Vagueness. The most common response was that the protagonist was less easy to visualise and described as being physically ill-defined, blurry, vague and possessing more generalised features. Some participants even stated that they imagined the protagonists as static portraits. The protagonists' inner traits, however, remained well-defined and recallable. Alternatively, the real person is physically well-defined and easier to visualise.

Closeness. The majority of participants also highlighted a sense of closeness they felt to the protagonist through having access to their thoughts. Without prompting, these participants go beyond the physical qualities and draw on the relational quality as a point of comparison. This implies that having access to thoughts has a significant effect on character composition. This difference in clarity of the physicality between the protagonist and real person illustrates the impact of the context wherein you are exposed to them. Unlike real people where their physical qualities are likely to be more lucid as you are physically 'exposed' to them, your exposure to a protagonist is not face-to-face, you are usually seeing things from their point of view. Therefore, the impression of the character and a real person is based on the different elements that are naturally foregrounded in a fictional and real-world environment. Taking this into account, it offers an explanation for the high number of responses of 'To a degree' in question 7 when participants were asked whether they had a detailed mental representation of the protagonist. Since the participants are more accustomed to experiencing the non-physical qualities of characters rather than the physical ones, it makes sense that the 'detail' lies within the internal aspects rather than the physical.

Voice. Several participants mentioned that they can 'hear' the real person's voice when they imagine them, yet not the protagonist's voice. This again implies that the nature of literature affects the participants' conceptualisation of the protagonist, as you never literally hear a protagonist speak. This then suggests that reading is not (for some) a simulative act, i.e. being immersed in a storyworld is not akin being in the real-world, there are differences enforced by the medium itself. Again, the fact that the protagonist's physical image is 'blurry' and 'vague' supports this observation as, unlike real people where their physical qualities are bound to be clearer as you are physically exposed to them, your exposure to a protagonist is not face-to-face.

Predictability. Predictability was also a frequent comparison, yet the participants were split into two camps. One group felt they found it easier to predict the protagonist's actions than those of a real person. The general reasoning for this is that readers are only given a 'snapshot' of protagonists' lives where their actions and behaviour serve a purpose in the narrative, thus are arguably more character defining. Alternatively, the other group stated that real people are usually known in more depth, over longer periods of time and across different contexts and scenarios, thus they (the participants) would know them better than they do a protagonist, allowing them to better predict how they would behave. In contrast, the first group of participants felt that this quality *lessens* their predictability as by having such a lateral scope of behaviour and being far more complex than a protagonist, it can be harder to accurately predict what the real person may do. This has a knock-on effect which is brought to light by another set of responses where participants stated that they found it difficult to imagine the character in the real-world, as they could only imagine them within the situations they know them from.

Context. A number of participants drew attention to the contexts of both the character and the real person. Some participants stated that it was difficult to imagine the protagonist outside of the storyworld context as this is what defines the character and this is the only place where readers will have 'seen' them (this reflects the results for question 6 above). This highlights how readers' simultaneous exposure to character and storyworld is a defining factor of characterisation. When discussing how and where they imagine the real person, some of the participants stated that they imagine them in memory or a flashback, which again contextualises the individual within a shared or experienced situation.

Direct comparison. A number of participants bluntly highlighted that the difference between the two mental representations is that one is real and the other is not, which is a direct focus on the compositional quality. On the other hand, some participants compared the two individuals on a 'human' level and provided a direct comparison between the character and the real person they are imagining, and explained that they differ because they are entirely different *people*. There was no mention of the character's fictionality; they simply spoke of them as two comparable 'human' entities.

In summary, there is a definite compositional difference between the imagined protagonist and the real person. There seems to be an acknowledgement for all aspects

such as physical features (general, facial, voice), actions and behaviour, personality and emotions, thoughts and motivations which are present for both real people and protagonists. However, there is an apparent difference in the prominence and clarity of these factors between the two imagined agents. Overall, the results strongly indicate that character composition is bound to their presentation in the storyworld.

Question 9

Do you consider a protagonist to be more or less real than…

Taking into consideration the compositional difference between real people and protagonists, question 9 sets out to examine the degrees of realness to gauge whether there are any identifiable boundaries. The participants were provided with a list of well-known real and fictional individuals which varied in specificity (e.g. *Queen Elizabeth II* is a *specific* real person and *the author of a biography* is an *unspecified* real person). The participants were asked to rate whether they considered these individuals to be 'More real', 'As real' or 'Less real' than a protagonist.

Table 3.11 Q9: all results

Do you consider a protagonist to be more or less real than:		*More real*	*As real*	*Less real*
specific real person	Yourself	3%	22%	75%
	Queen Elizabeth II	8%	37%	55%
	The actor that plays Sherlock Holmes	13%	27%	60%
non-specified real person	The author of an autobiography	10%	39%	51%
	The main individual of an autobiography	9%	49%	42%
	The author of a biography	17%	29%	54%
	The main individual of a biography	9%	49%	42%
	An actor acting as a fictional character	22%	53%	25%
non-specified fictional person	Another character in the same story	22%	76%	2%
specific fictional person	Sherlock Holmes (in the book)	11%	82%	7%
	Sherlock Holmes (in the TV series)	20%	63%	17%

The choices that scored highest for 'Less real' were: *the actor that plays Sherlock Holmes* (60%); *the author of a biography* (54%); *the author of an autobiography* (51%)*; Queen Elizabeth II* (55%); and *yourself* (75%). This is most likely because a protagonist is entirely fabricated and these options are living and breathing people, hence why participants consider protagonist to be 'Less real' them. The lowest scoring 'Less real'

responses for real people were for *the author of an autobiography* and *the author of a biography* which interestingly, refer to non-specified people. Further to this, the higher scoring results for 'Less real' for real people were for *Queen Elizabeth II*, *yourself* and *the actor that plays Sherlock Holmes*, each of whom are well-known individuals in today's culture, thus more recognisable and easy to visualise.

However, with regard to the participants who stated that a protagonist is 'More real' than *the actor that plays Sherlock Holmes*; *author of a biography*, *author of an autobiography*, *Queen Elizabeth II*, and *Yourself*, this may be because the participants are more familiar with the protagonist. Although the Queen and the actor that plays Sherlock are real living people, the participant only knows them through the media which is not a deep and full representation of the person.

I included *Yourself* as a control measure under the assumption that participants would consider themselves as being 'real'. Interestingly, 22% of participants stated that they considered protagonists to be as real as themselves. What is intriguing is how these participants rated the other listed individuals. Table 3.12 shows the percentage of these participants who opted for 'Less real' for the other listed real individuals. By stating that the protagonist is as real as themselves, these participants are therefore implying that the individuals in Table 3.12 are *less* real than them, yet technically (and *biologically*), they are *as real* as the participants. What, then, makes these participants rate these people as *less* real than themselves and a fictional protagonist? This could be explicated through Stockwell's (2009a: 111) point that although 'ontologically speaking, a fictional character ought to be a really poor example of a person, having neither historical physicality, nor an actual mind, nor an actual body', their fictional status does in fact make them a rather good example of a person: 'the best examples of a person in a fictional work are likely to be those in which there is a strong vector relationship between reader and character'. This could imply that the participants' relationship with the protagonist means that they regard them to be on the same level of realness as themselves.

Table 3.12 Q9: 'Less real' results filtered through 'As real' as *Yourself*

Person	*'As real' as* Yourself
Queen Elizabeth II	21%
The author of an autobiography	12%
The main individual of an autobiography	9%
The author of a biography	24%

The main individual of a biography	18%
An actor acting as a fictional character	6%
The actor that plays Sherlock Holmes	21%

Interestingly, 3% of participants stated that they consider a protagonist to be 'More real' than themselves. For this, I can only speculate why; they may be basing their answer on how they feel when fully immersed in a story and thus they are an observer following the protagonist in *their* real-world (the storyworld). This would demonstrate that closeness, familiarity and the context of the storyworld can impact on what the participants define as real. This also suggests that there are different levels of realness which are subject to the context.

The results for 'As real' show what type of individual is seen to be of equal realness to the protagonist. Unsurprisingly, the popular choices were fictional characters, followed by the non-specific 'real' people and the specific real people. An interesting observation can be made with the (auto)biography options. In these cases the majority of participants deem the protagonist to be 'Less real' than *the author of an autobiography*, whereas for *the main individual of an autobiography* and *the main individual of a biography*, the majority considered the protagonist to be 'As real' as them. This suggests that the participants either regard the main individual of an (auto)biography as a constructed representation of the author (as is a character) and/or a participant in a storyworld (as is a character).

The three highest scoring 'More real' selections were: *another character from the same story* (22%); *Sherlock Holmes (in the TV series)* (20%); and *an actor acting as a fictional character* (22%). This may be because the protagonist is likely to be more rounded than another character from the text, making them feel more realistic in comparison. To the participant, their imagined protagonist may seem more real than *Sherlock Holmes (in the TV series)* because Sherlock is an iconic actor, and that may foreground the metafictional aspect. This is supported by the difference in responses between *Sherlock Holmes (in the TV series)* and *Sherlock Holmes (in the book)* as 82% of participants stated that a protagonist is 'As real' as the book version, whereas fewer (63%) said a protagonist was 'As real' as the TV series version. Lastly, the reason why participants thought their imagined protagonist is 'More real' than *the author of a*

biography, may be due to the fact that the person in question (the author) is completely undisclosed, thus they will not be as enriched as a protagonist in the participants' minds.

In summary, technically question 9 is straightforward and should require little deliberation as each individual is either biologically real, or fictitious. However, the results suggest that the notion of 'realness' in this context is not quite so clear-cut. The participants' choices could be based on how well they know a protagonist as this gives more detail and can make the protagonist seem more 'real' in comparison to the choices listed. Further to this, knowing a protagonist implies a sense of proximity (physically in the storyworld) and familiarity (mentally though the storyworld). Therefore, the act of getting to know a protagonist can be vivifying and *real*ising. Realness, then, is effectively working on two scales: 'flesh and blood' and 'familiarity'. Familiarity enhances realness; it can make a fictional character seem more 'tangible' as the more familiar they are, the more complete and rounded they become. What is more, the more familiar a character is, the more psychological impact they can have on the reader. Whether or not you care deeply for the individual, knowing them means that it is more likely that you will at least be interested to find out what happens to them. Whatever the outcome, it will have more significance the more familiar they are. This explains why traits such as 'interesting' and 'engaging' were high scoring in the two datasets; they are desirable qualities that simultaneously create and enhance realness.

3.4 Data conclusions: aspects of character

By looking at the readers' expectations, their preferences and comparing their perception of a fictional character to that of a real person, it gives an insight into character composition. The main findings are as follows. Firstly, it became clear that literary characters are, to a degree, compositionally different to 'real people' in the minds of the participants in several ways. The general emphasis for the importance of the more ontological and compositional character qualities and features, rather than more specific details at an individual level was particularly telling; it depicts characters as constructs that need to be developed in a way that makes them believable, interesting, relatable, and so on. Further to this, protagonists were much clearer in some aspects (internal states, for example) than others (physical appearance). This compositional difference is, it seems, the result of the medium of literature itself. This was particularly apparent when

participants expressed that protagonists tend to be seen as internally clearer, yet physical vaguer, than real persons.

Secondly, there appears to be an apparent scale of tolerance sensitive to the different aspects of character composition such as realness, personality, behaviour, morals, author description and so on. Each aspect, or set of aspects, is ascribed a degree of tolerance by the participant according to their own preferences, for example they may be quicker to dismiss the character and/or stop reading if the author's description is not to their liking or if the protagonist's actions are inconsistent with other aspects of his/her character profile, such as thoughts, feelings and personality as this can make them unrealistic. Alternatively, in some respects participants seem to be more tolerant of characters in comparison to real people, for example the majority of participants stated they did not have to like the character nor share their morals/ principles to want to follow them through the story, as long as the story fulfilled other criteria such as a good plot, well-written, good secondary characters. Whether it is a lack of or an increase in tolerance for some aspects of fictional characters, the reasons the participants used to support their assertions are all specific to the medium of literature or, more precisely, the author's choices. This is echoic of Claassen's (2012) work which evidenced readers' inclination to turn their attention directly to the author and question their intentions and moral values when faced with immoral characters. Claassen (2012: 118) set out to answer the question: 'will a text fragment with a morally or ideologically questionable view cause readers to wonder who the implied author is and what moral or ideological position he has'. For this, she devised an experiment to see if readers generate implied author inferences and whether they would question the moral stance of the implied author if the fictional narrator behaves immorally. The results suggested that when the fictional narrator behaved immorally, the reader steps back from the storyworld and composes a mental representation of the author based on their moral disposition, intentions and attitude. The questionnaire results, then, imply that there is a threshold of tolerance specific to each reader which, when crossed, causes them to critically view characters in their synthetic 'author fabricated' form.

Thirdly, the data brought to light an interesting perspective on the notion of character realness. The results suggested that judging the realness of a character is, in part, governed by how well the participant knows the protagonist. This implies that realness is not limited to the 'flesh and blood' level, it also works on a level of 'familiarity'.

Lastly, the participants' responses affirmed the defining role of the storyworld parameters in characterisation. The context in which the participants viewed protagonists in each question (storyworld or real-world) clearly played a role in how much 'realness' protagonists are attributed. The results have brought to light the participants' awareness of protagonists' role in a narrative. It has emphasised the importance of taking the storyworld into consideration when dealing with fictional characters. Not to mention an apparent difference between characters and real people through an acknowledgment of the characters literary, synthetic origins.

3.5 Chapter review

Overall, the results not only highlight participants' preferences in terms of what kind of protagonists they like and what sort of experiences they have had with them, but they also highlight how participants' (strong) preferences extend to protagonists as textual constructs that are expected to fulfil certain criteria. On multiple occasions, the participants considered protagonists in terms of the remit of their role, such as evoking reader curiosity, undergoing change and behaving/acting for reasons relevant to the advancement of the plot. The following chapter discusses the results in terms of what aspects of character appear to be the most fundamental to characterisation. From this, I collate and integrate the most suitable theoretical and methodological considerations from chapters 1 and 2 for my analytical model.

CHAPTER 4

Analysing characters: a model

In chapter 1 I reviewed a selection of theoretical approaches to fictional characters to establish what they are and how they can be analysed. Chapter 2 introduced the reader as the cognisant being that brings characters to life through the construction of a coherent mental representation. Chapter 3 approached characters in a different light: through the reader's perspective. The empirical data offered insight into the aspects of character that were more pertinent in the eyes of the reader to assess what aspects from chapters 1 and 2 should be incorporated into an analysis of character. Building on this, the present chapter establishes: (a) the core aspects of character that must be accounted for in a cognitive stylistic analysis; and (b) a universally applicable model that captures these aspects and provides the foundation for a rigorous analysis of character. I begin by highlighting the prominent qualities and aspects of character from the data results and, from that, I propose a FICTIONAL CHARACTER schema to represent characters and characterisation. Following this, I identify experience as the core aspect of character that must be taken into consideration in an analysis of character. Taking the above into account, I propose the Character Tracking Model (CTM) where, based on the most suitable methodological approaches discussed in chapters 1 and 2, I detail its design and application.

4.1 Key considerations

The variety of questions in the two datasets required participants to reflect on protagonists in both their mimetic and synthetic forms. In the mimetic light, participants considered their preferences and expectations regarding the human-like aspects of character, such as human qualities (emotions, thoughts, individuality), personality traits, whether they considered protagonists to have a life outside of the text, and the different sorts of emotional impact that characters have had on them in the past. What also became clear is that, rather than being seen as entities that attain personhood, the participants' responses indicated a pre-established assumption that protagonists are 'real' cognisant beings or, at

least, to be regarded as real. This supports Herman's (2012: 126-7) comment (see 1.3.1) that 'what I categorize a being as a person, I ipso facto assume that he or she embodies a constellation of mental and material predicates'. In light of this, I draw on Phelan's (1989, 2005) distinction between the three dimensions of character: the mimetic, synthetic and thematic (as covered in 1.3.3) to account for the way readers seemingly reflect on characters.

In addition, the impact that literature, as a medium, has on the conceptualisation of characters was also apparent through the way they are mentally perceived in comparison to real people. For example characters were generally more blurry in the participants' minds in comparison to when they imagined real people that they knew. With regard to the synthetic (compositional) and thematic (role-based) perspective the general consensus was that characters had to fulfil a 'compositional criteria' in that they had to be portrayed consistently and coherently and they had to be believable. A by-product of a successfully consistent, coherent, and consequently, believable character composition is *realness* which, as shown in chapter 3, works on two levels: 'flesh and blood' and 'familiarity'. On top of that, there appeared to be an expectancy for characters to be engaging, interesting and relatable. The participants' responses often reflected their acknowledgement of the protagonist's role in a narrative: to hold the readers' attention, to advance the plot and to behave consistently in their character throughout the course of the narrative. These criteria were held by the majority of participants. The participants' individuality emerged when the aspects of characters they expressed expectations/preferences for became more specific, such as personality types and likability. Further to this, one observation that repeatedly arose throughout the data was the boundedness of character and narrative, which is one of the central tenets of characterisation. Hogan (2010a: 138), for instance, states that 'the particularization of events appears to be disproportionately affected by the particularization of character'. It became clear how strong an impact the storyworld context has on character construal as, for example, the majority of results for questions requiring participants to either imagine or consider protagonists within or outside of the storyworld, exemplified how participants seemed to find it less easy to imagine them outside of their original context.

Overall, while participants showed no difficulty or issue with considering protagonists in the same light as they would a real-life human, there was a clear acknowledgement for the compositional quality of characters and their narrative role.

4.1.1 A FICTIONAL CHARACTER schema

The data has shown that there are discrepancies between fictional characters and real people, as protagonists have additional qualities based on their textual origins and readers' preferences and expectations of fiction. Therefore, configuring a workable FICTIONAL CHARACTER schema to wholly represent and encompass readers' expectations, preferences and reception of fictional characters, would be a good place to start. Here, 'character' represents any 'person' (from humans to talking candlesticks) that is conscious, sentient and/or cognisant (although the portrayal of these is subject to the author). As discussed in chapter 1 in light of Eder, Jannidis and Schneider's (2010: 13-14) work, a character-specific schema, rather than a generic 'person' schema, is necessary because it takes into account the components that define fictional characters.

In order to find the most suitable analytical methods to analyse characters it makes sense to 'know' exactly what we are dealing with. Considering the complexity of character, its sensitivity to context, and who is considering it (the reader, the stylistician, the author), establishing a FICTIONAL CHARACTER schema could run the risk of simplifying their complexity. Moreover, specifying a *FICTIONAL* CHARACTER schema, rather than just applying a PERSON schema may be seen to neglect or devalue the mimetic qualities of character, as the 'fictional' aspect foregrounds their artificiality. However, I argue, a schematic account offers a structure of knowledge that can be flexible enough to suit all character types and detailed enough to suit all dimensions of character. In Stockwell's (2003a: 261) discussion of schema theory (see 2.2.1), he states that the issues that it is criticised for become advantageous in a literary context for the flexibility they afford: 'literary readings are neither entirely unique nor communally uniform, and the post-rationalization of schema theory captures this fact'. Using science fiction as an example, Stockwell highlights how schemata enable information to be structurally organised 'without becoming entangled in superfluous detail' (2003a: 269-70). A schematic representation, then, is ideal for something as variable as a character. The data analysis has shown there are definite, yet varied, ideas of what a protagonist must be and/or what is expected of them. Fictional characters are not replicable due to changing context, and the idiosyncrasies of the reader. Therefore, readers must have a general, yet flexible schema for fictional characters to help them understand the protagonist, to prepare themselves for the process of 'getting to know' a character. This process is what

enables readers to become *familiar* with characters, and familiarity, as discussed above, is one of the levels on which realness operates.

First of all, the reason for the specifying a *FICTIONAL* CHARACTER schema is to accommodate the implications of fictional characters' literary origins. A 'real person' firefighter and a fictional firefighter will cause the reader to activate a FIREFIGHTER schema which will, more or less, be the same for each. For example, they both put out fires, they drive fire engines, they have a fire-proof uniform, they use hoses, and so on. The difference between the two is that the fictional firefighter is enmeshed within a storyworld which provides the context that gives them meaning and co-defines them (the data participants also showed a clear awareness of this aspect). The fictional firefighter not only has a duty to put out fires, they also have a duty to contribute to the narrative and maintain a coherent and consistent identity which on the storyworld level, promotes mimesis.

In question 5 from the questionnaire, for example, participants were asked whether they thought there were any redeeming features if there was a character that they disliked. Participants often referred to the character's narrative role (i.e. to be interesting and engaging) as their motive to continue reading, even in the company of someone they dislike. This demonstrates that the FICTIONAL CHARACTER schema must incorporate the qualities that give rise to a character's synthetic and thematic functions (not just the mimetic), which means taking into consideration the wider context of the narrative, not just the character as a whole. Further to this, in question 6 when participants were asked to imagine a specific protagonist in different situations inside and outside of the prescribed storyworld, readers' impressions of the character would have been formed within the storyworld, which would explain why the majority of the participants were more confident in imagining the character in the storyworld context. Fictional characters are indeed portable, yet the context seems to play an important role in vivifying the mental representation. Of course, the participants' responses may depend on the protagonist that they are thinking of (a fantastical character may prove more difficult to visualise), yet this only reaffirms the notion of character/storyworld integratedness.

The FICTIONAL CHARACTER schema: core components

Figure 4.1 provides a diagrammatic depiction of the FICTIONAL CHARACTER schema's sequential components derived from the data results.

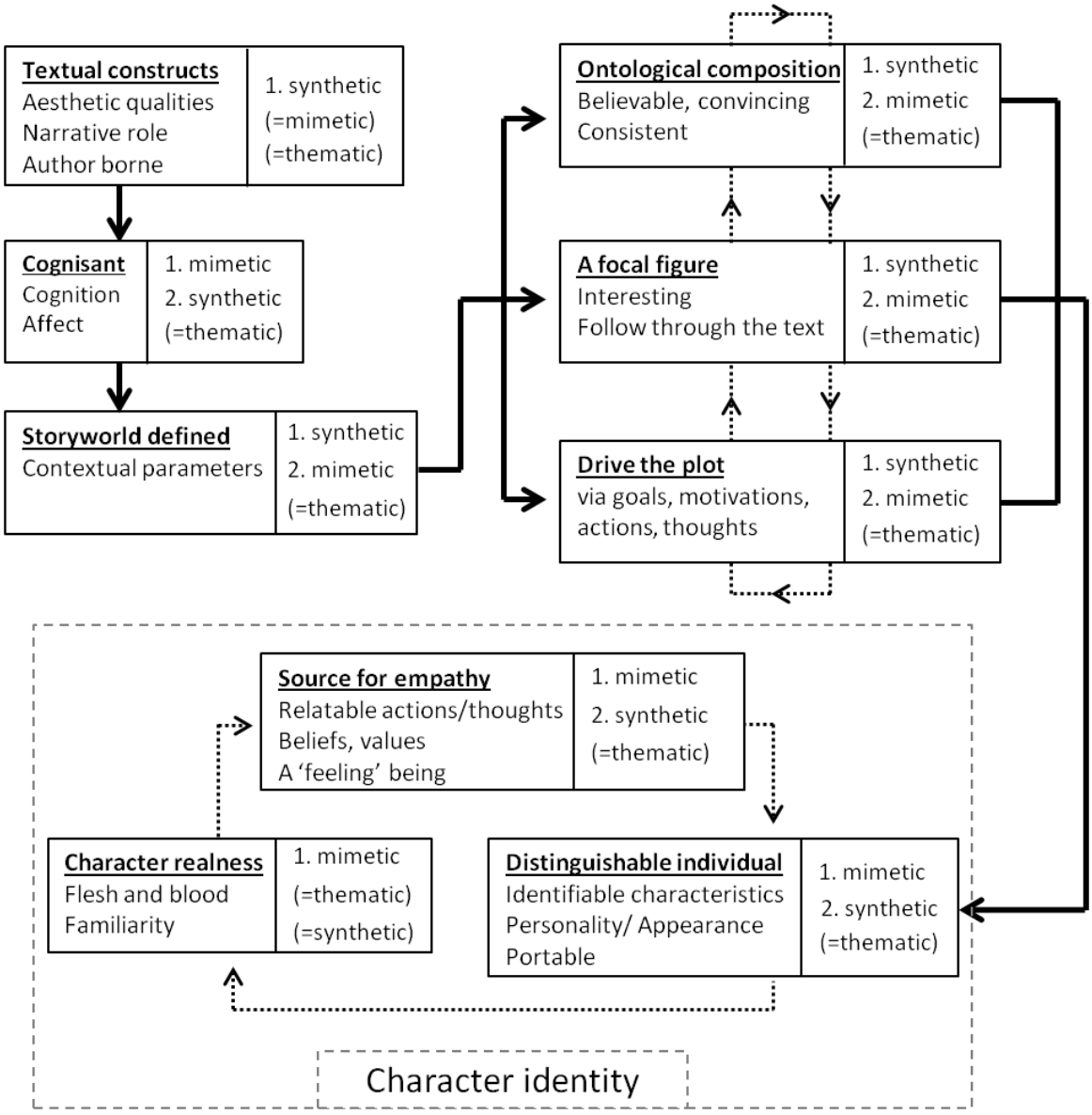


Figure 4.1 a FICTIONAL CHARACTER schema

Each box represents one general component (underscored) that the results revealed (I detail each in turn shortly). The items beneath the main title are more specific examples from the data results of what comprises each component. To the right of each box is a list of Phelan's (1989, 2005) three dimensions of character (mimetic, thematic and synthetic). They are ranked according to which dimension the component functions within (with '1' being the primary function). If a dimension does not *directly* represent a general main component, for example when it would be the result of the other functions it is highlighted with parentheses, like so: (=thematic). However, this is always the case for the thematic dimension as although it features in all 9 components, its prominence is only determinable by judging the ideological values and themes that a character represents.

Incorporating Phelan's (1989, 2005) three character components into the FICTIONAL CHARACTER schema illustrates a balanced perspective, taking into account both the synthetic and mimetic qualities (including the resultant thematic dimension) of each of the 9 components. This helps represent the all-important 'middle ground' between the (non)mimetic approaches to character (discussed in 1.3.3).

Textual constructs. This represents characters in their original printed, stylistically organised form and their plot-advancing function. *Textual constructs* fully represents characters in their synthetic form.

Cognisant. This follows *textual constructs* as it represents the core, fundamental aspect that is automatically ascribed to a newly introduced person. For example, even without any additional contextual information, on hearing the name 'Roger' one immediately assumes Roger is a 'person'.

Storyworld defined. This represents how the character's context acts as a parameter that constrains inferences to reduce the cognitive effort involved in processing the discourse. *Storyworld defined*, then, behaves as a filter which produces *ontological composition*, *a focal figure* and *drive the plot*.

Ontological composition. This is a macrostructural component. It relates to the construal of the character across stretches of discourse, from one paragraph to an entire novel that creates a coherent and consistent representation that enhances believability.

A focal figure. This represents the holistic figure (be it descriptively vague or detailed) that the readers will perceive.

Drive the plot. This represents characters' centrality to the narrative, and that their intentions serve as a great motivation for narrative development. This is similar to *textual constructs* in that it represents one of the functional roles characters play in the narrative. However, it is listed separately as the impetus for this component is the character's actions, thoughts, behaviour, goals and so on which are *storyworld defined* and are maintained and perceivable as per *ontological composition* and *focal figure*, respectively.

Figure 4.1 depicts *ontological composition, a focal figure* and *drive the plot* as interrelated because, combined they represent the core features of character: a contextualised, intentionally-driven person who is expected to remain consistent in its

nature to be believable and convincing. Each of these components are mutually supportive.

Distinguishable individual. This is the result of the combined components: *ontological composition*, *a focal figure* and *drive the plot*. Together they produce a *distinguishable individual* with its own identity, making it portable to other contexts outside of the storyworld. This is the individual that the reader becomes familiar with and 'gets to know'.

Character realness. This is the result of the mimesis of the individual and/or the familiarity that develops between reader and character.

Source of empathy. This represents how characters become individuals which readers can relate to across different dimensions construed through mimesis: proprioreceptive experience, relatable events/situations, actions and thoughts, beliefs and values, and so on.

In Figure 4.1 *source of empathy*, *character realness* and *distinguishable individual* are highlighted as an interrelated triad which comprises the *character identity*. *Character identity* is a holistic outcome of a process made up of the above 9 components. It is important to distinguish the *character identity* within the FICTIONAL CHARACTER schema for two reasons. First, it captures the individuating mimetic depth of a character which is what readers become accustomed to, respond to and remember. Second, the list of components outside of the *character identity* section is universal; the *character identity* separates itself as a representation of the 'result' of the reader's interpretation. The *character identity* is unique to the character and the readers.

With regard to the distribution of Phelan's (1989, 2005) mimetic synthetic and thematic dimensions of character, aside from *cognisant*, all the components outside of the *character identity* have 'synthetic' as the primary function, whereas all components within the *character identity* have 'mimetic' as the primary function. This division highlights the two core aspects of the FICTIONAL CHARACTER schema: the universal, structural mechanics of characterisation and the emergent unique *character identity*. As for why the primary function of *cognisant* is mimetic, rather than synthetic like those adjacent, is because the *cognisant* component is an automatic and unconscious assumption made at the first reference to a character. It is therefore the purely human

nature of cognition and affect that qualifies mimetic as the primary function of the *cognisant* component.

Lastly, the FICTIONAL CHARACTER schema accommodates characters from the following perspectives:

- **The reader's perspective (when reading)**: representing characters in their mimetic form, as illustrated by the *character identity* section.
- **The 'retrospective' reader's perspective**: representing characters in light of their role as fictional entities which incorporates their mimetic qualities (*character identity*), but also the characteristics that help construct the identity (*ontological composition, a focal figure, drive the plot*).
- **The cognitive stylistician's perspective**: holistically representing characters from a structural perspective (*textual constructs, cognisant, storyworld-defined*) to the end-product (*character identity*) which is made accessible through analysis of their presentation (*ontological composition, a focal figure, drive the plot*). The FICTIONAL CHARACTER schema presents all avenues of potential analytical interest.
- **The author's perspective**: representing the end-product (*character identity*) and the means by which the author communicates it to readers across the text.

The FICTIONAL CHARACTER schema is an inclusive knowledge structure which effectively represents the different—yet interconnected—perspectives, and by doing so contributes to our understanding of each perspective. The next section broaches the question of what should be the focus of analysis when examining fictional characters, and how to use it to inform a cognitive stylistic analysis of character.

4.1.2 Theoretical guidelines: the universal property

To fully benefit from the tools in the stylistic inventory, the question of *what* should be focused on in an analysis of character is of utmost importance. When analysed, the focus of analysis should elucidate character composition and how it is presented to the reader. With this in mind, the focus of analysis for characterisation must be selected in accordance with the following criteria:

Universal. The focus of analysis must be a universal feature, or set of features, applicable to characters in all forms and across all texts. If not, it will run the risk of neglecting important elements of characterisation.

Core. It has to accommodate the sheer variedness of fictional characters and the way in which they are characterised, it must be a core, intrinsic feature shared by all persons.

Constant. It must be a feature that is a constant—although not necessarily in the foreground—throughout the text as it should provide a constant representation of the character as a whole.

Representative of FICTIONAL CHARACTER schema. It should be traceable through the abovementioned 9 components of the FICTIONAL CHARACTER schema as these presented the key dimensions of character and characterisation. Not to mention that they are the components that the data results prioritised.

Perceivable. The focus of analysis should be a feature that is perceivable to readers on a 'human' level, as the mimetic quality of characters is what readers engage with, relate to and expect.

Contextualised characters. It should focus on characters as contextualised entities, thus it must take into account the storyworld parameters and how the character interacts with it.

Reader inclusive. It must take into account the reader as a sentient being who is sensitive to textual cues and will, by nature, be attracted to figures—particularly human(-like) figures—in the foreground.

Taking all of the above into consideration, one feature that meets all these criteria is *experience*. Experience, be it proprioreceptive (our perception of physical stimuli and movement), psychological or emotional, is universal to everyone. Thanks to the mimetic quality of characters, this is then directly applicable to them. Whatever a character is doing—from the most mundane activities, to the more exciting events—they are *experiencing* the storyworld and their lives. Experience, then, is a constant in the storyworld and co-joins character and storyworld making it an ontological defining aspect. The defining nature of experience and its manifestation through a person's

reactions to a stimuli (a feeling, an event, a person, a noise, and so on) means that it successfully represents the 9 character components in the FICTIONAL CHARACTER schema.

Experience involves 'participatory sense-making', it is a dynamic and ongoing phenomenon (de Jaegher & di Paolo 2007). We experience life across many dimensions such as social, emotional, psychological, somatosensory and so on. With its roots in phenomenology in the work of Merleau-Ponty (1962), the concept of experience has been approached from different disciplines over the years. Furthermore, experience is recognised as a core element and motivation for reading fiction, and has been recognised in narratology and stylistics as fundamental to understanding what connects readers and stories (see Caracciolo 2012, 2013a, 2013b, 2014; Gerrig 1993; Fludernik 1996; Popova 2014). With regard to the latter, Fludernik (1996) defines *experientiality* as:

> The quasi-mimetic evocation of "real-life experience". Experientiality can be aligned with actantial frames, but it also correlates with the evocation of consciousness or with the representation of a speaker role. Experientiality, as everything else in narrative, reflects a cognitive schema of embodiedness that relates to human existence and human concerns.
>
> (Fludernik 1996: 9)

This, Warner (2009: 13) explains, depicts 'narrative as an effect of the interpretive process that arises in the relation between textual parameters and our existing schemas'. Caracciolo's (2013a, 2013b, 2014) enactivist approach to experience, for example, posits that 'experience is not a representation, but rather *an interaction with the world* guided by the values that permeate the subject's experiential background' (2014: 9, my emphasis; see Popova 2014). The embodied aspect implies experientiality functions on (although is not limited to) a character's 'experiential reality' (Fludernik 2003: 120; see also Fludernik 2005: 155). In light of this, Caracciolo (2013b: 61) highlights that by connecting with characters we are able to experience the storyworld 'through the consciousness of a character' which then leads to the 'feeling of 'closeness' to that character'. Fludernik (1996: 21) explains that, typically, goals, actions, and behaviour are the impetus of human experience. She highlights a triadic schema: situation → event (incidence) → reaction to event, and states that this 'constitutes the core of all human experience'. Once again this highlights the co-defining relationship of the character and the storyworld.

Furthermore, when readers 'witness' a character's experience, they can either relate to the experience itself or, if they have not experienced it before, they can relate to how the character acts and reacts to it. In other words, understanding how experience is communicated is a step towards establishing a holistic approach to analysing fictional characters which encompasses both their synthetic, mimetic and thematic dimensions. What is more, focusing on the construal of experience consolidates the character, the storyworld and the reader. For the remainder of this chapter, I introduce the integrative Character Tracking Model as a way of accounting for how a character's experience of the storyworld is communicated to readers.

4.2 Part two: the Character Tracking Model

Storyworld parameters play a defining role in characterisation by ascribing significance to a character's (re)actions, behaviour and thought processes, helping to fine-tune the readers' understanding of them. A character's emotional, psychological and physical dimensions are refracted through the contextual information provided by the storyworld. In effect, the character's presentation *within* the storyworld is the gateway to understanding how they are communicated. Character-storyworld integratedness, then, is the axis on which the Character tracking Model (CTM) must function. Therefore, the CTM requires the scope to support different dimensions of characterisation both on macro and micro scales, and must be a universally applicable method of tracking characters across all storyworld dimensions.

What needs to be accounted for?

Throughout this chapter I have highlighted and emphasised the importance of the following three qualities in terms of *how* to approach fictional characters as well as the relationship between readers and characters:

1. **Character-storyworld integratedness**: each helps to set the parameters (from the spatial to the motivational) for the other.
2. **Experience as a constant, universal property**: characters and readers *experience* the worlds they inhabit.
3. **Character composition**: the aspects of character that pertain to 'realness' (in both the 'flesh and blood' sense and 'familiarity' sense). This includes the presentation

of traits, thoughts, actions and behaviour, as well as the coherence and consistency of the emergent character identity.

These are undoubtedly broad areas to broach, yet they must be represented, and cognitive stylistics offers the methodological means to help achieve this. The theoretical underpinnings of the CTM must be carefully selected to account for both the nature of readers as experiencing beings, as well as the construal of the fictional character in a storyworld. To do this, I extrapolate the most apposite theoretical and methodological means discussed in chapters 1 and 2 to best represent how characters' experience is communicated to readers. The theoretical approaches to characterisation presented in chapter 1 addressed different aspects of character, such as their (non)mimetic qualities, how they are positioned in the storyworld, the presentation of their minds, thoughts and speech, as well as the role different linguistic features have in their portrayal. Chapter 2 turned its focus to readers as the individuals that bring characters into being, and covered the ways in which we make sense of both the lived and written world. This information must be taken into account for the formulation of the CTM to demonstrate how characters' experiences are communicated across a discourse boundary.

4.2.1 The CTM: design, methods and approach

In 2.2.2 I discussed situation models (SMs) in terms of their structure and components. I drew on Radvansky and Zacks' (2014: 2) work on event cognition which states that events, or 'event models', are 'one of the most important classes of entities in our everyday psychology. They are the "things" of experience just as much as objects, sounds, and people. As we go about our lives, our minds and brains process information from an imposing number of sources'. Our experiences of situations and activities are segmented into event models (EMs). To recapitulate, EMs have two sub-models: situation models and experience models. Situation models (SMs) are EMs that are constructed through discourse, and experience models are EMs derived from direct experience. In 2.2.2 I noted that, when reading, readers construct SMs that are comprised of characters' experience models, thus readers' and characters' EMs are linked through the universal phenomenon that they structurally represent: experience. What is more, I presented the Event-Indexing Model as a framework that accounts for the different dimensions of SMs and that can represent the conceptual structure of narrative. With this in mind, rather than a pre-established framework for (literary) text analysis, my

approach is founded on the reader as a perceptual human being who constructs SMs to track and make sense of ongoing events. I aim to represent the raw text with the dimensions through which we experience the world. This provides an objective referential foundation for a stylistic analysis.

The CTM: an overview

The Character Tracking Model is a systematic tracking method inspired by Zwaan and Radvansky's updated event-indexing model's scope to represent the multiple dimensions of a storyworld (spatial, temporal, entities (protagonists/ objects), causal and intentional) and their optional relational counterparts that comprise the SMs conjured by readers (see 2.2.2). Event models (situation models and experience models) are spatiotemporal frameworks, as space and time are the two constant circumstances through which we experience the world. These frameworks contain entities which have goals that drive their actions and, with regard to written discourse in particular, these goals dictate how the information is communicated across the text. Since the SM is an EM derived from language, it holds the experiential value—the texture—that embellishes memories and develops schemas, thus seeking its very composition, it is a step in the right direction towards understanding character experience. To make the CTM sympathetic to cognitive stylistics and ensure that it can accurately represent the research and data collection carried out in the former chapters, I contribute several additional 'indexes' to enhance the representation of the spatiotemporal and protagonist dimensions (all indexes are detailed below). The CTM is implemented using corpus linguistic techniques (corpus annotation, discussed shortly) where each index is treated as a tag. This enables the CTM to be systematically applied to long stretches of discourse where index filtration and comparison can be carried out (detailed in 4.2.4). The indexes are representative of qualitative information and, as they accumulate over the course the discourse, become valuable reference points and sources of data. The fact that characterisation is an accumulative process, makes this adaptive method highly suitable.

Further to this, I add a universally applicable stylistic dimension to the CTM by using speech, writing and thought presentation (SW&TP) tags, as well as systematically monitoring the behaviour of the storyworld attractors (i.e. the storyworld entities: protagonists/ objects) using Stockwell's (2009a) list of textual features of attractors (discussed in 2.1). This additional stylistic layer helps to characterise the core storyworld dimensions by representing how they are construed. I specifically selected SW&TP and,

what I refer to as 'attractor status' (the way in which entities are brought into the readers' awareness), because they help qualitatively and stylistically represent the three abovementioned qualities that must be taken into account for an optimal analysis of character:

1. Character-storyworld integration
2. Experience
3. Character composition

Firstly, SW&TP is universally applicable in that it represents the ways in which discourse can be presented, particularly its capacity to represent different forms of speech and thought presentation. This is a core dimension of character as readers are able to infer meaning not just through the information given, but through the implications of how it is communicated. Not to mention that 'access to thoughts' was a prominent feature that participants drew on in the data results. Discourse presentation works towards representing 'character composition' and 'experience' as the way in which one piece of information is presented can have a big impact on its communication. Furthermore, since this is something that can be accounted for throughout discourse, its universal quality makes it apposite for the CTM.

Secondly, attractor status is an important aspect to incorporate as it rests on the psychological principal of figure and ground (as discussed in 2.1). By noting *how* different in-text entities come into focus it helps enrich the presentation of the storyworld, not just in the eyes of the reader, but also in the eyes of the character. This, then, helps to account for both 'character-storyworld integration' and 'experience'. I cover the stylistic dimension in detail later in 4.2.3.

Taking all the above in account, the CTM is able to accommodate the three abovementioned key qualities for understanding the ways in which characters are communicated to the reader:

1. Character-storyworld integration
2. Experience
3. Character composition.

In what follows, I explain the benefits of using corpus annotation to prepare a text for analysis, especially for the indexes I employ and my research goal. I describe the indexes

used in the CTM, and justify their inclusion in light of the three abovementioned qualities. Following this, I describe the protocol for carrying out a textual analysis using the CTM and exemplify how to use an indexed text to gain rich insight into the communication of character experience.

Indexing and corpus annotation

Corpus annotation is a customisable process that 'adds value to a corpus in that it considerably extends the range of research questions that a corpus can readily address' (McEnery, Xiao & Tono 2006: 29; see also Hunston 2002; Leech 1997). It is highly suitable for literary analyses because it 'is concerned with *interpretive* linguistic information' (McEnery, Xiao & Tono 2006: 29, my emphasis) and 'you can locate all the phenomena in this text accurately and you can, even if it is quite big, have it totally at your fingertips' (Sinclair 2004: 188). What is more, annotated corpora provide a multifunctional, reusable resource which facilitates the extraction of information from a text, whilst at the same time remaining separate from the 'raw' text itself (McEnery, Xiao & Tono 2006). With regard to literature, this allows for a large scale, in-depth critical, qualitative analyses which is precisely what cognitive stylistics promotes since, to quote Adolphs (2006: 76): 'particular textual features can be made more visible through systematic annotation'. Not only this, another appealing aspect of corpus annotation is pointed out by McIntyre and Walker (2015: 182) who state that 'systematically annotating a corpus forces the analyst to be clear about the decision they make and encourages consistency in their application'. This is essential when dealing with large bodies of text, especially literary texts which can invoke many different 'readings'. Further to this, McIntyre (2015: 59) states that an integrative approach combining corpus stylistics with other stylistic and analytical frameworks is necessary because: '(i) it is analytically necessary in order to fully explain stylistic effects in texts, and (ii) integrating corpus methods with other stylistic tools is what will distinguish corpus stylistics from corpus linguistics'.

Therefore, for the purpose of my research, I use two forms of annotation: stylistic and problem-oriented. The former accounts for the different forms of SW&TP, and the latter is required due to the nature of my indexes which account for the storyworld dimensions and the customised character-specific indexes (which I cover in the next sub-section). Baker, Hardie and McEnery (2006) define problem-oriented tagging as:

> The phenomenon […] whereby users will take a corpus, either already annotated or unannotated, and add to it their own form of annotation, oriented particularly towards their own research goal. It is not an exhaustive process, so not every word or sentence needs to be tagged, only those which are directly relevant to the research questions being asked. In addition, annotation schemes are selected with these research questions in mind.
>
> (Baker, Hardie & McEnery 2006: 134-5)

Since problem-oriented tagging is the most 'interpretive' of annotations types, it will enable me to get close as possible to representing character experience. This also means that my texts require manual annotation because, as Adolphs (2006: 77) states, 'the annotation of analytical categories in literary texts tends to be carried out manually as they require a complex process of identification by a trained researcher'. The complexity of the identification process is due to the fact that unlike annotating grammatical categories, for example, the analytical categories in literary texts are not form-based, thus are not supported by a programming script.

Nonetheless, manual corpus annotation is not without its drawbacks, yet I argue that such criticisms can be overridden through the value offered by the methodological process itself. The criticism is aimed at its core as an interpretative method which, unlike automatic computational annotation, is subject to human error (especially in light of problem-oriented annotation) and runs the risk of being inconsistent and/or subject to personal interpretation. McEnery, Xiao and Tono (2006) strongly counteract this argument by stating that such criticism has over-exaggerated the deficits it foregrounds (inaccuracy and inconsistency). They explain that errors still occur in computer-assisted annotation and that it cannot account for language change and variation in the same way manual annotation allows. Likewise, Leech (1997: 2) explains how the process of annotation 'is, at least in some degree, the product of the human mind's understanding of the text. There is no purely objective, mechanistic way of deciding what label or labels should be applied to a given linguistic phenomenon'. This, however, is beneficial as manual annotation can make a text extremely accommodative to the researcher's goals as it enables them to fine-tune the levels of 'delicacy' and 'granularity' on which they approach the text (Leech 1997: 2). Furthermore, with regard to stylistics, another benefit of corpus analysis is that it helps to overcome the well-cited criticism of Stanley Fish (1980), or the 'Fish hook' as O'Halloran (2007) puts it, that stylistic analysis is 'arbitrary' and 'circular' (Fish 1980; O'Halloran 2007: 230). O'Halloran (2007: 241-2) conducts a

corpus stylistic analysis of Joyce's 'Eveline' and exemplifies how 'through use of corpus techniques of analysis that, although interpretations of the complexity of a literary work are reader dependent, arbitrariness can be reduced, since my interpretations have been based on objectively revealed features of the text'. With this in mind, examining the presentation of idiosyncratic literary characters, then, benefits greatly from this flexible, yet highly systematic method.

Overall, the CTM offers a primarily corpus-driven approach since it 'uses the results of corpus analysis to formulate new theories and hypotheses' (McIntyre 2012: 2). Also, as Archer (2010: 246) highlights, the corpus-driven approach 'is more flexible and/or dynamic – in the sense that observations emerging from the corpus data are accommodated, where possible'. This methodological approach will permit a systematic and objective foundation to analyse the highly subjective and amorphous phenomenon of experience.

4.2.2 The indexes: scaffolding storyworld, characters and experience

In this section I present all the indexes of the CTM, explicating their inclusion, and delineating the properties that a stretch of text must have to qualify as a specific index. I explain each of the following indexes in Table 4.1 in turn.

Table 4.1 All CTM indexes

Abbrev.	*Index*
S	Spatial
T	Temporal
C	Causal
Sr	Spatial relation
Tr	Temporal relation
Sq	Spatial quality*
Tq	Temporal quality*
O+P	Object property
P#+P	Protagonist property*
P#+Ex	Protagonist experience*
Pm#+P	Protagonist (minor) property
P#=P#+P	Protagonist property through *another* protagonist
I#(P#)	Intention
EmR#(P#)	Emotional reaction*
EC#(P#)	Eliciting condition*

Those marked with an asterisk are my own additions, those without are from Zwaan and Radvansky's (1998) updated event-indexing model (EIM). The # indicates the number that would be used to distinguish between different protagonists and the different instances of certain index types. For example, if Freddie is P1 ('P' stands for 'Protagonist'), his first intention would be marked as: I1(P1), and his second like so: I2(P1). Likewise, the eliciting condition for Freddie's first emotional reaction, EmR1(P1), would be indexed as: EC1(P1). If the *same* reaction was evoked again in another context, the eliciting condition and emotional reaction indexes would be marked as: EC1a(P1) and EmR1a(P1).

Rather than fabricating 'convenient' examples of the indexes, I use the extract below from Marcus Zusak's novel *The Book Thief* to illustrate how each index functions in the text. The extract takes place in the basement of the Hubermann family's house in Munich during the height of the Second World War. Each evening Liesel (P1), the main character, goes down to the basement to write her book about her life: 'The Book Thief'. She has a strong relationship with her father, Hans Hubermann (P2), who often accompanies her and plays his accordion.

[T][Sr]Looking across,[/Sr] [P2+P]Hans Hubermann was [O+P]packing the accordion away.[/O+P][/P2+P] [P2+P][Tq]He'd just played [Tr]for half an hour[/Tr] as Liesel wrote.[/Tq][/P2+P]

[Tr]***PAGE 42***

[P1+P][P2+P] ***Papa*** [Sr]***sat with me***[/Sr] [Tr]***tonight.***[/Tr] [/P1+P]
[P2+P]***He*** [O+P]***brought the accordion down***[/O+P] ***and*** [Sr]***sat close to where*** [P1=P3+P]***Max used to sit.***[/P3+P][/Sr][/P2+P]
[P1+P]***I often look at*** [P1=P2+P]***his fingers and face when he plays.***[/P1=P2+P] [/P1+P] [O+P]***The accordion breathes.***[/O+P]
[P1=P2+P][EC1(P1)]***There are lines on his cheeks. They look drawn on and for some reason,***[/P1=P2+P] [P1+P]***when I see them,***[/EC1(P1)] [EmR1(P1)]***I want to cry. It is not for any sadness or pride***[/EmR1(P1)]***.*** [P1+P][P1=P2+P]***Sometimes I think my Papa is an accordion.***[/P1+P] [P1+Ex]***When he looks at me and smiles and breathes, I hear the notes.***[/P1+Ex] [/Tr]

[T]After ten nights[/T] of writing, [C][S]Munich[/S] was bombed again.[/C] [C]Liesel was [O+P]up to page 102[/O+P] and was asleep in [S]the basement[/S], [P1+Ex]She did not hear [O+P]the cuckoo[/O+P] or [O+P]the sirens[/O+P], [/P1+Ex] and [O+P]she was holding the book[/O+P] in her sleep when [P2+P]Papa came to wake her[/P2+P].[/C]

Selecting indexes

Before I detail the individual indexes, I will explicate how they are selected and what level of information they carry. In brief, a situation model (SM) is a composite structure derived from interpretation of the surface level (verbatim discourse) and the textbase (propositional content). However, rather than limiting the indexes to capture only individual propositions which, as will soon become clear, does not best suit certain indexes, I allow the indexes—depending on their function—to account for the propositional level on a micro and macro scale. In his description of his Model of Characterisation, Culpeper (2001) neatly illustrates the requirement of this distinction. He translates the 'textbase' dimension as 'character propositions' which work on two levels: the first is the *micropropositional* level whereby propositions are single units comprised of predicates and arguments, the second is a *macropropositional* level which incorporates longer stretches of text. He explains that the accumulation of the propositional content is a process of 'piecemeal integration' (Culpeper 2001, 2002). Therefore, while a number of the indexes are based on the micropropositional level, such as the spatiotemporal indexes, the majority are more qualitative in nature and manifest through a conglomerate of macropropositional information. To further support my methodological choice, I draw attention to Sanford and Emmott (2012) who state that using propositional information to demonstrate how we process language is somewhat outdated and superficial, they posit that rather than building impressions of characters from propositional content, we map the incoming information (about the characters) on to our pre-existing knowledge of scenarios in order to make sense of the events. Furthermore, Guindon and Kintsch's (1984: 509) word recognition study evidenced that participants' ability to recall macropropositions superseded that of micropropositions as they form 'strong memory units', promote global coherence, and consequently hold effective priming effects. Therefore, it makes sense for the indexes to capture macropropositional content.

Spatiotemporal indexes

To account for the spatiotemporal dimensions of the storyworld I employ the following indexes: spatial (S), temporal (T), spatial relation (Sr), temporal relation (Tr), Spatial quality* (Sq) and temporal quality* (Tq). Spatial and temporal indexes are imperative to a situation model, even if not explicitly mentioned this information will be assumed by the readers (for overview of spatial and temporal index functions see Magliano, Zwaan & Graesser 1999: 199-200; Zwaan & Radvansky 1998: 168-71, 175-7)

[S] Spatial
These indexes mark every time there is a big shift from one space to another. For example, from inside to outside ('I left the office and started walking home'), and from one location to another ('In France', 'the shop', 'the kitchen'). Spatial discontinuity such as this is typically marked by deictic verbs or (proper) nouns specifying a particular region. This usually occurs in conjunction with a temporal (T) index, however in literature it is possible to travel from one location to another whilst remaining in the same timeframe. Either way this can be represented through the indexes.
Example
[S]Munich[/S]

[T] Temporal
These indexes mark temporal discontinuity in the narrative timeline, such as day/night, hours, weeks, years. This is typically noted with temporal deictic markers ('the previous evening', 'the following week', 'last year') or if narrative events are discontinuous such as anaphoric references, flashbacks/flashforwards or if the narrative changes time. For example, in 'Jenny finished icing the cake ready for the party. Her friends thought it was tasty.' readers would likely assume—based on their schematic knowledge of such events—that the cake would be iced prior to the party, ready for it to set, resulting in a temporal discontinuity between the events in the first and second sentence.
Example
[T]After ten nights[/T]

[C] Causal
Causal discontinuity in events occurs when the former event does not provide the qualifying conditions for the event directly following (Magliano, Zwaan & Graesser 1999: 200). It is also quite common for a causal shift to appear in tandem with a spatial (and temporal) shift.

Example

[C]After ten nights of writing,[/C] [C]Munich was bombed again.[/C] [C]Liesel was [O+P]up to page 102 […]

These causal shifts occur because the previous story event (Leisel's writing) did not cause the bombing in Munich, nor was the bombing in Munich causally related to Liesel's writing progress.

The spatial relation (Sr) and temporal relation (Tr) indexes (see below) promote coherence in the SM. Zwaan and Radvanksy (1998: 180) explain that these relations are 'more likely to be needed to successfully understand the situation, more likely to be inferred when left unmentioned, and most likely to be remembered later'. Of course this does not apply to all relations, namely when the relations are 'functional' insofar as they 'describe the interaction of two or more entities within a situation' (Zwaan & Radvanksy 1998: 180). Zwaan and Radvanksy (1998: 173) state that 'protagonists and objects form the "meat" of situation models', thus considering spatial and temporal relations help to coordinate protagonists and objects within the SM, this emphasises the important role of this relational information. More specifically, spatial relations add depth to the SM which means that they play a role in foregrounding different aspects of it. Zwaan and Radvansky (1998: 168) state that 'if the situation model successfully models spatial relations, then items that are farther away from the current focus should be less available than near items'. In other words, 'spatial association/dissociation' can impact on whether or not an object is identifiable when prompted after the SM is constructed. For example an object spatially associated with the protagonist (i.e. in the same room) would be recognised quicker by the reader than one that is not; spatial relations aid information retrieval. Glenberg, Meyer and Lindem (1987: 81), for example, concluded that 'the spatial structure of events described in narrative texts influences comprehension processes [...] not just at the level of lexical access, but appears to affect foreground processing, namely the tokens maintained in the foreground'. Therefore, in terms of the CTM, accounting for relational information can help to enrich the scaffolding of the storyworld.

[Sr] Spatial relation

These indexes are used to denote the spatial interrelations of objects and protagonists with their spatial surroundings and tend to involve spatial deictic markers, such as 'next to', 'across', 'out', 'over there'. Sr indexes, unlike S indexes, do not break spatial

continuity within the storyworld.

Example

Papa [Sr]***sat with me***[/Sr] ***tonight. He brought the accordion down and*** [Sr]***sat close to where Max used to sit.***[/Sr]

The Sr indexes help to physically contextualise where entities are in relation to the physical storyworld. The information they hold can extend beyond the spatial dynamics as it can hold significance for the characters. For example, in the second Sr Liesel further clarifies where Papa sat. Max is a Jewish man who took refuge in their basement for several weeks, and Liesel and her parents became very fond of him, however, for their safety, Max left. Therefore, the fact that Liesel specifies that he sat 'close to' where Max used to sit illustrates Hans's acknowledgement of his absence, but also a sense of respect to let it remain as Max's usual 'spot'.

[Tr] Temporal relation

Unlike the T index which is obligatory and establishes the timeframe of the SM, Temporal relation indexes are optional and mark the more subtle shifts in time or specifically highlight temporal continuities, such as the moments, or minutes that take place within one time frame, for instance 'and then', 'at that moment in time', 'a few seconds', 'he spoke for ages'.

Example

He'd just played [Tr]for half an hour[/Tr] as Liesel wrote.

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Papa sat with me [Tr]***tonight.***[/Tr]

The meaning of the text would not be lost without these Tr indexes, however, they provide temporal markers that enrich the context of the events.

Further to this, drawing on two points mentioned in chapter 2 concerning the importance of space and place with regard to the overall experience and well as the strong influence temporality has on readers' perception of events, my additional spatial quality (Sq) and temporal quality (Tq) indexes represent the construed quality of a space or a stretch of time. This is important aesthetic information that enriches the storyworld and which readers can draw on to make inferences about how it would affect the character.

[Sq] Spatial quality

These indexes refer to the quality of a space. This consists of references to the atmosphere and the overall feel of somewhere, and/or the state of the environment, such as temperature, amount of space (cramped, enormous), cleanliness, weather, level of noise, physical comfort and also 'mental' comfort ('an oppressive atmosphere', 'awkward silence').

This is not necessarily information that would have a significant impact on the character's thoughts or behaviour; yet it adds additional relatable, qualitative contextual information that can help readers make judgements, assumptions, and inferences about the situation. On the other hand, if the character's behaviour is affected by the spatial quality, this then performs as a characterising feature as it gives insight into the character's preferences and attitudes. It also depends on the context and circumstances, as this would not apply to every situation with the same character. Spatial quality can be both explicit such as example (a), or it can be inferred such as example (b) where the reader would infer that the space was likely to be open, with nothing to hide behind/inside.

a) It was [Sq]cramped inside[/Sq] and [Sq]pouring with rain[/Sq] [Sq]making everything damp[/Sq], but Brian loved camping.
b) There was [Sq]nowhere to hide[/Sq], Roger had no choice.

Example

> After ten nights of writing, [Sq]Munich was bombed [Sq]again.[/Sq][/Sq] Liesel was up to page 102 and was asleep in the basement, She did not hear [Sq]the cuckoo[/Sq] or [Sq]the sirens[/Sq]

The first two Sq indexes represent the quality of the space by highlighting Munich's bombed state, but also that it has been bombed before, implying it would now be in an even worse state. The final two Sq indexes note the audible quality of the basement: the cuckoo clock and the sirens outside. These last indexes also indicate that Liesel must have been very tired as even those loud noises did not wake her.

[Tq] Temporal quality

This index marks the quality or feel of a stretch of time e.g. the speed of time passing (painfully slow, slow, fast), the feel of the time (uncomfortable, relaxing), or emotionally charged stretches of time (dread, fear, excitement, anticipation). However, the quality or feel of the stretch of time need not be explicitly mentioned. The Tq can arise and be inferred from knowing the characters well enough to judge whether the time would have a quality that would affect them, see below.

Example
[Tq]He'd just played for [Tr]half an hour[/Tr] as Liesel wrote.[/Tq] Here the Tq index represents the quality of the 'half an hour' which is filled with her Papa's accordion music. This is something that Liesel finds reassuring and comforting. This illustrates the importance of the wider context as the Tq index relies on the knowledge of the accordion's significance in Liesel's life.

By applying these indexes to the text every time there is a shift in the spatiotemporal dimensions, it will four-dimensionally 'scaffold' the storyworld, and will provide a neutral foundation for tracking how, when and where the protagonist interacts with their surroundings. These indexes 'textually' capture the dimensions on which we experience our day to day lives.

Entity indexes: protagonists and objects

In this section I address the 'situational content' which consists of the entities present within the storyworld: the protagonists and the objects (physical and abstract) and their properties: mental state, physical appearance, intentions, goals, emotional disposition. In the event-indexing model, 'protagonist' is one of the five obligatory dimensions however, the protagonist's *properties* are only included within the SM when they are required for one to understand the situation (Zwaan & Radvansky 1998: 180). It is important to note that the properties are the characterising situation-specific features. The indexes I incorporate help to systematically represent the different properties (whether or not they are required to understand the SM) as Zwaan and Radvansky offer no such distinguishing indexes. Considering the complexity and importance of character in the text, a selection of representative indexes is essential to objectively capture the different types of information that can enhance our understanding of how they are developed. Not to mention the fact that the results from chapter 3 revealed the importance of the character's role as being interesting, engaging and narrative driving, thus the CTM must be sympathetic to the fact that characters are, by and large, the main focal points throughout the story. Moreover, as demonstrated in chapters 1 and 2, and, consequently, the FICTIONAL CHARACTER schema, the defining quality of fictional characters is that they are mimetic and social persons with whom readers can relate on a psychological and affective level. The mimetic quality of character, then, needs to be sufficiently represented in the CTM through a way that is applicable to all characters and, like the

above indexes, can be constantly tracked throughout a narrative whenever the character is in focus. Therefore, I include the following indexes to account for these entity properties:

O+P	Object property
P#+P	Protagonist property
P#+Ex	Protagonist experience
Pm#+P	Protagonist (minor) property
P#=P#+P	Protagonist property through *another* protagonist
I#(P#)	Intention
EmR#(P#)	Emotional reaction
EC#(P#)	Eliciting condition

[P#+P] Protagonist property

These indexes capture properties concerning general descriptions, traits, behaviour and (re)actions, thoughts or speech. This is the most general index as it holds other, more specific, protagonist-related indexes within, such as EC#(P#), EC#(P#) and I#(P#). However, the P#+P index does not include internal sensations as these are represented by the P#+Ex (discussed below).

Expectedly, P#+P indexes can span for long stretches of text. A new P#+P index is ascribed each time a new property is encountered; thus it is common for a succession of these indexes to occur. For example:

> [P1+P]Jenny is writing [P1+P]her thesis[/P1+P] [/P1+P] whilst [P1+P]drinking coffee,[/P1+P] and [P1+P] thinking about what she can write as an example for these indexes.[/P1+P]

The information these indexes represent is: I am writing my thesis; (inferred) I am doing a PhD; I am drinking a coffee; and I am thinking about what to write. Therefore, rather than ascribing only one P#+P index to stand for the event wherein I am writing my thesis, including this selection represents the individual properties.

Note that the when a protagonist index contains an 'm' (Pm#+P / Pm#+Ex) it is referring to the properties/experiences of minor characters, which are effectively 'stock' characters who enter the storyworld briefly or are mentioned to enrich the storyworld setting, for example 'a shopkeeper', 'the passengers on the train'.

Example

> [P2+P]Hans Hubermann was packing the accordion away.[/P2+P]
> [P2+P]He'd just played for half an hour as Liesel wrote.[/P2+P]

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[P1+P][P2+P] ***Papa sat with me tonight.*** [P2+P]***He brought the accordion down and sat close to where*** [P3+P]***Max used to sit.***[/P3+P] [/P2+P] [P1+P]***I often look at*** [P1=P2+P]***his fingers and face when he plays.***[/P1=P2+P] ***The accordion breathes.*** [P1=P2+P]***There are lines on his cheeks. They look drawn on and for some reason,***[/P1=P2+P] [P1+P]***when I see them, I want to cry. It is not for any sadness or pride.*** [P1+P][P1=P2+P]***Sometimes I think my Papa is an accordion.***[/P1+P]

The P#+P index is occurs frequently in the above extract. The first three P2+P indexes represent the activity Hans is carrying out (packing up the accordion), what he has been doing (playing the accordion), and where the activity took place (sitting with Liesel in the basement). Liesel's first P1+P index informs the reader of who was in her company whilst she was writing. The second and third P1+P indexes inform the reader of something that she often does and thinks: looking at her Papa and likening him to an accordion. The possible inferences that can be made from these properties are of the characters' habits, for example Hans packs his accordion away after he plays (reinforcing the reader's knowledge that it is an instrument he cares for), and that Liesel cares deeply for him as she looks as him with love. The indexes hold important information not only about the characters, but about their relationships with other characters.

Unlike Zwaan and Radvansky (1998) who only differentiated between the mental and physical properties of entities (protagonists/objects), I include a 'protagonist experience' (P#+Ex) index to represent information concerning protagonists' perceptual experiences of the storyworld. I did this for two reasons: first, attempting to index a text using indexes to differentiate 'mental' and 'physical' information was problematic. It became clear that the mental and physical dimensions are not as clear-cut as expected since they often bound together as one usually instigates the other. This meant that separating them made them more superficial, whereas having indexes that can simultaneously present both, but which represent information that is either: (a) an external attribute, or a quality of character perceivable by others (P#+P), or (b) internal 'feels' resulting from psychological effects or sensational experiences (P#+Ex). This makes for a more realistic representation of character. The second reason was due to the fact that the CTM sets out to track experience throughout the narrative, thus it seemed sensible to include an index

to clearly represent the 'primitive sensational feels' which are highly relatable to readers and are indicative of the character's direct interaction with and perception of the storyworld.

[P#+Ex] Protagonist experience

Protagonist experiences are an alternative index to the P#+P index. Unlike the P#+P, the P#+Ex is more ephemeral in nature. It specifically marks stretches of text that concern experience only perceived within the protagonist, such as proprioceptive experiences (touch, temperature, motion detection,) sensations (aural, olfactory, visual, pain) and psychological experiences (imagination, feelings, hallucinations). It is something that is perceivable only to the protagonist in question and is generally the direct result of stimuli both external (i.e. feeling rain on your skin) and/or internal (i.e. headache, anxiety). These indexes tend to be situation-bound as they report how the character is feeling at a specific time.

These indexes are particularly insightful because indexes within or adjacent to them can be influenced or representative of the experience. For example, 'object property' (O+P) indexes can be presented either through, or in accordance with the protagonist's experience. This means either as a result of the experience, see (a), or that instigates the experience, see (b).

(a) [P1+Ex] Roger dreamt that [O+P]a thunderbolt of lightning[/O+P] hit [O+P]his house.[/O+P] [/P1+Ex]

Roger is experiencing a dream in which the lightning (the object) and the house are a result.

(b) [P1+Ex]Freddie was boiling hot in [O+P]his yellow jacket.[/O+P][/P1+Ex]

Freddie's jacket causes him to feel hot.

Example

1. [P1+Ex] ***I often look at his fingers and face when he plays. The accordion breathes.*** [/P1+Ex]
2. [P1+Ex] When he looks at me and smiles and breathes, [P1+Ex]I hear the notes.[/P1+Ex][/P1+Ex]
3. [P1+Ex] She did not hear the cuckoo or the sirens[/P1+Ex]

The first P1+Ex index indicates what Liesel can see. Although it does not describe her, it helps to add depth to her character as we can see what she focuses on (her Papa's fingers and face) and how she interprets it ('the accordion breathes'). It also suggests

that she may get 'lost in the music' as she watches him play. In other words, the P1+Ex index helps to highlight exactly what it is in the storyworld that she is experiencing (seeing, in this instance) and then resultantly, the implications.

In the second quotation there are two P1+Ex indexes. The first represents the aural experience of hearing the notes, and the latter represents how Liesel is imagining this happening; she is experiencing it in her mind. With regard to the third quotation, this represents Liesel's deep sleep. While 'hear' is explicitly stated, this is not what the P1+Ex stands for as Liesel cannot hear the cuckoo or the sirens thus she is not experiencing it. She is, however, experiencing a sleep deep enough to allow her to sleep through that noise.

[I#(P#)] Intention

These indexes register each time a protagonist acquires a new intention or goal. Zwaan and Radvansky (1998: 173) state that 'a basic assumption underlying research on intentionality is that goal structures provide the backbone for a person's understanding of the events described in a narrative. Consequently, this information should be better encoded in memory and should be easier to remember later on'. The intentional indexes can range from the main plot-driving goals, such as a detective's goal to catch the murderer, to the intentions that help to pursue the main goal, such as conducting interviews, finding clues, visiting certain places, speaking to specific characters and carrying out certain protocols (not discussing the case with others).

The intentions help readers understand and predict how the character will interact with the storyworld. For example, if the detective enters the crime scene (a forest clearing), it would not be out of place for them to look closely at the floor for any traces of blood, footprints or branches for snagged clothing strands, whereas a group of campers would be more concerned with the wider space to look for a spot to pitch their tents.

Example

- [I1(P2)]Hans Hubermann was packing the accordion away.[/I1(P2)]
  [I2(P2)]He'd just played for half an hour [I1(P1)]as Liesel wrote.[/I2(P2)]
  [/I1(P1)]

- [I3(P2)] Papa came to wake her. [/I3(P2)]

Hans's first intentional index (I1(P2)) can be inferred from his actions: to pack up his accordion after playing which is the second intentional index (I2(P2)) attributed to him as his intention prior to packing up his accordion was to play his accordion to keep Liesel company. Hans's third intentional index (I3(P2)) is to wake Liesel up and take her to a safe place during the air-raid.

[O+P] Object property

This index accounts for each time an object—physical or abstract—is referenced and is often accompanied by a property describing it and/or situating it.

Example

- [O+P]packing the accordion away.[/O+P]
- [O+P]***brought the accordion down***[/O+P]
- [O+P]***The accordion breathes.***[/O+P]
- After ten nights of writing, Munich was bombed again. Liesel was [O+P]up to page 102[/O+P] and was asleep in the basement, She did not hear [O+P]the cuckoo or the sirens[/O+P], and [O+P]she was holding the book[/O+P] in her sleep when Papa came to wake her.

The above O+P indexes relate to the different items and the properties, such as the accordion being packed away, the fact that it looks like it breathes, what page Liesel has reached in writing her book and so on. These items populate the storyworld and the properties they have can be significant in terms of how they are regarded by the characters which, in turn, enriches their character.

[P#=P#+P] [P#=P#+Ex] Protagonist property/experience through other protagonist

Information about characters is often communicated through other characters, either through how they speak to/about them, how they behave around them, and so on. This characterising information needs to be distinguished as a character's presentation of him/herself can be quite different to how the same information can be construed through another character as the latter also holds implications about the relationship between the characters. Therefore, the 'Protagonist property through (other) protagonist' (P#=P#+P) and 'Protagonist experience through (other) protagonist' (P#=P#+Ex) indexes indicate instances whereby information about a protagonist's property/experience is communicated through the actions/speech of another character.

These indexes are useful in terms of relationship tracking, as when these indexes are filtered it is possible to build a picture of how characters' relationships manifest chronologically, how one character's perception of another changes over time and so on.

Example

[P1=P2+P]***Papa*** [***sat with me tonight.***[/P1=P2+P] [P1=P2+P]***He brought the accordion down***[/P1=P2+P] ***and*** [P1=P2+P]***sat close to where*** [P1=P3+P]***Max used to***

sit.[/P1=P3+P][/P1=P2+P] ***I often look at*** [P1=P2+P]***his fingers and face when he plays.***[/P1=P2+P] ***The accordion breathes.*** [P1=P2+P]***There are lines on his cheeks. They look drawn on and for some reason,***[/P1=P2+P] ***when I see them, I want to cry. It is not for any sadness or pride.*** [P1=P2+P]***Sometimes I think my Papa is an accordion.***[/P1=P2+P] [P2=P1+P] [P1=P2+P]***When he looks at me and smiles_ and breathes, I hear the notes.***[/P1=P2+P] [/P2=P1+P]

All references to Hans and Max in this stretch of text qualify as P=P#+P indexes as they are within an excerpt from Liesel's book, thus this character information is explicitly being portrayed through her eyes, rather than the narrator's.

Hans. There are seven P1=P2+P indexes where Liesel describes what Hans did, where he sat, his hands and facial features, and behaviour). All this information is being foregrounded according to Liesel's perception of him.

Liesel. The final sentence also qualifies as both a P1=P2+P and a P2=P1+P index. In the former, Liesel (in her writing) presents Hans' behaviour to the reader, and in the latter, by smiling at his daughter, Hans is attributing a property to Liesel as it depicts her as loved by her father.

Max. In Liesel's one reference to Max ('He brought the accordion down and sat close to where Max used to sit') it informs the reader where he used to sit when he lived there. Importantly, it also hints at her relationship with Max implied through the significance of her explicitly recalling where he used to sit in what is a particularly poignant scene in the book. Liesel misses Max and he is often in her thoughts.

In chapter 2 I also discussed past research concerning empathy and character emotion. Interestingly, with regard to the event-indexing model (EIM), Zwaan (1999) discusses emotion as a potential index, yet he offers two reasons as to why it is *not* included it as an additional dimension:

> First, many events described in narratives do not involve emotions, whereas all events involve time and space and many events involve causation and goals. Thus, connecting events based on emotions (and it is unclear how this should be done) would yield a rather sparsely interconnected network. Second, it would not be parsimonious to treat emotions as a separate dimension. Rather, emotions are deeply intertwined with goals (e.g. Stein & Levine, 1989).
>
> (Zwaan 1999: 98)

The data results from chapter 3 showed a heavy emphasis on the importance of empathy and the notion of being able to 'connect' with a character on some level. Understandably, Zwaan and colleagues wish to avoid unnecessarily overcomplicating the EIM and highlight that emotions can be accounted for through causation and goals which are bound in time and space. With regard to the EIM itself, this is understandable and logical as the protagonist dimensions represent emotions, thus there is no need for a separate dimension. However the CTM requires this dimension. Emotion is an element to which readers are very sensitive and also respond to with empathy or sympathy. Therefore, accounting for the identifiable emotional reactions and their causes highlights potential sources of empathy. For this, I include an emotional reaction index (EmR#(P#)) as well as an index for the (if applicable) eliciting conditions (EC#(P#)) which, as highlighted by Hogan (2014), are an important factor to consider (see 2.1.1 of this thesis). Indexing these aspects, then, offers a gateway to potential sources of reader's perception of characters on a psychological level. It also provides a clear method of tracking characters' responses to different storyworld stimuli, as these are also the potential eliciting conditions for the readers. This gives a hypothetical, yet grounded insight into the aspects that elicit subjective reactions from the reader and give way to 'hot cognition' whereby cognition is influenced by emotions and feelings (Sanford & Emmott 2012: 191).

[EmR#(P#)] Emotional reaction
Emotional reactions are the result of an eliciting condition (below). They represent the emotional state of a character, which is either explicitly mentioned or can be inferred from the character's actions, behaviour or thoughts and/or speech. The emotional reaction does not have to have happened, it can be hypothetical or predicted 'I think she'll be happy about that outcome'. These indexes always occur within a P#+P index or a P#+Ex index as they are either relative to a character's property or experience.
[EC#(P#)] Eliciting condition
These are the stimuli that elicit (positive/neutral/negative) emotional responses in the protagonists. They can range from the protagonist being given news, seeing something, discovering something, experiencing an event, and so on. Unless the eliciting condition is purposefully withheld from the reader, this will always be traceable when a character elicits an emotional reaction.
EmR and EC example:
[EC1(P1)]***There are lines on his cheeks. They look drawn on and for some reason,***

when I see them, [/ECI(PI)] [EmRI(PI)]***I want to cry. It is not for any sadness or pride.*** [/EmRI(PI)]

The eliciting condition for Liesel's emotional reaction is established as the lines on Papa's cheeks.

Summary of indexes

The above indexes provide the means to systematically scaffold a storyworld. They provide the spatiotemporal coordinates for tracking characters as well as representing both the fundamental character information (intentions) that drive their interactions with their surroundings as well as indexes that represent the construal of character information (properties, experiences and emotional reactions).

Since the CTM is partly comprised of a problem-oriented annotation scheme, the indexes I choose to include are indeed dependent on my research motivation which could be considered as restricting and, even biasing. However, I argue that my research goal overcomes this through its universally applicable goal: to account for storyworld dimensions and protagonist information to ultimately portray how character experience is communicated. The indexes have been chosen to represent the 'skeleton' of our experiential dimensions as well as be sympathetic to the individuality and mimesis of fictional characters.

4.2.3 The stylistic dimension

Tracking characters and monitoring their experience requires a universally applicable stylistic dimension to strengthen the CTM's storyworld scaffolding as it will encode it with information about *how* it is being presented whilst continuing to maintain the CTM's universal applicability. The stylistic dimension of the CTM accounts for two ontological forms of stylistic presentation: entity presentation (the ways in which storyworld entities enter into the foreground) and discourse presentation (SW&TP, Semino & Short 2004).

Entity presentation: attractors

In chapter 2 I discussed, from both a psychological and stylistic perspective, the fundamental role of figure and ground in our everyday lives and in literature. So far the CTM provides a means of reliably tracking the storyworld entities: protagonists (along

with their properties, experiences, intentions, emotions) and objects (both physical and abstract) throughout the narrative. These entities are the figures of a story and when they enter into the reader's attention they will hold some form of significance to the narrative and, most likely, the associated character(s). With this in mind, the way in which figures are presented in relation to characters can serve as a currency to communicate characters' experiences through the implications of why certain storyworld entities are portrayed in certain ways. Therefore, understanding *how* these figures enter the reader's attention is as important as noting their presence.

For this, I draw on Stockwell's (2009a) work on attractors and apply his list of textual features which make good attractors (see 2.1): *newness*, *agency*, *topicality*, *definiteness*, *activeness*, *brightness*, *largeness*, *height*, *noisiness*, *aesthetic distance from the norm*. As Stockwell (2009a: 25) states: 'this inventory gives us a checklist of parameters to trace through a literary text' (25); this is exactly how they are used alongside the CTM as they stand to provide a systematic representation of attractor construal. Monitoring 'attractor status' offers a means of systematically applying a qualitative value to storyworld entities. Rather than just analysing their presentation 'free style', it provides a universally applicable (to all texts) and recognisable (to all readers) checklist of features that can act as a comparable foundation of analysis. When applied to entities the features enable analysis on three broad levels:

1. A comparative analysis of the presentation of different entities;
2. A way of assessing what readers perceive and how they perceive it;
3. A means of illustrating how a storyworld entity is portrayed as entering the character's perceptual field as well as the readers'.

Applying this stylistic currency alongside the CTM is key to understanding the behaviour of storyworld entities in exactly the same way as if they were non-fictional figures on a real-life ground.

Discourse presentation: SW&TP

In 4.2.2 I explicated my reasons for the inclusion of a selection of protagonist indexes to capture and distinguish different facets of character. The protagonist property and experience indexes are necessarily broad as they are designed to distinguish character information and character perception. Alternatively, as important as the protagonist emotion indexes are (as explained above), the Emotional Reaction indexes (EmR(P#)) do

not provide a reliably consistent source of information; some characters, for example, are imbued with emotion whereas others may not be. Likewise, different stages of the narrative may call for more EmR indexes than others and so on. Nonetheless, emotion plays an important role in the narrative. It can be a result of an event or situation which can, in turn, affect a character's actions and behaviour, thus it is important to account for it.

Emotion aside, systematically capturing character portrayal is difficult due to the sheer variety of characters. One feature specific to character that, unlike portrayal of emotion, is pervasive throughout narrative is *communication*. Characters communicate with other characters and narrators communicate (in)directly with the reader through the presentation of characters' speech and/or thoughts. The data results showed an expectancy for characters to be presented realistically, and in order to do so must be portrayed consistently and coherently across a narrative. Access to characters' thoughts was also a clear preference and even an expectation for some readers. Therefore, alongside the CTM I account for the different forms of SW&TP (Leech & Short 2007; Semino & Short 2004) to denote how the information is communicated and to identify the resultant effects.

Bousfield (2014: 188) states that 'a stylistic approach to understanding characters should—indeed, must—explore the language that those characters themselves are presented as using'. McIntyre and Walker (2015) point out that 'prototypically, discourse presentation refers to the presentation of speech, writing or thought from an *anterior* discourse in a *posterior* discourse' (my emphasis, 175). The speaker's/writer's choice of what form of SW&TP to adopt can strongly reflect their own social, emotional stance or, alternatively, can also represent that of the individuals depicted in the posterior discourse. This means that discourse presentation is a fine illustration of the social and emotional dimensions within a storyworld. With regard to the CTM, this helps assign further value to the indexes as it offers another comparative dimension. Not only this, the indexing system also complements SW&TP, one example of this is through the qualities of internal narration (NI) and P#+Ex indexes. Internal narration refers to stretches of text 'where access to a character's internal viewpoint results in the presentation of that character's internal states, but without any indication that he or she engaged in anything that could be described as a specific thought act' (Semino & Short 2004: 46). However, 'NI does not include reports of characters' perceptions, whether those stimuli are internal ('She felt a

pain in her stomach') or external ('She felt the softness of his hair'). Examples such as these are coded as Narration (N)' (Semino & Short 2004: 46). This definition is entirely logical in terms of SW&TP, however in terms of characterisation, tagging such stretches of text as N runs the risk of disregarding important information about a character's internal state. The P#+Ex index (which is the index that would be assigned to the two example sentences) accounts for these external/internal sensational experiences as these are, as I will demonstrate in my analysis, fundamental characterising features. For example, in Stockwell and Mahlberg's (2015: 136) corpus stylistic approach to characterisation (as discussed in 1.3.3) they explain how Dickens's characters are typically depicted externally through their speech and actions. This means that to gain access to the characters' internal states, they must explore *beyond* SW&TP to the 'narrative contexts' where the characters occur. An integrative approach that draws on the different dimensions of a text can therefore provide the necessary well-rounded foundation for analysing fictional characters.

Overall, the CTM's stylistic dimension provides additional support that is sympathetic to literary texts and the presentation of mimetic fictional characters in terms of their thoughts, speech, physical/mental presentation and their perception of the storyworld. In the next section I outline the analysis procedure and the recommended steps that ensure an objective and solid foundation for a holistic investigation of the communication of characters' experiences.

4.2.4 Conducting an analysis

Section 4.2 has detailed the CTM's indexes and their qualifying conditions, along with the stylistic dimension. In this section, I expound the methodology for applying the CTM to texts, and explicate the way the data can be manipulated to eke out the effects caused by the shifts across the different indexed dimensions.

Pre-analysis indexing. Prior to analysis the text must be manually methodically indexed in a series of stages, starting from the spatiotemporal and storyworld entities (objects), through to the nuanced protagonist indexes:

1. Establish the main spatiotemporal and causal indexes: S, T and C
2. Index all spatiotemporal relations and qualities: Sr, Tr, Sq and Tr
3. Index objects/entities (physical, animals, abstract): O+P

4. Apply (minor) protagonist indexes: P#+P, P#+Ex, P=P#+P and P=P#+Ex
5. Index protagonist intentions throughout
6. Apply emotional reaction and trace corresponding eliciting conditions: EmR#(P#) and [EC#(P#)]
7. Apply the SW&TP tags to the text

To ensure accuracy, the indexes should be reviewed at different intervals across a stretch of time (several days, for example) as information may be overlooked during the initial indexing process.

Index extraction. When the text has been fully indexed, using data management software (Microsoft Excel, for example), extract and chronologically list all indexes and SW&TP tags. This provides a large body of quantitative and qualitative data to work with.

Identifying operative indexes. After extracting the indexes, conduct a preliminary quantitative assessment of the indexes and calculate the number of occurrences of each index type. Naturally, some indexes will feature considerably more than others over a stretch of text depending on the storyworld context. For example unless the extract contains many switches from one place/time to another there will be few S and T indexes. If there is a considerable amount of dialogue, this tends to result in 'protagonist via protagonist' indexes (P#=P#+P).

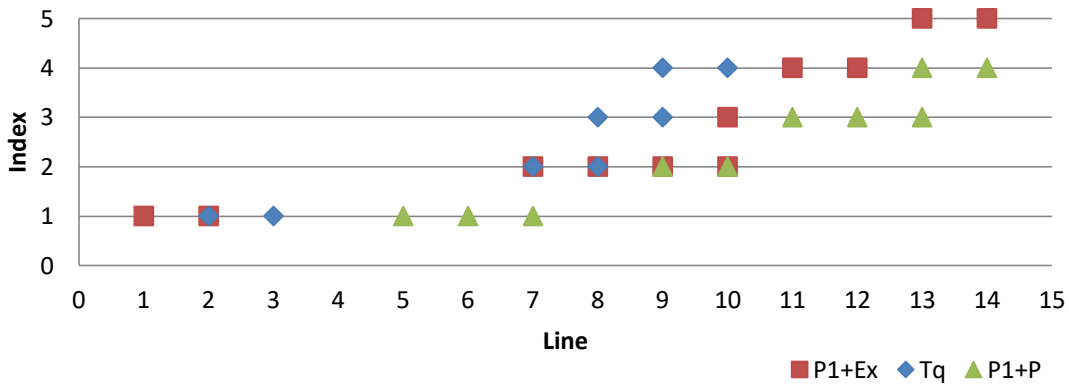
To identify potentially operative indexes (i.e. indexes significant to readers' experience of a text), the unique content of the text must be taken into account such as the event sequences, timeframe, location, and so on. Firstly, for example, does the text take place over a long/short stretch of time? If it is a short stretch of time and there happens to be a large amount of temporal indexes, this could be a significant factor as the construal of time obviously features strongly. If there are spatiotemporal quality (Sq, Tq) indexes, these are important to explore as they could potentially impact on the character's perception of the storyworld. Secondly, O+P indexes will represent the objects present in the storyworld, thus focusing on the objects—whether they are abstract or physical—and how they feature in the storyworld can yield interesting results. Likewise, a large quantity of O+P indexes would likely provide a very richly populated storyworld, thus it is interesting to explore what aspects are presented and the implications that it brings. Finally, monitoring the entity indexes (protagonist and objects) in terms of their attractor status can offer insight into the way in which the storyworld is presented.

However, it is important to bear in mind that the value of the indexes is not necessarily reflected in the quantitative statistics. Nonetheless, identifying the operative indexes in this way helps to provide potential lines of enquiry for the close stylistic analysis.

Cross-reference SW&TP. An assessment should be carried out concerning the different forms of SW&TP and whether they correspond with particular clusters of indexes or at different stages in the narrative. For example, if the text is densely populated with forms of thought presentation and there are several characters present in the storyworld, this would imply that they are characterised through the thoughts of a particular character.

Chronologically monitor the story. Each story develops in its own way, therefore the indexes will be distributed at different rates throughout. There may be clusters of certain index types at different points throughout the story or certain 'index constellations'—clusters of various indexes—may emerge. This is most observable when the text can be visualised. To do this, the line numbers must be added to the extract in its original, pre-indexed form (otherwise the indexes add body to the text which could skew the results if new indexes were to be added as the textual content per line could vary). Following this, each individual index must be recorded according to what lines it spans across. This provides information can then be transferred to a graph from the data management system (see Figure 4.2 for example) which illustrates where and for how long different index types occur in the text.

Figure 4.2 Index plot example



The emergent patterns of the indexes, index clusters and index constellations act as points of comparison with each other across the course of the narrative to see how they correspond with storyworld events and shifts in the character's experience. This enables the analyst to visualise the storyworld and character(s), to see how they behave and

function in relation to one another. This information can then be cross-referenced with the narrative events and the characters portrayed to see how they are structurally aligned.

It is important to consider that index distribution may be caused by flashbacks, flashforwards or character speech, thus statistics alone cannot provide substantial evidence at identifying the operative index constellations at different stages in the text. This is why it must be manually cross-referenced with the text.

Index filtration and comparison. The indexes can also be filtered for a content analysis. Filtering the indexes provides a clear overview of the development of the storyworld and/or protagonist(s). It enables a close-up view of particular dimensions and gives easy access to the content of the indexes and how it develops over the course of a narrative. This is particularly helpful when closely monitoring protagonist indexes as it temporarily removes storyworld 'noise' and foregrounds character-specific information, thus when storyworld information is reintroduced it is clearer to see how and where it stimulates the character portrayal. Furthermore, index filtration can be used to assess the development of relationships between characters. For example, if a text is rich with P#=P#+P indexes, filtering these would provide a chronological overview of how one character is portrayed through the eyes of another.

Overall, the CTM provides a rich data source for a close stylistic analysis. It gives a fluid, four-dimensional representation of the storyworld which is key to exploring how a protagonist interacts with the storyworld. Its ability to holistically account for storyworld and character(s) makes it well-equipped for accounting for the manifestation and construal of experience.

4.2.5 The CTM as a whole

The CTM's main purpose is to provide the scaffolding for analysis and is thus designed to accommodate, yet is not limited to, large scale discourse as this provides greater information to work with which, when dealing with fictional characters is essential since they develop accumulatively through piecemeal integration. The components of the CTM (see Figure 4.3 below) provide a multi-layered approach that is theoretically applicable to all texts, from complex and highly descriptive narratives with multitudinous indexes, to simpler, less-detailed texts, as well as all types of characters, whether they are relatable and emotionally deep humans, or personified sticks.

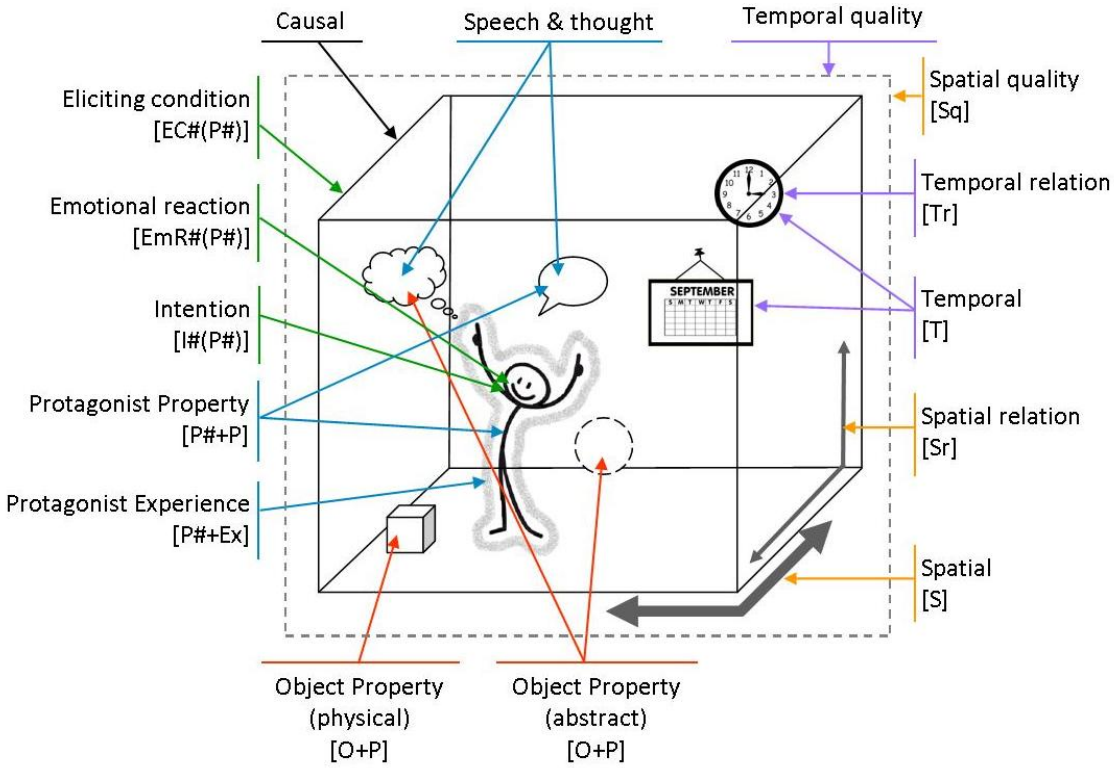


Figure 4.3 Index visualisation

Individually, the indexes, entity presentation and discourse presentation would not be able to constantly represent characters throughout a narrative; it would only represent the storyworld structure, characters as perceivable figures and the presentation of character's language, respectively. However, together these three levels represent the character, their context and their presentation. Plotting this combination of indexes across a stretch of narrative provides a bird's-eye view of the text and highlights the potential 'hot spots' for analysis which manifest through different constellations of indexes. These can then be 'zoomed in' on and stylistically analysed in relation to one another in greater depth. Further to this, these indexes, from the spatiotemporal to the acutely character-focused indexes, provide different levels for analysis and offer a neutral representational format of a storyworld which means that it runs a very low risk of augmenting the storyworld after it has been applied. This 'neutral' storyworld representation provides the solid, objective underpinnings for the examination of individual fictional characters as they are such personalised, changeable and subjective entities. Naturally, the frequency of the indexes will vary considerably throughout a text, however this provides a fertile ground for

analysis as emergent patterns can be traced, locally and globally, and then zoomed in on and scrutinised at a fine-grained textual level.

In section 4.1.1 I delineated the FICTIONAL CHARACTER schema as an amalgam of nine interconnected components. The CTM provides the methods which can account for and examine these components. It structurally represents *storyworld defined* and *a focal figure* by plotting shifts in information concerning each which, through a stylistic analysis, can shed light on the *ontological composition*, *drive the plot* and, of course, the evolving *character impression*.

Following that, in section 4.1.2, I then listed the following criteria as essential to an analysis of character: *universal*, *core*, *constant*, *representational of FICTIONAL CHARACTER schema*, *perceivable*, *contextualised characters*, and *reader inclusive*. I highlighted that the 'universal property' that pervades all the criteria is *experience*, and thus should be the source of analysis for characterisation. Therefore, in order for the CTM to embrace the criteria, it must provide a means of accounting for how a character's experience is communicated to the reader and, as I have demonstrated, the CTM fulfils this requisite. It provides the structure through which the character's experience can be traced by looking at the presentation of the character's interaction with the storyworld.

Lastly, returning again to Stockwell's (2010) call for: (a) caution when dealing with fictional characters as a theoretical paradigm can strongly influence how they are 'seen'; and (b) an inclusion of both the macro and microscopic aspects of a fictional text, the shape of the CTM fulfils its duty to ensure these points remain at the fore. More specifically, with regards to the integration of corpus methods, McIntyre (2015) states the following:

> Consequently, I would argue strongly in favour of a greater amalgamation of methods and frameworks developed within the discipline of stylistics. A state-of-the-art stylistic analysis ought not to be limited by the restrictions of a particular sub-area. Rather, an inclusive approach to stylistic analysis ought to expand the range of research questions it is possible to ask answer[*sic*]. These concerns are what motivate an integrated corpus stylistics.
>
> (McIntyre 2015: 66)

The CTM fully takes this on board and embraces the integrative approach through its inclusion of stylistic analysis, event cognition, discourse comprehension, and characterisation which are united through corpus techniques.

4.3 Chapter review

Fictional characters vary immeasurably, they are constantly reacting to events and situations around them, interacting with others and moving—temporally and spatially—across the storyworld. Information about a character can be communicated across a couple of words or over long stretches of text making the presentation of their experiences a dynamic phenomenon. All in all, the CTM effectively treats the narrative as a tapestry where the threads can be zoomed in and out of to understand how the bigger picture evolves. The CTM provides the scaffolding for a fine-grained systematic method of analysis based on our basic experience of the world. It possesses a flexible method that can neutrally represent the microstructure and macrostructure of the text to account for the evolution of a character's experience. The forthcoming case study in chapters 5 and 6 puts the CTM into practice to demonstrate the potential of the CTM as a model that can represent character, rather than a particular interpretation of a character. It monitors the behaviour of different indexes and the stylistic dimensions to harness the emergent patterns that capture a fictional character's experience.

CHAPTER 5

Case study (part 1): Experiencing a seizure

Chapters 5 and 6 present the case study of this thesis to demonstrate the character tracking model (CTM) as a method for the examination of character experience. The CTM is used to conduct a rigorous cognitive stylistic analysis of three carefully selected extracts from Gavin Extence's prize-winning novel *The Universe Versus Alex Woods*. In these extracts the protagonist, Alex, describes his experiences of his focal aware epileptic seizures. The aim of the analysis is threefold: first, to demonstrate how the seemingly ephemeral and fluid concept of experience can be efficiently monitored and encapsulated. Second, to exemplify character-storyworld boundedness by studying how experience is refracted through the storyworld dimensions. Third, to show the CTM's effectiveness at simultaneously representing character and storyworld on microscopic and macroscopic levels. The chapter takes shape as follows: I begin by introducing the novel and the extracts. Following this, I describe the type of epilepsy Alex has and the nature of his 'focal aware' seizures. I then conduct the analysis of extract 1 (extracts 2 and 3 are analysed in chapter 6) where I examine the development of the FOCAL AWARE schema to illustrate how experience can be tracked and accounted for schematically. After the analysis I identify the experiential signature of the FOCAL AWARE schema and discuss the benefits of using schemas as a way of representing and managing the changeable nature of unfamiliar experiences.

5.1 *The Universe Versus Alex Woods*

The Universe Versus Alex Woods (2013) is a first-person narrated, fictional autobiographical novel about a clever and quirky young boy called Alex, who develops temporal lobe epilepsy after being hit on the head by a meteorite. In the novel, Alex takes the reader through his life starting with the meteorite incident when he was eleven years old, the subsequent onset of the seizures, the epilepsy diagnosis, the effect it has on his school and social life. The main plotline is his unexpected friendship with Mr Peterson,

an unsociable elderly neighbour, whom Alex later drives to Switzerland for physician-assisted suicide when he developed a terminal degenerative illness.

5.1.1 The extracts

The three extracts have been carefully selected as they are the three occasions where the reader is 'exposed' to Alex's seizures. Extract 1 is from the very beginning of the first chapter and is the main focus of this case study (the present chapter is solely dedicated to its analysis, with extracts 2 and 3 analysed comparatively in the following chapter). Set in the present day, Alex (17 years old) is returning to the UK from Switzerland with Mr Peterson's ashes. Alex is currently at customs in Dover where he is stopped by a customs officer who recognises him from his photo that has been circulated by the British authorities. Alex took Mr Peterson out of hospital without staff permission in order to reach their appointment in Switzerland in time, and since then the police have been searching for them. The customs officer asks Alex to get out of the car, yet Alex cannot comply as he starts having a focal aware seizure (described in 5.1.3). The extract ends at Dover police station where Alex is taken for questioning when the seizure stops. Throughout the extract, Alex recounts the seizure closely focusing on the experiential quality.

Extract 2 is taken from the fourth chapter of the novel where Alex talks about the early days of his epilepsy. In the extract, Alex recounts the hospital appointment where his consultant, Dr Enderby, explains to him that the 'funny experiences' he has been having are 'focal aware' seizures. Alex then describes these experiences from his perspective prior to diagnosis, *before* he knew they were epileptic seizures.

Extract 3 is from the seventh chapter of the novel where Alex emerges from Mr Peterson's shed after taking cover from the bullies that were chasing him after school. Feeling the onset of a focal aware seizure, Alex retreats back into the shed to try and overcome it with his breathing exercises. Like extract 1, Alex provides an experiential account of the episode.

Lastly, the narration switches between I-narrator Alex and Alex as a character within the storyworld. For clarification, when necessary, I distinguish the two narrators as follows: AW1 (I-narrator Alex) and AW2 (storyworld Alex).

The novel was chosen for the following reasons. Firstly, I sought a text where reality is distorted due to a character's subjective, yet realistic, experience. Ideally, the experience would be one that is unfamiliar to the majority of readers (of the novel and this thesis). This will help to demonstrate how the CTM can comprehensively represent an unknown or unfamiliar experience, and illustrate how the experience is communicated across a text. The distortion of reality aspect is important because I want to use a text where reality is manipulated and filtered through the character's subjective experience. The experience must be realistic in that it is something that happens in real-life, as this provides an objective point of comparison. Taking all the above into account, temporal lobe epilepsy (TLE) and the subjective nature of the associated focal aware seizures successfully meet the criteria. This also serves as an exciting opportunity to explore how cognitive stylistics and the CTM can benefit epilepsy-related health discourse (I discuss this in detail in chapter 7). Secondly, the highly subjective quality of these seizures (discussed shortly) also means that, even if the reader happens to have TLE, they would still never have experienced it in the same way as Alex. Either way, Alex's experience will be 'new' to them. Thirdly, I wanted to use a contemporary book as readers would be more familiar with the language style. *Alex Woods* has a conversational tone making it accessible and more true to how such symptoms may be described in real-life. Fourthly, I opted for a non-translated text as a translation is subject to the translator's interpretation of the author's carefully constructed description of a subjective experience. Dostoyevsky's *The Idiot*, for example, offers detailed accounts of these seizures, yet it is a translation from Russian and was published at the turn of the century, thus the translation would also be liable to diachronic language change. Fifthly, Good Reads lists this novel as fourth under 'Popular Epilepsy Books'; the top three books, however, were unsuitable as they lacked the first-person, subjective experiential accounts of the specific seizures. Lastly, I opted for one text rather than several to avoid producing a comparative author or genre-based study, as this would detract from my goal to demonstrate how the CTM can represent the complexity and fluidity of experience. Therefore, it was important to focus the analysis on one character to allow for the necessary in-depth analysis.

With regard to the authenticity of Alex's seizures, one potential criticism is that, being a fictional text, it is not technically an authentic or truly accurate representation of these seizures. I firmly argue against this. First of all, an interview with the author, Gavin

Extence, reveals that he conducted extensive research into epilepsy; he specifically states that 'I think when you're dealing with emotive, real-life issues, it's important to get the details right' (AuthorLink 2013). I also contacted him directly to ask whether Alex's focal seizures were based on a 'real' account. He kindly replied and explained that Alex's seizures were based on a combination of medical research and several first-person accounts. That said, some may argue that this still does not produce an authentic account as Alex's experience is an amalgam of various sources. Again, I argue the contrary. Crawford et al (2015: 40) note that even illness narratives of firsthand accounts are 'subject to retrograde sense-making, reordering and remembering'. This is certainly the case for the focal aware seizures as we can only be retrospectively granted experiential access, as the individual would be unable to provide a running commentary during these seizures. Furthermore, the 'difficult to describe' quality of these seizures already sets up the individual's account to be a *representation* that they feel best fits their experience which another person will be able to understand. One person's account of their seizures is most unlikely to be of equal truth-value to someone else's as these seizures vary so much between individuals. Therefore, disregarding or devaluing an account due to a 'compromised' truth-value, especially in the context of these seizure types, would obstruct access to the very aspect I seek: the subjective experience. While Alex's seizures would technically be 'more authentic' if Extence had firsthand experience of these seizures, the fact that Extence's novel is an amalgam of well-researched accounts makes it, in my view, a valid representation that captures the nature of these seizures. Besides, symptomatic information from medical resources is also an atemporal, generalised, collective summation of different symptoms from different accounts. This makes it no less useful or authentic.

5.1.2 Epilepsy and Alex's seizures

Epilepsy is a common neurological disorder characterised by recurrent seizures and affects around 1 in 130 people in the UK. There are different types of epilepsy syndromes depending on which part of the brain is affected. This results in different seizure types that fall into two main categories: focal seizures (the individual remains fully or partially aware) and generalised seizures (the individual loses consciousness).

Alex has temporal lobe epilepsy (TLE) and experiences two types of seizures throughout the novel: first are the 'tonic-clonic', also known as a 'generalised' or 'grand

mal' seizure. These seizures cause the individual to lose consciousness, they will fall to the ground and their body will become rigid (tonic phase), followed by convulsions (clonic phase). These are the seizures most commonly associated with epilepsy. The second seizure type is the 'focal aware' seizure, also known as 'simple focal seizures' or 'auras' (the International League Against Epilepsy's reclassification (ILAE 2016) changed the official name to 'focal aware'). In this thesis I focus on Alex's focal aware seizures. Focal aware seizures originate in the temporal lobe, the brain region important for feelings, emotions and memory and this is reflected in what the seizures feel like. Reuber, Schachter, Elger and Altrup (2009) define auras/ focal aware seizures as follows:

> During an aura, people may experience feelings, emotions, or thoughts that appear very familiar or completely alien to them. Auras are often difficult to describe. People may also be aware of a sensation rising up in their stomach or they may hear voices or experience an odd taste or smell. Following this, they become unresponsive or they respond oddly when spoken to. People may carry out strange actions like lip-smacking, rubbing their hands together, laughing, shouting, or fiddling with buttons or clothes.
>
> Often people stare at something and cannot be distracted from it. The seizure stops after 1-5 minutes but people remain confused or tired afterward. Some people complain of a headache.
>
> (Reuber, Schachter, Elger & Altrup 2009: 52-3)

It is important to bear in mind that some individuals may experience many of these symptoms while others may only have one or two. The symptoms vary dramatically between individuals and, being highly subjective, they are notoriously difficult to describe, and consequently difficult to diagnosis (I address this in chapter 7). For many readers, even those with epilepsy or some knowledge of the symptoms, imagining what a seizure is like is very difficult. Therefore, I carry out my analysis assuming the reader has no experience or prior knowledge of focal aware seizures.

5.2 Extract 1: Tracking Alex's seizure

Extract 1: full extract

They finally stopped me at Dover as I was trying to get back into the country. I was half expecting it, but it still came as kind of a shock when the barrier stayed down. It's funny how some things can be so mixed up like that. Having come this far, I'd started to think that I might make it the whole way home after all. It would have been nice to have been able to explain things to my mother. You know: before anyone else had to get involved.

It was 1 a.m., and it was raining. I'd rolled Mr Peterson's car up to the booth in the 'Nothing to Declare' lane, where a single customs officer was on duty. His weight rested on his elbows, his chin was cupped in his hands, and, but for this crude arrangement of scaffolding, his whole body looked ready to fall like a sack of potatoes to the floor. The graveyard shift – dreary dull from dusk till dawn – and for a few heartbeats it seemed that the customs officer lacked the willpower necessary to rotate his eyeballs and check my credentials. But then the moment collapsed. His gaze shifted; his eyes widened. He signalled for me to wait and spoke into his walkie-talkie, rapidly and with obvious agitation. That was the instant I knew for sure. I found out later that my picture had been circulated in every major port from Aberdeen to Plymouth. With that and the TV appeals, I never stood a chance.

What I remember next is kind of muddled and strange, but I'll try to describe it for you as best I can.

The side door of the booth was swinging open and at the same moment there washed over me the scent of a field full of lilacs. It came on just like that, from nowhere, and I knew straight away that I'd have to concentrate extra hard to stay in the present. In hindsight, an episode like this had been on the cards for a while. You have to bear in mind that I hadn't slept properly for several days, and Bad Sleeping Habits has always been one of my triggers. Stress is another.

I looked straight ahead and I focussed. I focussed on the windscreen wipers moving back and forth and tried to count my breaths, but by the time I'd got to five, it was pretty clear that this wasn't going to be enough. Everything was becoming slow and blurry. I had no choice but to turn the stereo up to maximum. Handel's *Messiah* flooded the car – the 'Hallelujah' chorus, loud enough to rattle the exhaust. I hadn't planned it or anything. I mean,

if I'd had time to prepare for this, I'd have chosen something simpler and calmer and quieter: Chopin's nocturnes or one of Bach's cello suites, perhaps. But I'd been working my way through Mr Peterson's music collection since Zurich, and it just so happened that at that precise moment I was listening to *that* precise section of Handel's *Messiah* – like it was Fate's funny joke. Of course, this did me no favours later on: the customs officer gave a full report to the police in which he said that for a long time I'd resisted detention, that I'd just sat there 'staring into the night and listening to religious music at full volume, like he was the Angel of Death or something'. You've probably heard that quote already. It was in all the papers – they have a real boner for details like that. But you should understand that at the time I didn't have a choice. I could see the customs officer in my peripheral vision, hunchbacked at my window in his bright yellow jacket, but I forced myself to ignore him. He shone his torch in my eyes, and I ignored that too. I just kept staring straight ahead and focussing on the music. That was my anchor. The lilacs were still there, trying their best to distract me. The Alps were starting to intrude – jagged, frosted memories, as sharp as needles. I swaddled them in the music. I kept telling myself that there was nothing *but* the music. There was nothing but the strings and the drums and the trumpets, and all those countless voices singing out God's praises. I know in retrospect that I must have looked pretty suspicious, just sitting there like that with my eyes glazed and the music loud enough to wake the dead. It must have sounded like I had the entire London Symphony Orchestra performing on the back seat. But what could I do? When you get an aura that powerful, there's no chance of it passing of its own accord: to be honest with you, there were several moments when I was right on the precipice. I was just a hair's breadth from convulsions.

But after a while, the crisis abated. Something slipped back into gear. I was dimly aware that the torch beam had moved on. It was now frozen on the space two feet to my left, though I was too frazzled to figure out why at the time. It was only later that I remembered Mr Peterson was still in the passenger seat. I hadn't thought to move him.

The moments ticked on, and eventually the torchlight swung away. I managed to turn my head forty-five degrees and saw that the customs officer was again speaking into his walkie-talkie, palpably excited. Then he tapped the torch against the window and made an urgent downwards gesture. I don't remember pushing the button, but I do remember the rush of cold, damp air as the glass rolled down. The customs officer mouthed something, but I couldn't make it out. The next thing I knew, he'd reached through the open

window and flipped off the ignition. The engine stopped, and a second later, the last hallelujah died on the night air. I could hear the hiss of drizzle on tarmac, fading in slowly, like reality resolving itself. The customs officer was speaking too, and waving his arms in all these weird, wobbly gestures, but my brain wasn't able to decode any of that yet. Right then, there was something else going on – a thought that was fumbling its way towards the light. It took me for ever to organize my ideas into words, but when I finally got there, this is what I said: 'Sir, I should tell you that I'm no longer in a fit state to drive. I'm afraid you'll have to find someone else to move the car for me.'

For some reason, that seemed to choke him. His face went through a whole series of strange contortions, and then for a very long time he just stood there with his mouth open. If it had been me standing there with my mouth open, it would have been considered pretty rude, but I don't think it's worth getting too uptight about things like that. So I just waited. I'd said what I needed to say, and it had taken considerable effort. I didn't mind being patient now.

When he'd cleared his airways, the customs officer told me that I had to get out of the car and come with him straight away. But the funny thing was, as soon as he said it, I realized that I wasn't quite ready to move yet. My hands were still locked white on the steering wheel, and they showed no signs of relinquishing their grip. I asked if I could possibly have a minute.

'Son,' the customs officer said, 'I need you to come *now*.'

I glanced across at Mr Peterson. Being called 'son' was not a good omen. I thought I was probably in a Whole Heap of Shit.

My hands unlocked.

I managed to get out of the car, reeled and then leaned up against the side for a few seconds. The customs officer tried to get me to move, but I told him that unless he wanted to carry me, he'd have to give me a moment to find my feet. The drizzle was prickling the exposed skin on my neck and face, and small tears of rain were beginning to bead on my clothing. I could feel all my sensations regrouping. I asked how long it had been raining. The customs officer looked at me but didn't reply. The look said that he wasn't interested in small talk.

A police car came and took me away to a room called Interview Room C in Dover Police Station, but first I had to wait in a small Portakabin back in the main part of the port. I had to wait for a long time. I saw a lot of different officers from the Port Authority, but no one really talked to me. They just kept giving me all these very simple two-word instructions, like 'wait here' and 'don't move', and telling me what was going to happen to me next,

like they were the chorus in one of those Ancient Greek plays. And after every utterance, they'd immediately ask me if I understood, like I was some kind of imbecile or something. To be honest with you, I might have given them that impression. I don't know. I still hadn't recovered from my seizure. I was tired, my co-ordination was shot, and on the whole I felt pretty disconnected, like my head had been packed with cotton wool.

Extract 1 is when readers first meet Alex and I use this as an opportunity to assess how Alex's experience is communicated to the reader for the first time, without having any prior knowledge of Alex's seizures or his character (or even that he has epilepsy as this is not disclosed in the book description). The analysis is broken down into the different distinguishable phases of Alex's focal aware seizure (see Table 5.1) which are compared and contrasted to identify the presentation of experiential fluctuations. These characteristics and shifts in the experience are integrated into a FOCAL AWARE schema which I refer to throughout as a means of tracking the presentation of the experience. To clarify, I discuss the schema assuming that the reader has no prior knowledge of focal aware seizures as distinguishing between different types of schema management depends on the extent of someone's knowledge. For example, for a person familiar with these seizures, their FOCAL AWARE schema would likely undergo schema preservation or refreshment as information from Alex's experience is incorporated into it, yet without this knowledge there will likely be more schema accretion and deviation.

Table 5.1 Seizure phases (extract 1)

Phase	*Lines*
Pre-seizure (setting the scene)	1-23
Phase 1: seizure onset (in the car)	24-34
Phase 2: seizure intensifies (in the car)	34-68
Phase 3a: postictal (in the car)	69-119
Phase 3b: postictal (at the police station)	120-133

In the pre-seizure phase, Alex sets the scene by establishing his location and offering vague yet intriguing information concerning his current situation. In phase 1, the onset of the focal aware seizure is characterised by a sudden, strong smell of lilacs. Immediately recognising the symptom Alex quickly employs his coping strategies (breathing, counting) in an attempt to stop the seizure progressing into a stronger seizure (some

people learn to control their brain activity during these seizures). In phase 2, the focal aware seizure intensifies, which is signalled when Alex's surroundings start becoming blurry. Alex resorts to focusing on the music to try and control the seizure which feels strong enough to pass the threshold and develop into a tonic-clonic seizure. Lastly, in phase 3 the focal aware seizure slowly comes to an end, and Alex enters the postictal phase where his awareness and coordination gradually return.

5.2.1 Preliminary index observations

Tables 5.2 and 5.3 below show the index statistics for the extract 1, and the characters and their intentions, respectively.

Table 5.2 All indexes

Index	*Index*	*Total*
Spatial	S	6
Spatial relation	Sr	14
Spatial quality	Sq	11
Temporal quality	Tq	14
Temporal relation	Tr	34
Object and property	O+P	67
Protagonist experience (Alex)	P1+Ex	49
Protagonist property (Alex)	P1+P	49
Protagonist property through protagonist (police officers through Alex)	P1=Pm1+P	1
Protagonist property through protagonist (Alex through officer)	P4=P1+P	3
Protagonist property (customs officer)	P4+P	20
Minor protagonist property (police officers)	Pm1+P	4
Protagonist property through object (Customs officer)	O=P4+P	2
Eliciting condition (Alex)	EC(P1)	3
Eliciting condition (Customs officer)	EC(P4)	3
Emotional reaction (Alex)	EmR(P1)	3
Emotional reaction (Customs officer)	EmR(P4)	7

Table 5.3 Characters and intentions

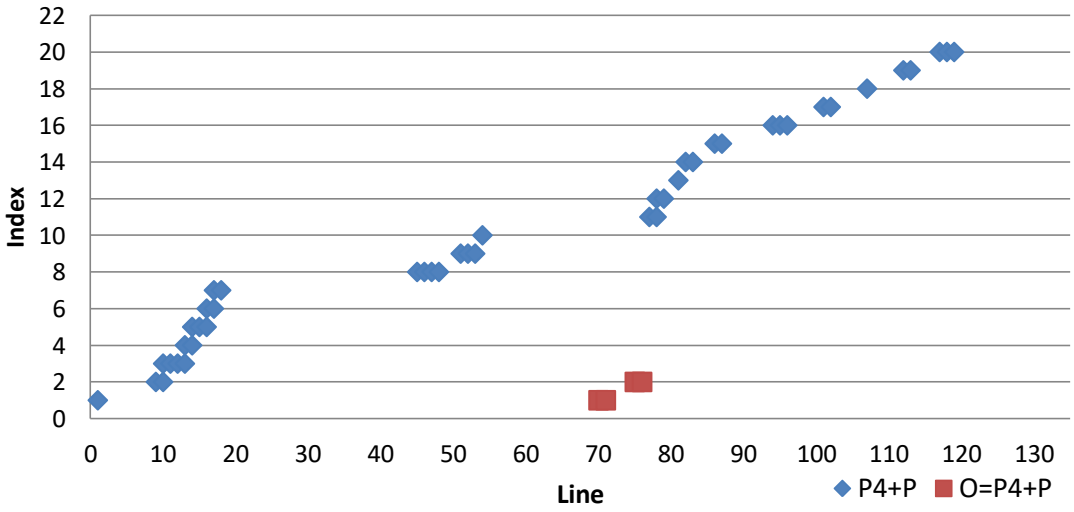
Characters	*Intention*
Alex (P1)	Intention 1: To return home to the UK Intention 2: To recount, to his best ability, the events that occurred at customs in Dover Intention 3: To concentrate hard to try and stop the focal aware seizure from progressing into a tonic-clonic seizure
Alex's mother (P2)	n/a (present only through reference)

Customs officer (P4)	Intention 1: To notify the authorities that Alex has arrived at customs. Intention 2: To get Alex to leave the car.
Police officers (Pm1)	Intention 1: Updating Alex (while he waits to be interviewed at the station) as to how long he will have to wait.

From Table 5.2 the following preliminary index observations can be made to provide starting points for different lines of enquiry. Firstly, since the extract is narrated by Alex (AW1), as expected there is a large and equal number of protagonist property (P1+P) and protagonist experience (P1+Ex) indexes, indicating that a significant portion of Alex's character will be owed to both external properties and internal experiences. Therefore, investigating their distribution to assess whether they serve a particular purpose in terms of the type of information they carry, is a logical foundation for analysis.

Secondly, the customs officer (P4) is the only other character physically present throughout Alex's experience (aside for lines 120-133 when Alex is in the police station), thus understanding where and how he features is important, especially as he interacts with Alex. The customs officer has 22 protagonist property indexes (P4+P) including 2 protagonist property through object indexes (O=P4+P)). Interestingly, Figure 5.1 illustrates two distinct P4 protagonist index clusters within phase 2 when the focal aware intensifies (lines 34-68), and one longer, more spread out cluster in the postictal phase (lines 69-119).

Figure 5.1 Protagonist property indexes (customs officer)



Thirdly, the object property (O+P) indexes are the third most frequently occurring indexes which, along with the 14 spatial relation (Sr) indexes and 11 spatial quality (Sq) indexes, is potentially significant given Alex's close-quartered location (the car and, briefly, the police station (lines 121-134)). Therefore, examining how the O+P indexes are foregrounded and situated will help to show whether and, if so how, they correspond to Alex's experience.

Lastly, with regard to the temporal dimension, the time frame in which the extract takes place would be fairly short, approximately thirty minutes: Alex pulls up to the booth in his car, the officer recognises him, he has a seizure (these typically last a few minutes), he recuperates (5-15 minutes) and then gets taken to the local police station (10 minutes). Therefore, the fact that there is a considerable number of temporal relation (Tr) indexes (34) is particularly noteworthy. Not to mention that there is a good portion of temporal quality (Tq) indexes (11) indicating that detail has been given to how this time 'felt'. With this in mind, how does the portrayal of temporality reflect Alex's experiences, and how does the construal of temporality impinge on the other indexes?

5.2.2 Pre-seizure: setting the scene

To accurately illustrate how Alex's experience of his seizure affects his cognitive functioning and distorts his reality, I must demonstrate how Alex and the storyworld are portrayed prior to the seizures to provide a comparison with when he has the seizure. The pre-seizure stage (see (1) below) begins with 9 P1+P indexes and only 1 P1+Ex index (see Figure 5.2 below for full extract distribution).

(1) [P1+P]They finally stopped me at Dover as I was trying to get back into the country.[/P1+P] [P1+P]I was half expecting it, but it still came as kind of a shock when the barrier stayed down.[/P1+P] [P1+P]It's funny how some things can be so mixed up like that.[/P1+P] [P1+P]Having come this far, I'd started to think that I might make it the whole way home after all.[/P1+P] [P1+P]It would have been nice to have been able to explain things to my mother. You know: before anyone else had to get involved.[/P1+P] [P1+P]I'd rolled Mr Peterson's car up to the booth in the 'Nothing to Declare' lane.[/P1+P]

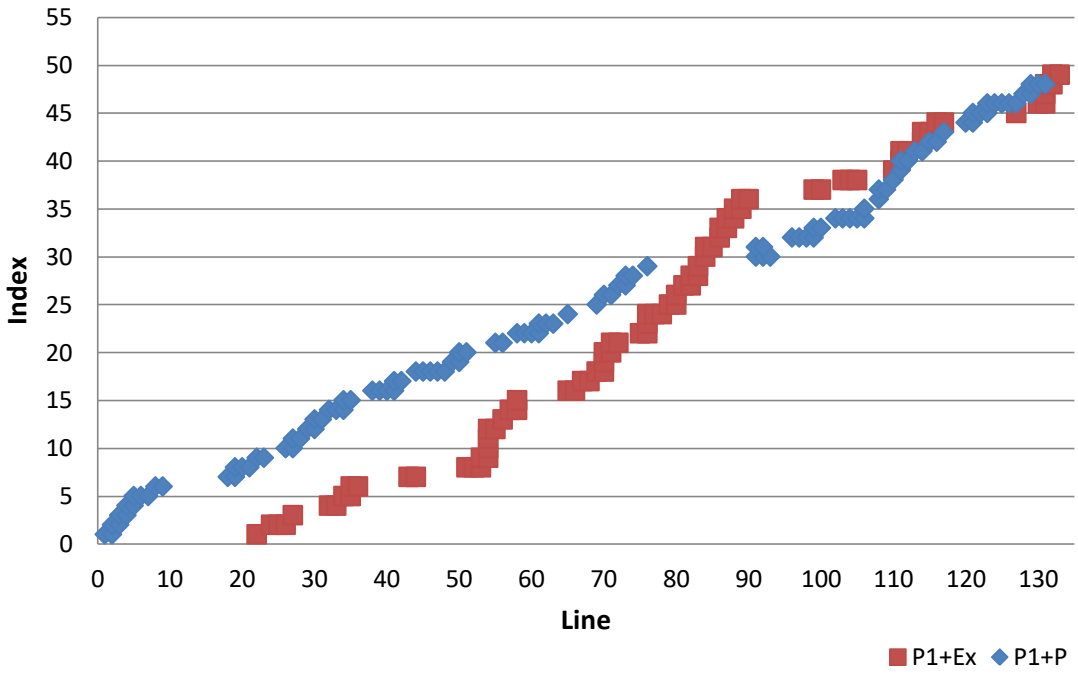
It was 1 a.m., and it was raining. I'd rolled Mr Peterson's car up to the booth in the 'Nothing to Declare' lane, where a single customs officer was

on duty. His weight rested on his elbows, his chin was cupped in his hands, and, but for this crude arrangement of scaffolding, his whole body looked ready to fall like a sack of potatoes to the floor. The graveyard shift – dreary dull from dusk till dawn – and for a few heartbeats it seemed that the customs officer lacked the willpower necessary to rotate his eyeballs and check my credentials. But then the moment collapsed. His gaze shifted; his eyes widened. He signalled for me to wait and spoke into his walkie-talkie, rapidly and with obvious agitation. [P1+P]That was the instant I knew for sure.[/P1+P] [P1+P]I found out later that my picture had been circulated in every major port from Aberdeen to Plymouth. With that and the TV appeals, I never stood a chance.[/P1+P]

What I remember next is kind of muddled and strange, but I'll try to describe it for you as best I can.

(pre-seizure stage: lines 1-24)

Figure 5.2 Protagonist property indexes (Alex)



This cluster of P1+P indexes reflects how AW1 is setting the scene and situating himself and his intentions within it, creating a relatable context. The first P1+P index instantiates Alex's identity in an informative, yet equally and intentionally vague way as the reasons

as to why he is stopped are undisclosed. Alex's identity is in its very early stages, thus at this point the reader may assume that he may have committed a crime. That said, the following P1+P indexes introduce a sense of inexperience and imply that there may be a misunderstanding:

(2) [P1+P]They finally stopped me at Dover as I was trying to get back into the country.[/P1+P]

(lines 1-2)

(3) [P1+P]I was half expecting it, but it still came as [EmR1(P1)] [P1+P]kind of a shock[/EmR1(P1)] when the [EC1(P1)]barrier stayed down.[EC1(P1)] [/P1+P]

(lines 2-3)

(4) [P1+P]It's funny how some things can be so mixed up like that.[/P1+P]

(lines 3-4)

(5) [P1+P]It would have been nice to have been able to explain things to my mother. You know: before anyone else had to get involved.[/P1+P]

(lines 5-6)

In (2) readers learn Alex is 'trying' to get back into the country, which puts a slight emphasis on the idea that he wants to return. Extract (4) also gives the impression that there may be a misunderstanding of his circumstances. Alex's inexperience emerges in (3) when he states that he was 'half expecting to be stopped', after which readerly attention shifts to the motionless barrier which is the eliciting condition (EC1(P1)) for Alex's first emotional reaction index (EmR1(P1)) ('kind of a shock') in (3). The colloquial modifier 'kind of' adds a degree of informality, as does 'it's funny how some things can be so mixed up like that' which also suggests that he is not too worried about being caught. This is intriguing as it diverges from what would be the expected reaction when caught: panic, fear, the need to make a quick escape. Following this, we learn that Alex is returning home and that he likely still lives with his mother, which implies he is young (reinforced by the informal tone). Moreover, (5) suggests that he cares about how it will affect her and what she thinks. This combination of P1+P indexes in the current context depicts Alex as a potentially caring individual with a sense of humour and an intriguing past; he does not appear to be a stereotypical criminal. It is important to keep

in mind that these P1+P indexes are particularly strong characterising features as they hold the first pieces of information the readers receive about Alex.

Furthermore, in (6) Alex's inexperience, youth and concern about the way his mother is going to find out is further reinforced through the switch to free direct thought (FDT), narrator's report of thought (NRT) and indirect thought (IT). This brings the readers closer to Alex as they are given access to his thoughts about the situation. It also hints at his caring personality.

(6) [N]They finally stopped me at Dover as I was trying to get back into the country.[/N] [NRTA]I was half expecting it,[/NRTA] but [NI]it still came as kind of a shock when the barrier stayed down.[/NI] [FDT]It's funny how some things can be so mixed up like that.[/FDT] [N]Having come this far,[/N] [NRT]I'd started to think[/NRT] [ITh]that I might make it the whole way home after all.[/ITh] [FIT]It would have been nice to have been able to [eNRSA]explain things to my mother.[/eNRSA] You know: before anyone else had to get involved.[/FIT]

(lines 1-7)

In the latter half of the pre-seizure phase (7), Alex introduces the customs officer (P4) whose body language suggests he would rather not work during 'the graveyard shift'.

(7) [P4+P] [EmR1(P4)]His weight rested on his elbows, his chin was cupped in his hands,[/EmR1(P4)] and, but for this crude arrangement of scaffolding, his whole body looked ready to fall like a sack of potatoes to the floor. [/P4+P] [P4+P] [EC1(P4)]The graveyard shift – dreary dull from dusk till dawn[/EC1(P4)] [/P4+P] – and [P4+P]for a few heartbeats it seemed that the customs officer [EmR1a(P4)]lacked the willpower necessary to rotate his eyeballs[/EmR1a(P4)] and [EC2(P4)]check my credentials.[/EC2(P4)][/P4+P] But then the moment collapsed. [P4+P]His gaze shifted; [EmR1a(P4)]his eyes widened.[/EmR1a(P4)] [/P4+P] [P4+P]He signalled for me to wait and [EmR2b(P4)]spoke into his walkie-talkie, rapidly and with obvious agitation.[/EmR2b(P4)] [/P4+P] That was the instant I knew for sure.

(lines 6-12)

However, after looking at Alex's credentials (EC2(P4)), the officer becomes active and animated (EmR2(P4)), making him a very good attractor through *activeness*—especially as he is initially depicted as stationary and motionless—and *largeness* as Alex zooms in on his facial features, giving the reader a close-up view. This contrast from passive to energetic behaviour between the two EmR(P4) indexes foregrounds his animated display. Coupled with Alex's apparent lack of serious concern about the situation, Alex's former EmR index, '[EmR1(P1)]it came as kind of a shock[/EmR1(P)]', contrasts with the officer's animated EmR indexes which depict him as taking the situation much more seriously than Alex. Interestingly, while the customs officer is the key attractor in this stretch of text, Alex's caricature-like description of him hints at Alex's sense of humour and that he is observant as he picks out interesting details when interpreting the officer's body language.

So far the following details about Alex can be inferred: Alex has potentially done something serious enough to warrant the authorities' response, yet not necessarily serious enough for him to worry about what is going to happen next since he voluntarily returns to the country. His aim is to go home. He cares about his mother finding out through others, and likely wants her to understand what he did. He possibly lives with her. He has a sense of humour and is observant of others. Overall, the reader is presented with an interesting, relatable (to a degree) and intriguing character.

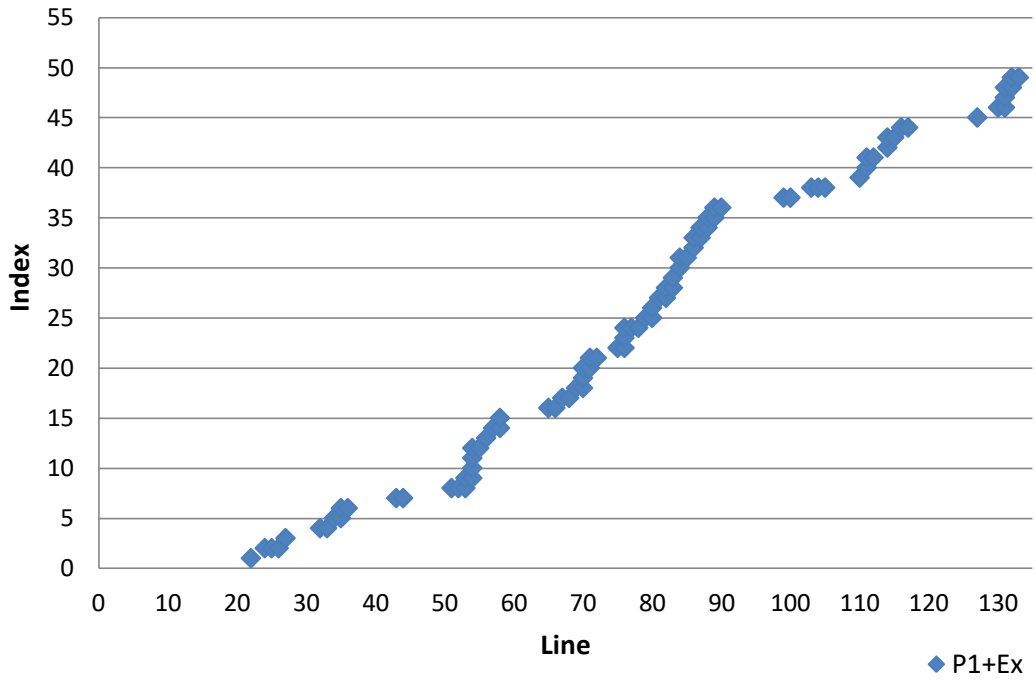
Throughout the pre-seizure phase Alex captures the events clearly, chronologically and observantly. However, this changes when AW1 states the following:

> **(8)** [P1+P]What I remember next is [P1+Ex]kind of muddled and strange, [/P1+Ex] but [P1+Ex]I'll try to describe it for you as best I can.[/P1+Ex] [/P1+P]
>
> (lines 22-23)

The fact that this freestanding sentence is situated between two paragraph breaks typographically implies noteworthiness. It abruptly stops what, until now, has been a clear depiction of the storyworld to prepare the reader for something different. This is also the first of several occasions throughout the extract where Alex addresses the reader using second-person 'you'. Here, Alex includes the reader in the diegesis of the storyworld and invites them into a dialogic interpretation of the upcoming discourse. Informing the reader that his memory of the upcoming event is 'muddled and strange', it

suggests that the event itself may have played a part and caused the memory to be 'muddled and strange'. This contrasts with Alex's previous observant sequential description of the customs officer. Coupled with Alex's apparent lack of concern for the seriousness of his situation, this stylistic 'forewarning' of the quality of the upcoming recount suggests to the reader that it may be of more significance than Alex being pulled over by the authorities, especially as he wants 'to describe it for you as best I can'. While this sentence is indexed as P1+P (as it notes the fact that Alex remembered something), it also qualifies as two P1+Ex indexes because the experience of the memory is 'kind of muddled and strange' and 'try to describe it for you as best I can' reinforces this by indicating that the 'muddled and strange' nature will impede a straightforward recount. These are the first two P1+Ex indexes of extract 1 which is particularly interesting because this sentence marks the end of the pre-seizure phase and introduces the focal aware seizure. This is illustrated in Figure 5.3 which shows the steady accumulation of P1+Ex indexes following Alex's 'what happened next is kind of muddled and strange' announcement which reflects the shift in experiential quality synchronous with the focal aware seizure of phase 1.

Figure 5.3 Protagonist experience indexes (Alex)



5.2.3 Phase 1: recognising the lilacs (lines 24-34)

In (9) the P1+Ex index following Alex's announcement ('What I remember next…') abruptly introduces the onset of the focal aware seizure. The sudden, strange olfactory experience corroborates with Alex's prior description of the memory of the event being 'strange'.

(9) [O+P] The side door of the booth was swinging open [/O+P] and [P1+Ex] at the same moment there washed over me the scent of a field full of lilacs. It came on just like that, from nowhere, [/P1+Ex] and [P1+P] I knew straight away that [P1+Ex] I'd have to concentrate extra hard to stay in the present.[/P1+Ex] [/P1+P] [P1+P] In hindsight, an episode like this had been on the cards for a while. [/P1+P] [P1+P]You have to bear in mind that I hadn't slept properly for several days, [/P1+P] and [P1+P] Bad Sleeping Habits has always been one of my triggers. Stress is another. [/P1+P]

[P1+P]I looked straight ahead and I focussed. I focussed on the windscreen wipers moving back and forth and tried to count my breaths[…][/P1+P]

(phase 1, lines 24-34)

Stating that 'it came on just like that, from nowhere' strongly implies that it is unlikely that this experience has been caused externally by the storyworld. Alex is in a car at customs in Dover, thus the chances of having a full field of lilacs close enough for the smell to wash over him is unlikely. Moreover, as Alex seems to recognise the sensation ('I knew straight away'), it implies that what he is experiencing it is not dependent on his current environment; it is the result of something happening to him internally.

Interestingly, in phase 1, the protagonist property and experience indexes produce the following sequential, alternating pattern:

P1+P = *knowledge* → P1+Ex = *experiential (re)action*

For example:

[P1+P]I knew straight away that [P1+Ex]I'd have to concentrate extra hard to stay in the present.[/P1+Ex] [/P1+P]

(lines 26-27)

- **P1+P**: knowing what needs to be done
- **P1+Ex**: concentration

[P1+P]In hindsight, an episode like this had been on the cards for a while. [/P1+P] [P1+P]You have to bear in mind that I hadn't slept properly for several days, [/P1+P] and [P1+P] Bad Sleeping Habits has always been one of my triggers. Stress is another. [/P1+P]

(lines 27-31)

- **P1+P**: knowing that, given his current circumstances, a seizure was likely to occur
- **P1+P**: knowledge of his triggers

[P1+P] I looked straight ahead and [P1+Ex] I focussed. I focussed on the windscreen wipers moving back and forth [/P1+Ex] and tried to count my breaths, but by the time I'd got to five, [P1+Ex] it was pretty clear that this wasn't going to be enough. [/P1+Ex] [/P1+P]

(lines 32-35)

- **P1+P**: knowing what actions to carry out to use his coping strategies
- **P1+Ex**: focusing on the windscreen wipers (i.e. concentration method to try to stay in the present)
- **P1+Ex**: feeling that the seizure was progressing out of his control.

In effect, the P1+P indexes are *contouring* Alex's experience which gives the impression that it is a well-trodden path for him. In these examples the P1+Ex indexes support and/or confirm the information given in the P1+P indexes which again emphasises that this experience is not new to Alex. This offers readers two levels of empathy: knowing how to listen to your body, and knowing what it feels like to concentrate and focus on something. At this early stage in the narrative, readers are unlikely to recognise, or know that this is the onset of a focal aware seizure, yet the experiential response to the situation (concentration and fixating on something) *is* recognisable. For example, deep breathing to help control and focus one's mind in a stressful situation is a relatable activity. Readers, therefore, may home in on these familiar elements and instantiate a suitable schema, such as a PANIC ATTACK schema. Alternatively, based on their prior knowledge that Alex is a wanted person, it is possible that they may surmise that he has been taking drugs (which, incidentally, is what the customs officer and the police at the station assume). This would then characterise his current state as being drug-induced, thus instantiating a DRUG USER schema. However, it is not my place to speculate specific schemas, thus for now I refer to it neutrally as an UNKNOWN EXPERIENCE schema, as it is

safe to say that some form of experiential episode is underway. This means that the readers and Alex are not yet on the same schematic level because the readers will be instantiating the UNKNOWN EXPERIENCE schema or one that, for them, best fits the current circumstances. Alex, on the other hand, recognises the event thus he is able to instantiate the 'correct' FOCAL AWARE schema and carry out the necessary protocol (focusing/ concentrating). It therefore becomes a case of bringing the readers and the character to the same experiential level (i.e. the FOCAL AWARE schema) through schema management.

In the early stages of the seizure, Alex assumes a routine response: focussing and concentrating. Incidentally, in terms of characterisation, this gives the reader *less* information about what the current experience feels like, but more information about Alex's background, such as:

a) This is something that has happened before, perhaps multiple times;
b) Alex has his own coping mechanisms transferrable to any context (counting, focussing on something nearby, i.e. windscreen wipers);
c) Alex's lifestyle can have an impact (i.e. lack of sleep and stress);
d) Alex has recently had little sleep and has, perhaps, been feeling stressed (which is implied by the fact he has mentioned this information).

With regard to the form of schema management in operation based on this eclectic mix of information (the sensations, circumstances, routine response), schema accretion would seem to be a suitable choice as this information is being added to the schema. However, due to the context, I argue that the reader's UNKNOWN EXPERIENCE schema is undergoing schema *refreshment*, yet in its refined definition attributed by Semino (1995) (as discussed in 2.2.1):

> I would want to partially redefine the notion of schema refreshment in order to include not only schema change, but also less dramatic and less permanent experiences, such as connecting normally separate schemata in the processing of a particular text, becoming aware of one's own schematic assumptions, questioning the validity of one's schemata in the light of new experiences and so on.
>
> (Semino 1995: 100-101)

If something unknown is afoot, and the reader is yet to find out what it is, their schema would likely be flexible and open to new information, thus new information such as smelling lilacs would not necessarily result in schema disruption as it is an already 'loosely' organised schema. In other words, the UNKNOWN EXPERIENCE schema is being stretched by extrapolating information from a SMELL schema (the lilacs), a BREATHING or CONCENTRATION schema (focusing and counting breaths) to understand the situation at hand. Furthermore, this is most likely to be the case when presented with others' subjective experiences.

Attention and experience

Alex's coping strategies are communicated to the reader through the description of his focus on the windscreen wipers which subtly exemplify his attentional shifts:

> **(10a)** I looked straight ahead and I focussed. I focussed on [O+P]the windscreen wipers moving back and forth[/O+P] and tried to count [O+P]my breaths, but by the time I'd got to five,[/O+P] it was pretty clear that this wasn't going to be enough.

The shift from Alex sitting still and looking ahead of him, to the moving windscreen wipers directs readers' attention in the same way as Alex has focused his attention. More specifically, Alex's attempt to focus his attention is being communicated through the presentation of the two objects (O+P): the windscreen wipers and his breaths. Consider (10b) edited *without* the above objects' properties:

> **(10b)** I looked straight ahead and I focussed. I focussed on [O+P]the windscreen wipers[/O+P] and tried to count [O+P]my breaths[/O+P], but it was pretty clear that this wasn't going to be enough.

The properties home in on what Alex would notice: the movement of the wipers and the exact number of breaths he has counted. Not to mention the fact that the windscreen wipers are good attractors through their movement, eliciting *agency* and *activeness* which is effective as it contrasts with Alex's stillness. Their attractor status is also reinforced through *largeness* as they are in close proximity to Alex as he is sitting in the driver's seat which would accentuate the swooping movement across the windscreen. As for his breaths, while they are attractors through *newness*, they do not hold the same levels of attraction as the windscreen wipers. This is emphasised through the fact that Alex 'tried' to count them and the fact he only got to five which indicates that they (the breaths) did

not feature for long and had little effect. This is confirmed when Alex states 'it was clear that this wasn't going to be enough'. Therefore, Alex's attentional shift is also being foregrounded and communicated to the reader through the textual features that condition the O+Ps.

The notion that Alex's current experience is familiar to him is further supported by the way he presents certain pieces of information. For example he specifies that he smells *lilacs*, not just flowers in general, and further modifies the smell as that of a 'full field'. Not to mention, the way he presents his 'triggers' using word-initial capitalisation as proper nouns ('Bad Sleeping Habits', 'Stress') making them more official and prescriptive. Further to this, looking closely at the P1+Ex index 'there washed over me the scent of a field full of lilacs. It came on just like that, from nowhere', the way Alex describes smelling the lilacs gives a lot of information about the quality of the event, not just a report on the olfactory experience. First, the lilacs are active and powerful as they wash over Alex ascribing them *activeness*, *agency*, as well as *height* as they 'wash *over*' him and *topicality* as they take the subject position, making Alex the passive recipient of the experience. The sensation of something washing over you is an uncontrollable, fairly quick experience, further emphasising Alex's passive role. The lilacs also exhibit *fullness* as the potency of the scent is implied by the fact that it is a 'full field'. The lilac scent also makes for an efficacious attractor through *brightness* (vividness of lilac colour) and *aesthetic distance from the norm* due to their unexpected presence in the present context of the storyworld. This is an example of how schemas' aesthetic dimension(s) are encoded.

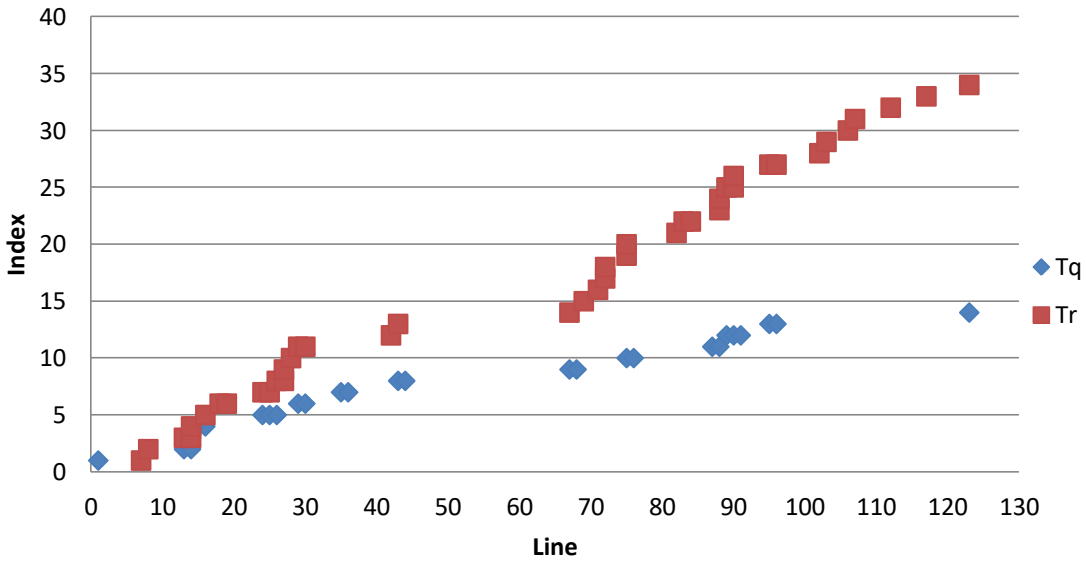
Further to this, the lilacs remain an attractor even when Alex (AW1) switches from the present storyworld to a retrospective perspective: 'In hindsight, an episode like this had been on the cards for a while'. Although the word 'scent' or 'lilacs' does not feature in this sentence, the event of Alex's olfactory experience is categorised as a recognisable 'episode', implying that it is something that happens to Alex under certain conditions that is beyond his control. Moreover, this consequently thematises the scent of lilacs as a significant experiential aspect of such an 'episode'. Therefore, by being attributed to an 'episode', the lilac scent remains an attractor through *aesthetic distance from the norm*, but on an experiential level. The term 'episode' characterises what is happening to Alex as a containable experience with a beginning and an end. It applies a label to the reader's

UNKNOWN EXPERIENCE schema: an EPISODE schema. The cause and exact definition of the episode is still unknown, however this information confirms that it is an event, it is internal, it appears to be strong and sudden and Alex has experienced it before.

Time and experience

Phase 1 of the seizure is the shortest of all the phases, running over only ten lines (24-34). Interestingly, however, there are 5 temporal relation (Tr) indexes and 1 temporal quality (Tq) index which, looking at the temporal index distribution across the whole extract (see Figure 5.4 and accompanying (11) extract), makes for a fairly tight cluster considering the short time frame.

Figure 5.4 Temporal indexes



(11) The side door of the booth was swinging open and [Tr] [Tq]**at the same moment**[/Tr] [P1+Ex]there washed over me the scent of a field full of lilacs. It came on just like that, from nowhere,[/Tq] [/P1+Ex] and [P1+P]I knew [Tr]**straight away**[/Tr] that [P1+Ex]I'd have to concentrate extra hard to stay in [Tr]**the present**.[/Tr] [/P1+Ex] [/P1+P] [P1+P]In hindsight, an episode like this had been on the cards [Tr]**for a while.**[/Tr] [/P1+P] [P1+P]You have to bear in mind that I hadn't slept properly [Tr]**for several days,**[/Tr] [/P1+P] and [P1+P]Bad Sleeping Habits has always been one of my triggers. Stress is another.[/P1+P]

(lines 24-31)

On closer inspection, this index cluster greatly contributes to Alex's portrayal. The first Tr and Tq indexes help communicate the suddenness of the scent. The Tr index temporally binds the two events together: the door swinging open and the scent washing over Alex. With regards to the Tq index, the presentation of the swinging door helps to home in on a specific 'moment' through the fixation of attention on a short amount of time (the door swinging open would happen in under a couple of seconds) anchoring Alex's experience (see P1+Ex index) to this specific action which emphasises the suddenness of the sensation (thus qualifying as a Tq). The booth door is a good attractor, it exhibits *activeness* and *agency* through 'swinging', and *topicality* through its subject position. The booth door and the temporal index inform readers as to exactly what—and in what manner—was in Alex's attention at that specific moment. Therefore, when the door is subsequently occluded by the newly foregrounded lilacs, it illustrates the experiential quality of the lilacs *taking over* Alex's attention, and emphasises his lack of control. If, for example, the detail about the booth door is removed:

> The customs officer was still talking into his walkie-talkie and at the same moment there washed over me […]

Readers would know that it would have happened whilst the officer was talking, yet it does not offer the same preciseness that tying the experience to a specific, relatable action allows. The following Tr ('I knew straight away') also ties the P1+P (knowing he will have to concentrate hard) to the precisely marked door swinging/lilac washing 'moment'. This emphasises the immediacy of Alex's recognition of what is happening and, in collaboration with the two aforementioned temporal indexes, gives the impression of a real-time account by enriching the marked moments with experience and cognition. Further to this, the following Tr ('the present') again emphasises the 'here and now'. However, the P1+Ex wherein this Tr is located is modalised: '*I'd* have to concentrate extra hard to stay in the present' (my emphasis). This results in negation by implying that this sudden onset can remove Alex (mentally) from the present which strongly suggests that the event has some sort of psychological impact. This culmination, reinforcement and then manipulation of the temporal indexes creates a sense of uncertainty and unpredictability. Using something as relatable as experiencing the relativity of time is an effective way of communicating an estranged experience. The EPISODE schema, then, undergoes schema preservation as this information continues to characterise its manifestation as instantaneous and without warning.

The two following Tr indexes and the Tq index in (12) occur when Alex retrospectively reflects on the situation and he refers to longer stretches of time ('for a while' and 'several days') informing the reader that the time preceding the episode has not been particularly easy going.

(12) In hindsight, an episode like this had been on the cards [Tr]**for a while.**[/Tr] [Tq]You have to bear in mind that I hadn't slept properly [Tr]**for several days**[/Tr] [/Tq]

(lines 29-30)

These Tr indexes, then, contribute to schema accretion as they characterise the 'episode' as an event that is likely to occur when Alex has been exposed to specific negative conditions (fatigue, stress) over a period of time. This broadens the EPISODE schema as a circumstantial experience, not one that is completely random. This promotes coherence of character as Alex is currently having the episode confirms that he has been tired and stressed and, as predicted, has resulted in an 'episode'.

5.2.4 Phase 2: seizure intensifying (lines 34-68)

In phase 2 the focal aware seizure intensifies as signalled by Alex's statement: 'but by the time I'd got to five, it was pretty clear that this wasn't going to be enough' as he realises his coping strategies are ineffective.

(13) [P1+Ex] [Tq]Everything was becoming slow and blurry.[/Tq] [P1+P] [I3(P1)]I had no choice but to turn [O+P]the stereo up to maximum. [/I3(P1)] [/P1+Ex] [/Sq] [/O+P] [/P1+P] [Sq] [O+P]Handel's *Messiah* flooded [O+P]the car [/O+P] – the 'Hallelujah' chorus, loud enough to rattle [O+P]the exhaust.[/O+P] [/O+P] [/Sq] [P1+P]I hadn't planned it or anything. I mean, if I'd had time to prepare for this, I'd have chosen [O+P]something simpler and calmer and quieter: Chopin's nocturnes or one of Bach's cello suites, [/O+P] perhaps. [/P1+P]

(lines 35-41)

Phase 2 begins with a P1+Ex and Tq index (13), indicating that the quality of the stretch of time he is currently experiencing is perceptually skewed ('slow and blurry'). This demonstrates how Alex's perception of time is relative to his experience. His 'slow and blurry' perception occludes the foregrounded *activeness* and *largeness* of the windscreen wipers (the former attractor) which he was trying hard to focus on, making their presence fade into the background, leaving a visually ill-defined representation of the storyworld.

Alex's experience of physical storyworld entities (windscreen wipers) are now superseded by aural experience (the music). The first sentence is written in the past progressive tense and is immediately followed with a switch to the past simple 'I had no choice' wherein Alex introduces the 'stereo'. Although a stereo is not as good an attractor as a person due to its object status, it is attributed significance through the shift in tense from the former sentence. Irrespective of the fact that everything became slow and blurry, Alex is able to turn on the stereo, the shift in aspect caused through the change of tense foregrounds the action of turning on the stereo as an event in itself which gives it a degree of significance. By having 'no choice', it implies that it could be a reflex response, rather than a free decision, which Alex shortly confirms: 'But you should understand that at the time I didn't have a choice'. The music, Handel's *Messiah*, becomes an effective attractor through its extended description owing it *largeness*, as well as *noisiness* (it is loud) and *fullness* (the volume is very high, thus intense), and *activeness* (it 'floods' the car). Similar to focusing hard on the windscreen wipers in phase 1, turning up the volume loudly usually drowns out distractions; this could imply that distractions can exacerbate the 'episode'. This further enhances the EPISODE schema through schema refreshment, as Alex transfers the focus of his coping strategy from the windscreen wipers to the music.

Figure 5.5 Protagonist indexes (phase 2: lines 34-68)

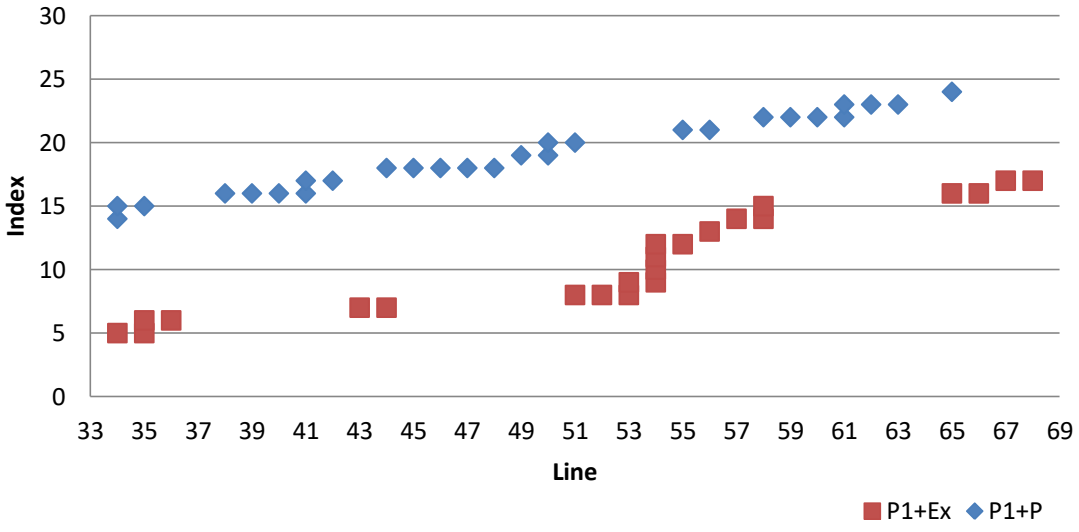


Figure 5.5 illustrates how phase 2 is predominantly populated with P1+Ex indexes. Indeed there is a lack of P1+Ex indexes between lines 41-50 (replaced with P1+P indexes), yet this is due to Alex's tangential explanation about why that music was

playing in the first place. That aside, the remainder of phase 2 contains a cluster of 10 P1+Ex indexes which are particularly interesting as each relates to an O+P index (see emboldened text below).

(14) [P1+Ex]I could see the customs officer in my peripheral vision, hunchbacked at [O+P]my window[/O+P] in [O+P]**his bright yellow jacket**,[/O+P][/P1+Ex] but [P1+Ex]I forced myself to ignore him.[/P1+Ex] [P1+Ex]He shone [O+P]**his torch**[/O+P] in my eyes,[/P1+Ex] and [P1+Ex]I ignored that too.[/P1+Ex] [P1+Ex]I just kept staring straight ahead and focussing on [O+P]**the music**.[/O+P][/P1+Ex] [P1+P]That was my anchor.[/P1+P] [P1+Ex] [O+P]**The lilacs were still there, trying their best to distract me.**[/O+P] [/P1+Ex] [P1+Ex][O+P]**The Alps were starting to intrude – jagged, frosted memories, as sharp as needles**.[/O+P] [/P1+Ex] [P1+Ex]I swaddled them in [O+P]**the music**.[/O+P] [/P1+Ex] [P1+P]I kept telling myself that there was nothing but [O+P]the music.[/O+P][/O+P] There was nothing but the strings and the drums and the trumpets, and all those countless voices singing out God's praises.[/O+P] [/P1+P] [P1+P]I know in retrospect that I must have looked pretty suspicious, just sitting there like that with my eyes glazed and [O+P]the music loud enough to wake the dead.[/O+P] [/P1+P] It must have sounded like I had [O+P]the entire London Symphony Orchestra performing on the back seat. [/O+P] [/P1+P] [P1+P]But what could I do? [/P1+P] [P1+Ex]When you get [O+P]**an aura that powerful, there's no chance of it passing of its own accord**[/O+P] [/P1+Ex]: [P1+Ex]to be honest with you, there were several moments when I was right [O+P]on the precipice.[/O+P] I was just a hair's breadth from [O+P]**convulsions**. [/O+P] [/P1+Ex]

(lines 51-68)

The first 4 P1+Ex indexes relate to Alex's perception of what is happening around him as he is reporting on what he can see and hear. Looking at the O+P indexes that are in his field of vision in the first three P1+Ex indexes, Alex is reporting the visually 'obvious' qualities of the customs officer in his blurred peripheral vision: the officer's posture, the bright jacket and the torch light. These objects would intrude into his field of vision through *brightness* (torch beam and high-visibility jacket) and *largeness* (close proximity) making them good attractors. However, they are more like *dis*tracters for Alex, as he is trying to channel his attention to his exercises. These O+P indexes are foregrounded both through Alex's experience of them and, resultantly, his conscious effort to ignore them. In other words, the storyworld is being strongly depicted through Alex's ongoing experience. Furthermore, trying not to get distracted, ignoring things and focussing hard

on something are all relatable actions, not to mention the fact that these objects are easy to imagine. However, this changes as the seizure intensifies when Alex (re)introduces two *internally* experienced O+P indexes, the lilacs and the Alps, which interfere with his concentration. The increase in intensity recasts the distracting exterior attractors to internal, experiential attractors.

On a similar note, the seizure's increase in intensity is also noted grammatically, as the officer's bright jacket is in a clause where Alex is the active subject, and the distracting torch is being used by the officer, thus these objects have no agency. The lilacs and the Alps, on the other hand, are presented differently. Firstly, the lilacs are personified as they are actively 'trying to distract' Alex thus, as attractors, they are ascribed *agency* and *topicality*, as well as *empathetic recognisability* due to the personification. The lilacs are reintroduced with the definite determiner 'the' which strengthens their attractor status with *definiteness*. Secondly, the newly introduced Alps are also personified as they are portrayed as 'intruding' on Alex. This gives them attractor status on many textual levels: *newness, agency, topicality*, as well as *largeness* and *height* to represent the fact that they are mountains, and *activeness* due to their 'intruding' behaviour, which is a kinetic and forceful action. Thirdly, further detailing of the Alps's intrusion ('jagged, frosted memories as sharp as needles') holds connotations of coldness and pain. This further characterises the attractor through *fullness*, depicting the sensational quality as being unpleasant and overwhelming. Finally, in (15) we are given the impression that the monolithic Alps's intrusion is more powerful than the previous abovementioned external O+P indexes because, rather than ignoring the Alps as he did with the torch light and the bright jacket, Alex states that he 'swaddled them in the music', and that he kept telling himself that 'there was nothing *but* the music'.

(15) [P1+Ex]I swaddled them in [O+P]the music.[/O+P] [/P1+Ex] [P1+P]I kept telling myself that there was nothing but [O+P]the music.[/O+P] [/O+P]There was nothing but the strings and the drums and the trumpets, and all those countless voices singing out God's praises.[/O+P] [/P1+P]

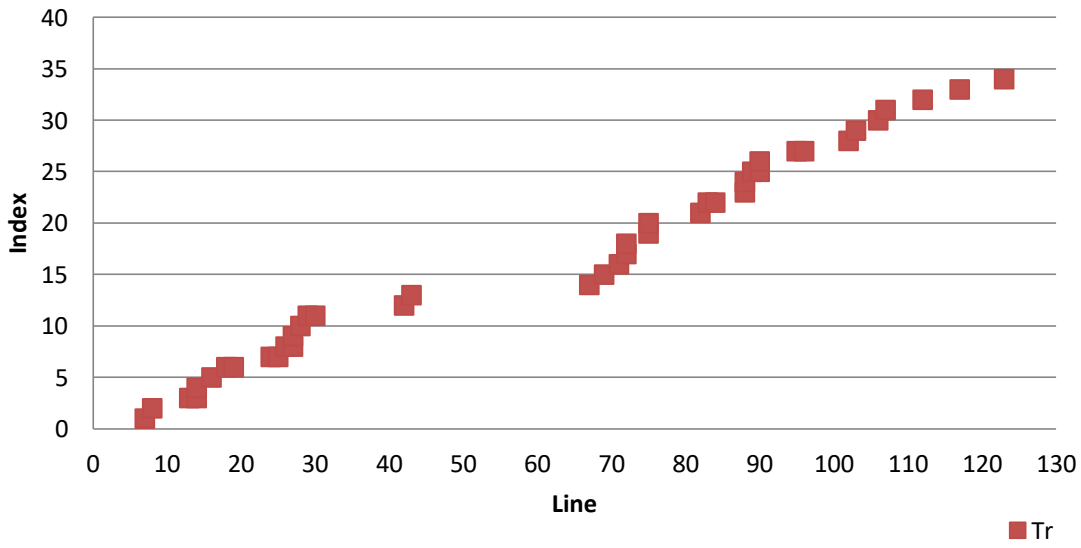
(lines 58-61)

'Swaddling' denotes *activeness* which emphasises Alex's conscious attempt to counteract the lilacs and the Alps. Alex previously states that he uses the music as his 'anchor' ('[…]

focussing on the music. That was my anchor.') which attributes physicality and weight to the music, foregrounding it through *fullness*. Readers can then see Alex focusing on the music as he lists the individual components of the piece (strings, drums, trumpets, voices). This effectively illustrates how Alex 'swaddles' the Alps and the lilacs within the different layers of the music. Overall, the music, Alps and lilacs enrich the EPISODE schema through schema accretion on an aesthetic and experiential level through the intrusive, distracting, and overwhelming connotations that the associated O+P and P1+Ex indexes hold.

All the P1+Ex indexes in this section of phase 2 (lines 34-68) refer to experiencing the presence of something and/or ignoring something. Interestingly, there is a deficit of Tr indexes which is significant considering the substantial quantity Tr indexes distributed across the entire extract (see Figure 5.6). Alex uses Tr indexes to contextualise, punctuate and contour the events, thus this deficit effectively removes this descriptive 'noise'. By presenting only the P1+Ex, O+P and P1+P indexes, it concentrates his intense focus within one timeframe. As discussed, the O+P indexes perceived by Alex in this timeframe are effective attractors, thus when a substantial number of these 'attractive' indexes populate a short stretch of time, it emphasises the intensity of this experience.

Figure 5.6 Temporal relation indexes



In addition, while this section of phase 2 (lines 51-68) contains 6 P1+Ex indexes (see extract 14), yet there are only 2 P1+P indexes, both of which concern the music**:**

(16) [P1+P]That was my anchor[/P1+P]

(line 55-56)

(17) [P1+P]I kept telling myself that there was nothing *but* [O+P]the music.[/O+P] There was nothing but the strings and the drums and the trumpets, and all those countless voices singing out God's praises.[/P1+P]

(lines 57-59)

Alone, these two P1+P indexes inform the reader of how Alex deals with the situation. However, amongst the adjacent P1+Ex indexes which concern maintaining focus and ignoring distractions, the P1+P index in (17) index enrich that specific moment by highlighting exactly what is in his focus as he dissects the piece of music into its component parts. The repeated negation 'nothing but' works towards foregrounding Alex's effort to stay focused as the negative word ('nothing') followed immediately by the negative conjunction ('but') foregrounds Alex's effort to create an absence of distractions. This indicates that there is not just 'nothing but' the music as if there was, Alex would not need to tell himself that. It also highlights that the sensations are distracting and must be strong, considering the music is at full volume.

With regard to how readers interpret what is happening, they may assume that Alex is experiencing a memory of the Alps. This is indeed the case as we later learn that he and Mr Peterson travelled there on their way to Switzerland. Given that déjà vu is a common symptom of focal aware seizures, this enriches the soon-to-be-revealed FOCAL AWARE schema on a more general symptomatic level. Memory or not, like the lilacs, the Alps seem to be another odd and unprovoked experience. The lack of contextual information makes it difficult for readers to draw any definite conclusions. For example, did something bad happen during this trip for the memories to be painful, or is the very experience of remembering itself causing this 'jagged frosted […] as sharp as needles' sensation? Why that memory in particular? Alex applies more description to the feeling of the memories encroaching on him, rather than the detail about the memory. Again, this adds to the symptomatic level of the FOCAL AWARE schema as it foregrounds the *onset* of the memory rather than the memory itself focal aware seizures are highly sensational. Since the exact relevance of this information is unlikely to be incorporated into the reader's EPISODE schema, it illustrates the effect of context in terms of recognising the significance of certain aspects. I resume this topic in chapter 7 where I further discuss the

consequences of *not* having a FOCAL AWARE schema in a clinical context when it is necessary for diagnosis.

Trying to make sense of what is happening with the lilacs and the Alps is facilitated by comparing them to the more familiar and recent experiences of distraction with the jacket and the torch light. For example when a good attractor enters Alex's perceptual field it requires a determined effort to remove it from the foreground. If, for example, until now Alex had not included a description of his efforts to counteract the seizure and only described the seizure-specific internal experiences, it would have depicted a far more surreal picture, for example:

- The onset of the lilacs (phase 1)
- Everything becomes slow and blurry (phase 2)
- The lilacs are still being distracting (phase 2)
- The Alps are intruding, jagged, frosted memories (phase 2)

Therefore, by situating these experiences amongst relatable actions and behaviour (such as concentrating, counting, breathing, listening to music, focusing attention, figuratively swaddling) Alex's internal and entirely subjective experience is more accessible to readers as they can relate to Alex's behaviour, which gives insight into the intensity of the sensation.

Further to this, Alex does not use similes to describe his experience, for example he does not say: 'the lilacs were there **as if** they were trying to distract me' or 'the Alps were starting to intrude **like** jagged frosted memories'. Similes create a mutual point of reference for the addressee (narrattee) which helps to bring them to a similar relatable experiential level as the addresser (narrator). In this case, not using similes may, in fact, be more effective in terms of communicating Alex's experience. By describing the events as he experiences them, Alex is presenting the 'genuine' experience which gives the reader insight into the subjective and idiosyncratic nature. A simile, on the other hand, would not provide an accurate description, only a comparison. Unless readers experience Alex's seizures first-hand, they will not be able to fully imagine what it feels like, thus being presented with as close to an authentic account as possible, gives them a more accurate source of information.

Interestingly, in lines 61-68, Alex (AW1) abruptly removes readers from the here and now of the storyworld and retrospectively evaluates the situation (18). He switches to second-person, explicitly encouraging the readers to interpret his situation which he communicates through two P1+Ex indexes:

(18) [P1+P]I know in retrospect that I must have looked pretty suspicious […] [P1+P]But what could I do? [/P1+P] [P1+Ex]When you get an aura that powerful, there's no chance of it passing of its own accord[/P1+Ex]: [P1+Ex]to be honest with you, there were [Tq] [Tr]several moments[/Tr] when I was right on the precipice. I was just a hair's breadth from convulsions.[/Tq] [/P1+Ex]

(lines 61-68)

The question 'But what could I do?' informs readers that his (re)actions are limited during these episodes. In the last two sentences, the 'episode' finally acquires a label, informing the reader that:

(a) the aforementioned 'episode' (line 28) was an 'aura' (a focal aware seizure);
(b) an aura, if it passes beyond a certain strength threshold, can lead to convulsions;
(c) the aura he is currently experiencing is particularly powerful which was reflected in the struggle to maintain focus throughout the event.

Taking these points into consideration and depending on the readers' level of knowledge about epilepsy, it is clear that Alex has had some kind of seizure and has epilepsy (although the latter may not be obvious yet). The FOCAL AWARE schema, then, undergoes schema accretion as new information concerning its potential to progress into a convulsive seizure is introduced. Alex's entire experience prior to this new label can then be integrated into this schema, for example: the lilacs and the Alps and blurred vision are likely to be retrospectively recognised and categorised as symptoms.

The two final sentences of (18) are marked as P1+Ex indexes, the first referring to the experienced strength of the aura, and the second, representing how close he felt to

convulsions. Both P1+Ex indexes contain Sr indexes as the intensity of the experience and the convulsion threshold is communicated spatially: 'on the precipice' and 'a hair's breadth away'. Being on the precipice suggests a risk of falling which, for Alex, would be 'falling' into a tonic-clonic seizure. Combined with 'a hair's breadth away' this reinforces the notion that the seizure was particularly strong and at the very edge of the threshold. In above two P1+Ex indexes Alex (AW1) speaks retrospectively which denies access to the real-time 'moments' within the storyworld that were previously contoured through the temporal indexes. This means that readers are only made aware that he felt close to convulsions *after* the event through AW1, and not by AW2 in the here and now of the storyworld. Throughout the seizure Alex offers an almost blow-by-blow recount, describing the events that are happening. Therefore, if AW2 stated that he felt close to a tonic-clonic seizure at the time, it would interrupt his efforts to keep the seizure under control, as this is where he was channelling all his energy and concentration at that moment. The fact that Alex also uses the medical terminology when he switches to the retrospective second-person account further characterises his state of mind when he is 'out' of the seizure, as if he is able to apply a more pragmatic and evaluative style.

In spite of the decline of temporal indexes in phase 2, the final P1+Ex contains a Tr and a Tq index which are particularly effective in communicating Alex's experience. The Tr delineates the initiation and duration of that part of the experience, while the Tq highlights the scary quality of this stretch of time:

(19a) [P1+Ex]to be honest with you, there were [Tq] [Tr]several moments[/Tr] when I was right [Sr]on the precipice.[/Sr] I was just [Sr]a hair's breadth from[/Sr] convulsions.[/Tq] [/P1+Ex]

Consider the above sentence without the temporal indexes:

(19b) [P1+Ex]to be honest with you, I was right [Sr]on the precipice.[/Sr] I was just [Sr]a hair's breadth from[/Sr] convulsions.[/P1+Ex]

Without the temporal indexes there is no indication of the duration of this feeling. Temporally contouring the seizure gives the FOCAL AWARE schema a climactic trajectory as it seems to reach a climax before it ends. Coupled with Alex's previous descriptions of the seizure 'washing over him', 'distracting' and 'starting to intrude', when he states that

he was close to convulsions, it reinforces the powerfulness and controlling nature of these seizures.

Overall, analysing the index patterns from phase 2 of the seizure has highlighted a number of interesting index constellations that demonstrate the subjectivity of the experience and how Alex deals with the situation. The repeated use of P1+Ex and O+P indexes and the construal of the specific properties of the O+P indexes helped to convey how Alex experienced the storyworld surroundings as well at the internal sensations he was experiencing. Comparing the index patterns of phase 2 with those across the whole extract also proved insightful as it highlighted a specific scarcity of temporal indexes which, in comparison with the strong effects the temporal indexes have had prior to this, has an interesting effect in helping to provide an almost 'real-time' account of the experience as well as successfully communicating the intensity of that seizure.

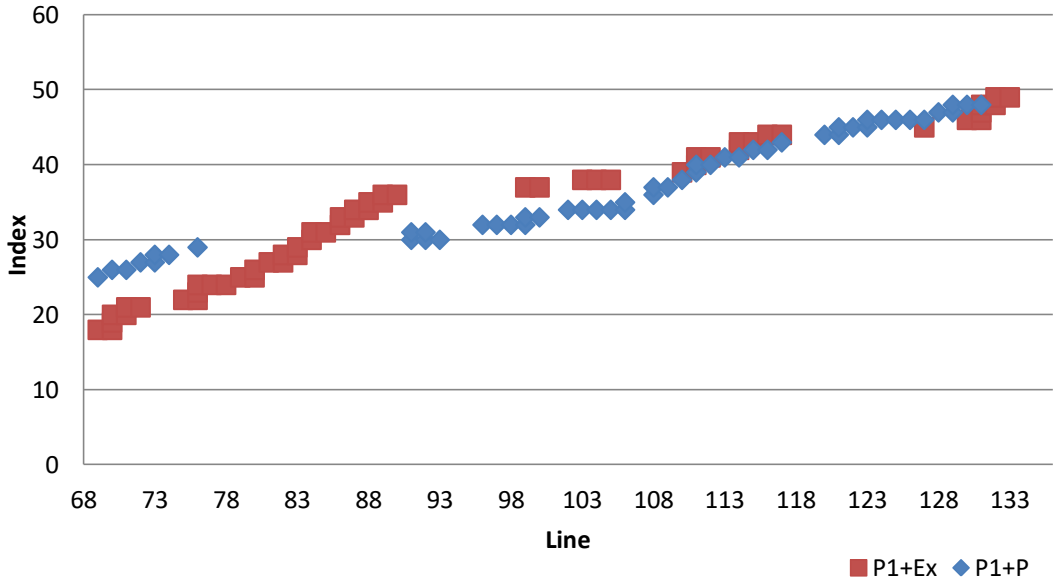
5.2.5 Phase 3: back in gear (lines 69-133)

Alex's announcement that 'the crisis abated' (20) is promptly followed by a P1+Ex index that elaborates on how he recognised that the crisis was subsiding.

(20) [P1+P]But after a while, the crisis abated.[/P1+P] [P1+Ex]Something slipped back into gear.[/P1+Ex]

The P1+Ex implies that Alex felt an internal shift, correcting itself. The question is, exactly *what* slipped back into gear? In neurological terms, the intense burst of electrical activity in his temporal lobe is returning to normal and what Alex is experiencing is the direct physiological result. Unsurprisingly then, the following stretch of text between lines 76-90 (see (21)) contains a substantial cluster of P1+Ex indexes, mainly occurring on their own without any interwoven or overlapping P1+P indexes (see Figure 5.7). These P1+Ex indexes represent Alex's recovery which is communicated through what he can and cannot do, feel, see, hear and remember.

Figure 5.7 Protagonist indexes (Alex) (phase 3: lines 69-135)



In (21) the P1+Ex indexes switch emphasis from olfactory and audio experiences to a gradual increase in his visual awareness, followed by proprioceptive experiences (see emboldened text).

(21) [P1+Ex] I was **dimly aware that** [P1+Ex]**the torch beam had moved on.**[/P1+Ex] It was now frozen on the space **two feet to my left,**[/P1+Ex] though [P1+Ex]I was too frazzled to figure out why at the time. [/P1+Ex] It was only later that I remembered Mr Peterson was still in the passenger seat. I hadn't thought to move him.

[P1+P][P1+Ex]I managed to **turn my head** forty-five degrees [/P1+Ex] [/P1+P]and [P1+Ex]**saw that the customs officer was again speaking into his walkie-talkie, palpably excited.**[/P1+Ex] Then he tapped the torch against the window and made **an urgent downwards gesture**. [P1+Ex]I don't remember **pushing the button**, but I do remember the **rush of cold, damp air** as the glass rolled down. The customs officer **mouthed something**, but I couldn't make it out. The next thing I knew, he'd reached through the open window and flipped off the ignition. The engine stopped, and a second later, the last hallelujah died on the night air. **I could hear the hiss of drizzle on tarmac**, fading in slowly, like reality resolving itself. The customs officer was speaking too, and **waving his arms in all these weird, wobbly gestures**, but my brain wasn't able to decode any of that yet. Right then, there was something else going on – a thought that was fumbling its way towards the light. It took me for ever to organize my ideas into words, but when I finally got there, this is what I said: 'Sir, I should tell you that I'm no longer in a fit state to drive. I'm afraid you'll have to find someone else to move the car for me.'

(lines 76-93)

Table 5.4 below lists all P1+Ex indexes between lines 69-90 (phase 3a: postictal phase in the car). This ongoing report of experiences concern:

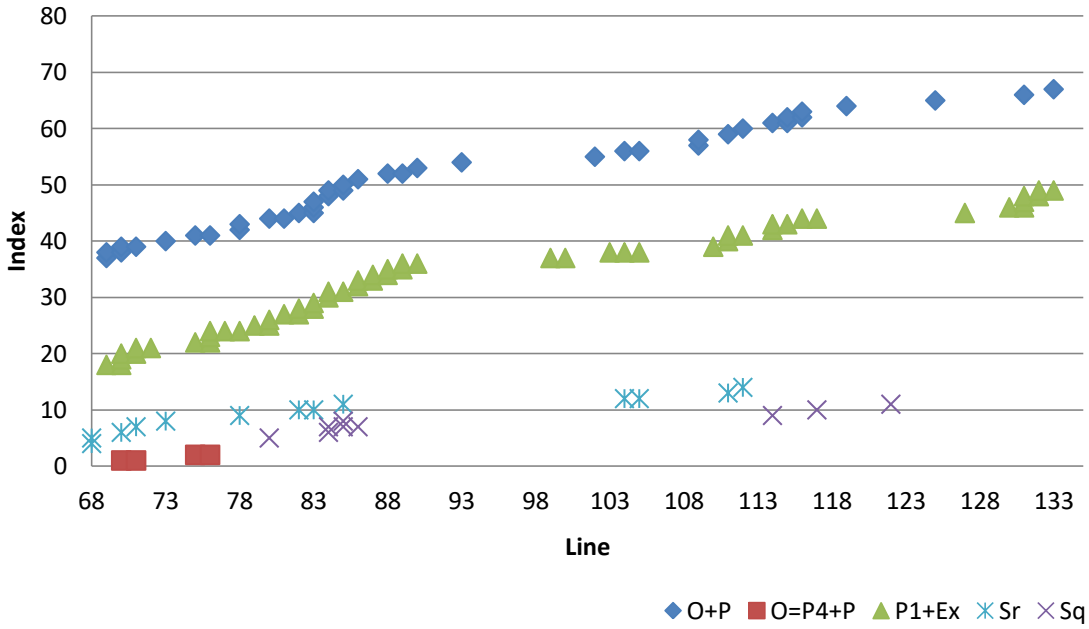
- cognitive functioning and effort (items 1, 2, 4, 6, 8, 10, 11, 14, 17, 18);
- visual perception (items 2, 3, 5, 7, 10, 11, 15, 16);
- aural perception (items 12, 13, 14);
- proprioceptive experiences (items 6, 8, 9, 12).

This rich mixture of sensational experiences in a short space of text demonstrates the dynamic recovery process and how his sensations are 'regrouping' (lines 116-117), as they all gradually come into effect after being compromised in phases 1 and 2.

Table 5.4 Protagonist experience indexes (phase 3a: lines 69-90)

#	*Lines*	*Index and quotation*
1	69-70	[P1+Ex]Something slipped back into gear. [/P1+Ex]
2	70	[P1+Ex]I was dimly aware that the torch beam had moved on.[/P1+Ex]
3	70-71	[P1+Ex]the torch beam had moved on.[/P1+Ex] It was now frozen on the space two feet to my left
4	71-72	[P1+Ex]I was too frazzled to figure out why at the time.[/P1+Ex]
5	75-76	[P1+Ex]The moments ticked on, and eventually the torchlight swung away. [/P1+Ex]
6	76	[P1+Ex]I managed to turn my head forty-five degrees[/P1+Ex]
7	76-78	[P1+Ex]saw that the customs officer was again speaking into his walkie-talkie, palpably excited.[/P1+Ex]
8	79-80	[P1+Ex]I don't remember pushing the button, but I do remember [P1+Ex] the rush of cold, damp air[/P1+Ex]
9	80	[P1+Ex]the rush of cold, damp air[/P1+Ex]
10	81-82	[P1+Ex]but I couldn't make it out.[/P1+Ex]
11	82-83	[P1+Ex]The next thing I knew, he'd reached through the open window and flipped off the ignition.[/P1+Ex]
12	83	[P1+Ex]engine stopped[/P1+Ex]
13	84	[P1+Ex]the last hallelujah died on the night air[/P1+Ex]
14	84-86	I could hear the hiss of drizzle on tarmac, fading in slowly, like reality resolving itself.[/P1+Ex]
15	86	[P1+Ex]The customs officer was speaking too[/P1+Ex]
16	86-87	[P1+Ex]waving his arms in all these weird, wobbly gestures[/P1+Ex]
17	87-88	[P1+Ex]my brain wasn't able to decode any of that yet.[/P1+Ex]
18	88-90	[P1+Ex]Right then, there was something else going on –a thought that was fumbling its way towards the light. [/P1+Ex]

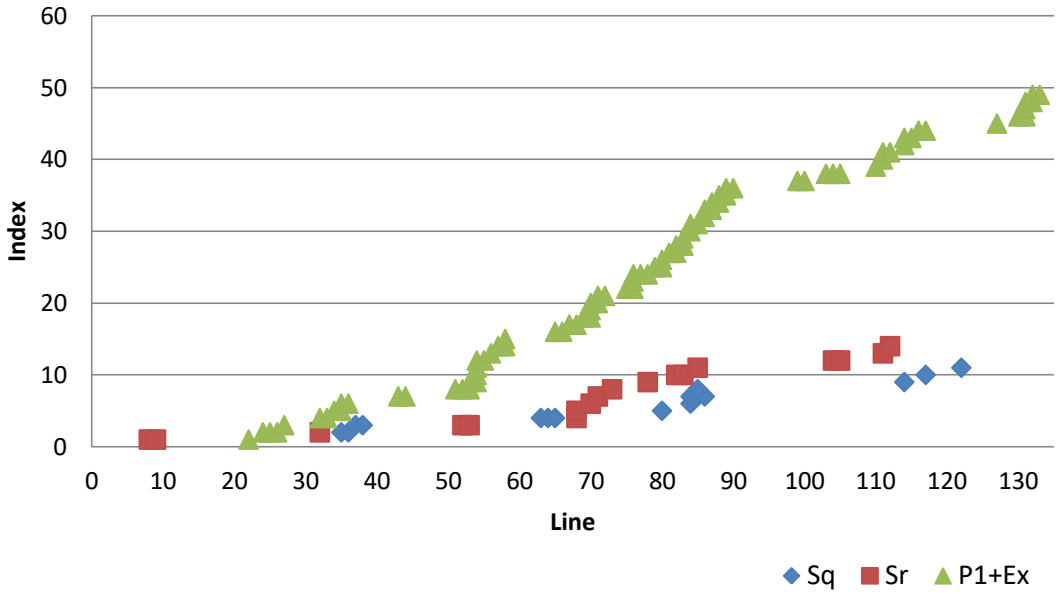
Figure 5.8 Object, spatial and protagonist indexes (phase 3)



Alex's recovery is also communicated through the increase in O+P indexes which become foregrounded as Alex's awareness extends to them. Figure 5.8 illustrates this through two parallel stretches of P1+Ex and O+P indexes running between lines 69-89. During phase 2 of the seizure, the O+P indexes concerned objects in close proximity and/or mental images (windscreen wipers, bright jacket, torchlight, car window, music, the lilacs and Alps). In comparison, as phase 3 progresses, the O+P indexes are situated slightly further away and with a degree of precision, for example: 'frozen two feet to my left' and 'he tapped the torch against the window and made an urgent downwards gesture'. By reporting on his perception of the storyworld, Alex extends a mutual point of reference to which the reader can relate. Again, this expansion of perception and awareness is in keeping with the postictal phase of focal aware seizures. The FOCAL AWARE schema undergoes schema accretion as its experiential scope is broadening, as well as schema reinforcement through the way in which the storyworld is consistently portrayed to reflect Alex's current state.

Moreover this particular section of phase 3 (lines 69-89) also includes the largest cluster of Sr and Sq indexes that occur alongside and within the P1+Ex indexes (see Figure 5.9 for comparison with whole extract).

Figure 5.9 Protagonist experience and spatial indexes



Again, this increase in information concerning the physicality of the storyworld reflects Alex's growing awareness. The Sq and Sr indexes help communicate Alex's proprioceptive experiences of the storyworld (extracts 22-26), as they zoom in on the storyworld features that Alex would be experiencing. The FOCAL AWARE schema is also encoded (through schema accretion) with information about what aspects of the surrounding world are likely to be perceptually prominent (e.g. temperature, touch, noise) to the individual.

(22) I was dimly aware that the torch beam had [Sr]moved on.[/Sr] It was now frozen on the space [Sr]two feet to my left,[/Sr] though I was too frazzled to figure out why at the time.

(lines 70-72)

(23) I don't remember pushing the button, but I do remember [Sq]the rush of cold, damp air[/Sq] as the glass rolled down.

(lines 79-81)

(24) I could hear [Sq]the hiss of drizzle on tarmac, fading in slowly, like reality resolving itself[/Sq]

(lines 84-86)

(25) [Sq]The drizzle[/Sq] was prickling the exposed skin on my neck and face, and small tears of rain were beginning to bead on my clothing. I could feel all my sensations regrouping.

(lines 114-117)

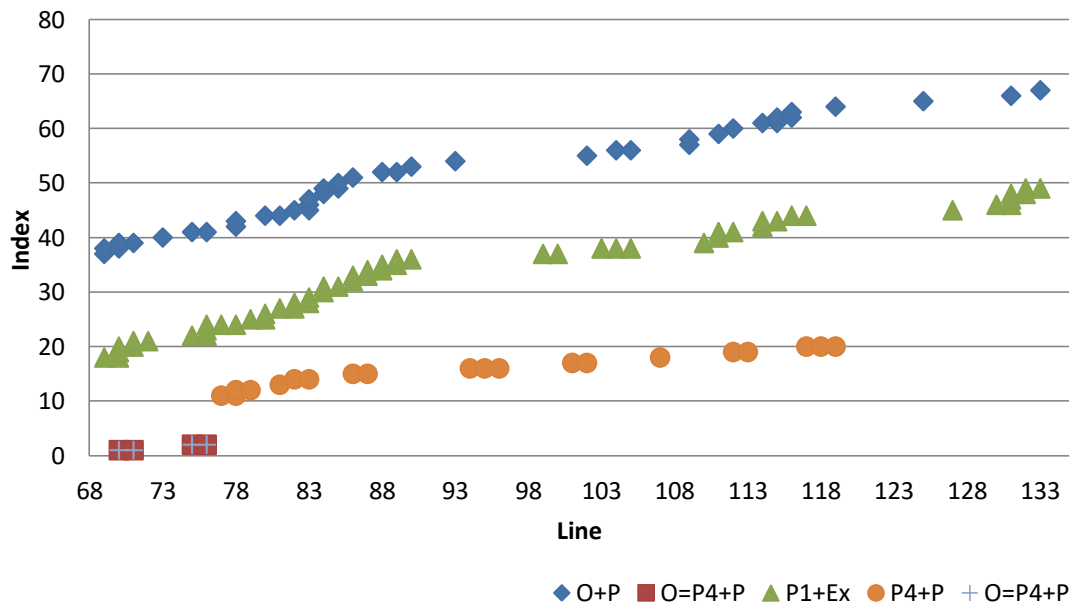
(26) I managed to get out of the car, reeled and then [Sr]leaned up against the side[/Sr] for a few seconds.

(lines 111-112)

Therefore, the spatial indexes used in phase 3 illustrate how Alex is interacting with and perceiving the storyworld with a slightly wider radius than in phases 1 and 2. He is perceptive of objects that are slightly further away from him as in (22) and notes their location with more precision. Alex also comments on externally caused proprioceptive sensations such as hearing and feeling the drizzle (24, 25), as well as highlighting how he is interacting with the storyworld when he gets out of the car (26), albeit in a disorientated way.

What is more, a close inspection of the large P1+Ex cluster between lines 76-90 demonstrates that it also runs in parallel with a cluster of protagonist indexes (see extracts 27-34) for the customs officer: P4+P and O=P4+P indexes (the latter depicts the officer through the object he is using: 'the torchlight swung away'). See Figure 5.10 below.

Figure 5.10 Object and protagonist (Alex/ officer) indexes (phase 3)



Like in phase 2 where Alex appeared to only register the very visually 'obvious' entities (the torch light, the high visibility jacket), here he is doing something similar in the way he is describing the officer. In comparison to phase 2 Alex is more perceptive of his surroundings as he is able to offer more detail, such as the precise position of the torch beam between quotations (27) to (29), and the detail attributed to the customs officer such as his facial movements, actions and behaviour from (30) to (33).

(27) [P4+P]He shone his torch in my eyes[/P4+P]

(line 54)

(28) [O=P4+P] the torch beam had moved on. It was now frozen on the space two feet to my left[/O=P4+P]

(lines 70-71)

(29) [O=P4+P]the torchlight swung away.[/O=P4+P]

(lines 75-76)

(30) [P4+P]the customs officer was again speaking into his walkie-talkie, palpably excited.[/P4+P]

(lines 77-78)

(31) [P4+P]Then he tapped [O+P]the torch against the window[/O+P] [/O+P] and made an urgent downwards gesture.[/P4+P]

(lines 88-89)

(32) [P4+P]The customs officer mouthed something[/P4+P]

(lines 111-112)

(33) [P4+P]he'd reached through the open window and flipped off the ignition. [/P4+P]

(lines 111-112)

(34) [P4+P]The customs officer was speaking too, and waving his arms in all these weird, wobbly gestures[/P4+P]

(lines 111-112)

Nonetheless, the postictal phase is still present as Alex only comments on the officer's physical movements. Even when the window is down, he does not elaborate on what the

officer is saying (30, 34), he only describes his behaviour. It gives the impression that Alex is still unable to register certain pieces of information. Not to mention the fact that in (33) he does not seem to realise that the car is still running as he has left the engine on. This is also emphasised by the way the customs officer's attractor status is promoted through *activeness*, which is reinforced as it contrasts with Alex who is still sitting still in the car. Alex's increasing awareness is mainly communicated through the construal of the attractors which enables the reader to identify the perceptual discrepancies and associate them with the impact of the seizure.

Space and time

A predominant index pattern in this phase emerges from spatiotemporal indexes which densely populate this part of Alex's experience. Figure 5.11 shows that the Tr indexes, which were at their weakest point in phase 2, have resumed a steady, even distribution from line 69 onwards.

Figure 5.11 Spatiotemporal indexes

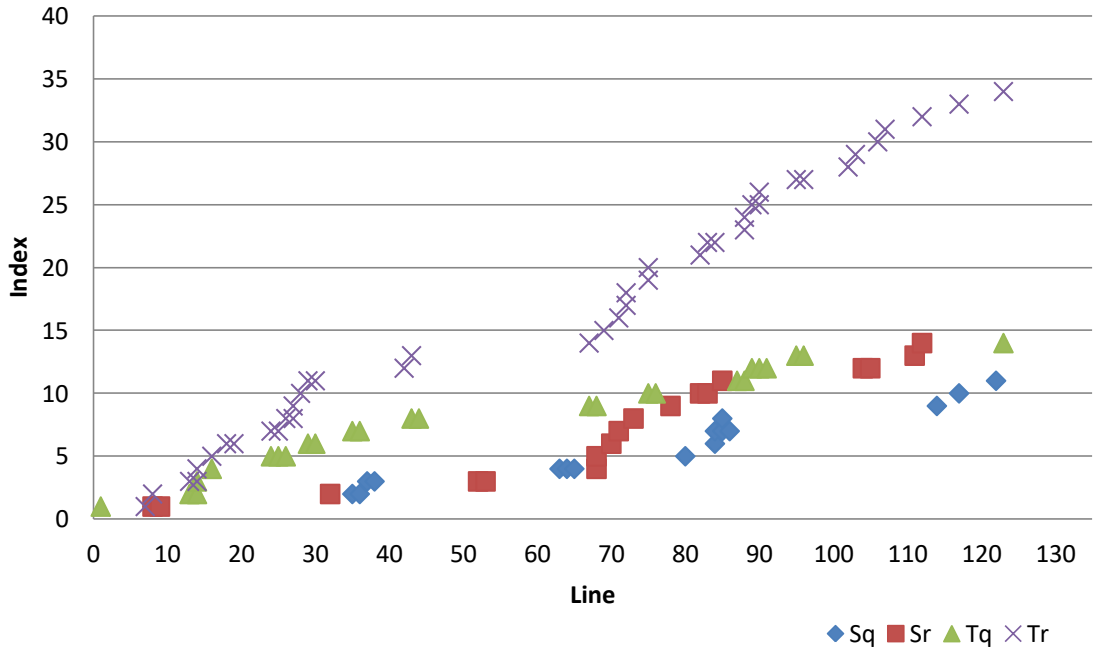


Table 5.5 lists all Tr indexes across the entire extract (note that items 10 and 11 from phase 1 do not concern the events within the present storyworld thus I discount them in this instance).

Table 5.5 All temporal relation indexes

Phase	*#*	*Index*	*Lines*
1	1	before	7
	2	It was 1 a.m.,	8
	3	dreary dull from dusk till dawn	13-14
	4	for a few heartbeats	14
	5	But then the moment collapsed.	16
	6	That was the instant	18-19
	7	at the same moment	24-25
	8	straight away	26-27
	9	the present.	27
	10	for a while	28
	11	for several days	29-30
	12	since Zurich	42
2	13	precise moment	43
	14	several moments	67
3	15	after a while,	69
	16	at the time.	72
	17	later	72
	18	The moments ticked on	75
	19	eventually	75
	20	The next thing	82
	21	a second later	84
	22	Right then	88
	23	for ever	89-90
	24	when I finally got there	90
	25	a very long time	95-96
	26	as soon as	103
	27	I could possibly have a minute.	106
	28	now	107
	29	a few seconds.	112
	30	how long	117
	31	a long time.	123

Interestingly, the first 4 Tr indexes of phase 3 (items 15-18) contrast with those previous, as the phase 3 Tr indexes start to refer to less precise, longer stretches of time. Even Alex's frequently used unit of time 'moments' is used in reference to an indefinite duration in phase 3 (item 18) as they are not tied to specific events occurring in the storyworld (such as the door swinging open in phase 1). The switch from the precise Tr

indexes that contour the storyworld on a micro-level to more vague stretches coincides with, and resultantly reinforces, Alex's current fuzzy state of mind which is typical of the postictal stage. The Tr indexes interspersed throughout Alex's description of his recovery from the seizure zoom in on stretches of time that are either vague (items 15-19, 23-25, 30-31), or more precise (items 20-22, 26-29) where information about what Alex is able to perceive is presented by attaching his awareness to the temporal indexes which is achieved through the P1+Ex indexes. For example in the early stages of the postictal phase the temporal indexes are less precise:

(35) But [Tr]after a while,[/Tr] the crisis abated.[/P1+P] [P1+Ex]Something slipped back into gear.'

(lines 69-70)

(36) [Tr]the moments ticked on[/Tr], and [Tr]eventually[/Tr] the torchlight swung away.[/P1+Ex]

(lines 75-76)

In contrast, the Tr indexes (emboldened) then become *more* precise, yet the effect they have based on their location in phase 3 is particularly noteworthy.

(37) [Tr]**The next thing I knew**,[/Tr] he'd reached through the open window and flipped off the ignition. The engine stopped, and [Tr]**a second later**,[/Tr] the last hallelujah died on the night air. I could hear the hiss of drizzle on tarmac, fading in slowly, like reality resolving itself.

(lines 82-86)

(38) [Tr]**Right then,** [/Tr] there was something else going on– a thought that was fumbling its way towards the light.

(lines 88-89)

Although (37) and (38) zoom in on more specific temporal points, they are still referring to an event that is embedded within Alex's distorted awareness, the effect of which foregrounds information about what he is perceiving against a foggy and temporally ill-defined background. Firstly, in (37) 'the next thing I knew' implies that Alex has a slight delay on registering what has happened, as he effectively reports it *after* explicitly acknowledging that he was aware of it. Secondly, the fact that Alex is foregrounding 'the next thing' that he knew implies that he does not have a constant stream of awareness.

Thirdly, in (38) 'right then' also foregrounds the fact that, at a specific moment in time, Alex's state of mind was not its usual clear state. Overall, Alex is more perceptive of his surroundings compared to the end of phase 2, yet the fact that he is not yet fully back to normal is still apparent. Consequently, the mixture of (im)precise Tr indexes in phase 3 contributes to the impression of a fragmented recollection, thus supporting his prior forewarning in phase 1: 'What I remember next is kind of muddled and strange'. The temporal contouring in phase 3, then, attributes coherence to Alex's character as his communicated experience confirms the previously given information.

In addition, during the postictal phase, Alex appears to be waiting for his body to return to normal as in (38) and (39).

(39) My hands were still locked white on the steering wheel, and they showed no signs of relinquishing their grip

(lines 104-105)

His thoughts and hands become attractors through *agency*, *topicality*, and *activeness*; they assume the subject and active position helping to give the impression that they are independent since Alex cannot control them. This highlights the impact that the focal aware seizure has had on him, as what would normally be actions carried out with little thought (removing your hands from the steering wheel, speaking, moving your head) seem to be delayed. Interestingly, the temporal indexes foreground the lack of control by highlighting specific stretches of time throughout the extract where Alex's actions and experiences have been compromised by the seizure, for example:

(40) [Tr]at the same moment[/Tr] [P1+Ex]there washed over me the scent of a field full of lilacs.

(phase 1, lines 24-26)

(41) [P1+Ex]to be honest with you, there were [Tq] [Tr]several moments[/Tr] when I was right on the precipice. I was just a hair's breadth from convulsions.[/Tq] [/P1+Ex]

(phase 2, lines 67-68)

(42) [P1+Ex]I was too frazzled to figure out why [Tr]at the time.[/Tr] [/P1+Ex]

(phase 3, lines 71-72)

(43) [P1+Ex]my brain wasn't able to decode any of that [Tr]yet.[/Tr] [/P1+Ex]

(phase 3, lines 87-88)

The Tr and Tq indexes in phase 3 that are used to specify duration and/or quality of the duration, refer to Alex using the time to mentally organise himself and to try and make sense of his surroundings:

(44) [Tq]It took me [Tr]for ever[/Tr] to organize my ideas into words, but [Tr]when I finally got there[/Tr] [/Tq], this is what I said: 'Sir, I should tell you that I'm no longer in a fit state to drive. I'm afraid you'll have to find someone else to move the car for me.'

(lines 89-93)

(45) When he'd cleared his airways, the customs officer told me that I had to get out of the car and come with him straight away. But the funny thing was, [Tr]as soon as[/Tr] he said it, I realized that I wasn't quite ready to move [Tr] yet[/Tr]. My hands were still locked white on the steering wheel, and they showed no signs of relinquishing their grip. I asked if [Tr]I could possibly have a minute.[/Tr]

(lines 101-106)

In (44), the P1+Ex index is communicated through the Tr and Tq indexes as they characterise thinking and speaking—normally two rapid and effortless processes—as being drawn out. Alex's explicit statement that he is consciously trying to 'organise' his ideas into words implies disorganisation. His cognitive dysfunction is reinforced through the direct speech revealing verbatim (thus foregrounding) what he said to the officer, which is in fact only two short, simple sentences. The fact that it takes Alex a considerable amount of time to formulate two short, irrelevant sentences reflects his cognitive dysfunction. On top of this, Alex does not actually respond to what the officer is asking (to get out of the car), instead he informs the officer that he is unable to drive and suggests that he should organise for someone else to collect his car. The repeated foregrounding of Alex's limited choice in his behaviour attributes coherence and consistency of character as it helps to establish a 'seizure-compromised' behavioural profile for Alex; it establishes circumstantial actions.

Interestingly, considering extract 1 heavily focuses on Alex's experience, only on two occasions does Alex use the verb 'feel', both of which occur in phase 3:

(46) I could **feel** my sensations regrouping (lines 116-117)

(47) On the whole I **felt** pretty disconnected (line 132)

'Feeling' suggests an awareness of a particular part of your body at a particular time. This is not to say that, until now, Alex has been unaware of his body, yet he rarely mediates his sensational seizure-specific experiences through himself (e.g. 'I felt…'). The effects of the seizure, until now, have directly happened to Alex as a passive agent. In contrast, Alex is always the active subject when using his coping methods, implying that he has a degree of control over that aspect. This switch between the active and passive emphasises how Alex is working against the seizure. However, in the above quotations, Alex is the active subject and is also reporting on the seizure experience. The fact that (46) and (47) occur in phase 3 is also of significance as in the postictal phase, he is regaining control and is able to offer a competent self-evaluation which he could not do before. On a similar note, in phase 3 Alex uses the modal verb 'could' on three occasions, each within a P1+Ex index (see (48), (49) and (50)). The three instances of 'could' precede an experiential—specifically sensational—quality, explicating exactly what is in Alex's awareness. The added modality of 'could' implies that, rather than just hearing or seeing these things, Alex is *able* to hear and see them, which suggests that there was a previous constraint on these faculties. Above all, the modality works towards signifying the end of the seizure.

(48) The customs officer mouthed something, [P1+Ex]but I **couldn't make it out**.[/P1+Ex]

(lines 81-82)

(49) [P1+Ex]I **could hear** the hiss of drizzle on tarmac, fading in slowly, like reality resolving itself.[/P1+Ex]

(lines 84-85)

(50) [P1+Ex]I **could feel** all my sensations regrouping.[/P1+Ex]

(lines 116-117)

An outside perspective

All of Alex's reported experiences are internal, thus they are inaccessible and unperceivable to the customs officer who is still unaware of what is happening. The

customs officer's EmR indexes in phase 3 (see below with relative eliciting conditions) suggest that he is annoyed with Alex implying that, from an external perspective, Alex is coming across as disobliging and odd.

(51a) [EC3(P4)]'Sir, I should tell you that I'm no longer in a fit state to drive. I'm afraid you'll have to find someone else to move the car for me.'[/EC3(P4)]

(lines 91-93)

(51b) For some reason, that seemed [EmR3(P4)]to choke him. His face went through a whole series of strange contortions, and then for a very long time he just stood there with his mouth open.[/EmR3(P4)]

(lines 94-96)

(52a) [EC4(P4)]I asked [if I could possibly have a minute.[/EC4(P4)]

(line 106)

(52b) [EmR4(P4)]'I need you to come *now*.'[/EmR4(P4)]

(line 107)

(53a) [EC2(P4)]I asked how long it had been raining.[/EC2(P4)]

(line 117)

(53b) [EmR2(P4)]The look said that he wasn't interested in small talk.[/EmR2(P4)]

(lines 118-119)

Here the FOCAL AWARE schema acquires an aesthetic dimension through another character's reaction. No doubt the officer would respond differently if Alex was having a tonic-clonic seizure, such as trying to help him, calling an ambulance, putting him into the recovery position afterwards, and so on. Combined with the rich experiential detail, the officer's behaviour effectively portrays these seizures as 'unseen storms'.

Similarly, in the second part of phase 3 at Dover police station (54), Alex comments on the behaviour of the different members of staff in the station who talk to him, which further characterises him as they are reacting to his current state.

(54) I had to wait for [Tr]a long time.[/Tr] I saw a lot of different officers from the Port Authority, but no one really talked to me. They just kept giving me all these very simple two-word instructions, like 'wait here' and 'don't move', and telling me what was going to happen to me next, like they were the chorus in one of those Ancient Greek plays. And after

> every utterance, they'd immediately ask me if I understood, like I was some kind of imbecile or something. To be honest with you, I might have given them that impression. I don't know. [P1+Ex]I still hadn't recovered from my seizure.[/P1+Ex] [P1+Ex]I was tired, my co-ordination was shot,[/P1+Ex] and [P1+Ex]on the whole I felt pretty disconnected, like my head had been packed with cotton wool.[/P1+Ex]
>
> (lines 121-133)

To the readers, Alex comes across as articulate, even when he is recounting something 'muddled and strange'. Therefore, stating that the officers spoke to him like he 'was some kind of imbecile or something' contrasts with his identity. Reflecting on the situation, Alex (AW1) justifies their behaviour as he comments that at that time he had still not recovered from his seizure. Again, this implies that the seizure is still affecting his physical appearance and behaviour, as he may appear unresponsive, slow and have difficulty speaking; these are common symptoms of the postictal phase. The Tr at the beginning of (54) confirms that Alex's recovery is a slow process as the P1+Ex indexes in the final sentence indicate that he is still not better, even after that length of time.

So far the analysis has demonstrated distinguishable shifts between the seizure phases through different index constellations and emergent patterns across the course of the extract. Monitoring the introduction, maintenance and occlusion of attractors with the indexes helps portray Alex's perception of the storyworld. Throughout, the FOCAL AWARE schema has been enriched with aesthetic, experiential and chronological information, such as seizure strength, fluctuations in levels of awareness, and the order of events.

5.3 The phases combined

In this section I reflect on the extract as a whole and review the different forms of SW&TP to assess whether there is any correlation with the different aspects of Alex's experience. Following this, I offer an overview of the experiential 'signature' of Alex's experience and how this can be gleaned from the indexes, along with an evaluation of the FOCAL AWARE schema.

5.3.1 SW&TP report

Extract 1 includes a variety of instances of SW&TP (see Table 5.6a for full list, the embedded instances are included separately in Table 5.6b to avoid duplicating the statistics in Table 5.6a). Since Alex takes the role as I-narrator (AW1) and the storyworld character (AW2), these different occurrences of SW&TP are an important feature of how he presents himself to the readers. Several observations can be made about the connections between the indexes and the different forms of SW&TP.

Table 5.6a All SW&TP tags

SW&TP	*Tag*	*Words*	*%*
Narration-Internal Narration	N-NI	362	23%
Free Indirect Thought	FIT	288	18%
Narration	N	197	12%
Internal Narration-Free Indirect Thought	NI-FIT	111	7%
Narration-Internal Narration (implied/inferred)	N-NIi	87	6%
Indirect Thought	IT	80	5%
Narration-Free Indirect Thought	N-FIT	51	3%
Narrator's Report of Speech Act	NRSA	50	3%
Narrative Voice	NV	47	3%
Indirect speech	IS	46	3%
Direct Speech	DS	36	2%
Internal Narration	NI	35	2%
Narrator's Report of Speech Act- Narrator's Report of Thought Act	NRSAp-NRTAp	32	2%
Narrator's Report of Thought	NRT	30	2%
Narrator's Report of Thought Act	NRTA	24	2%
Narrator's Report of Speech	NRS	22	1%
Narration-Free Direct Thought	N-FDT	21	1%
Indirect Thought (hypothetical)	ITh	21	1%
Internal Narration (implied/inferred)	NIi	20	1%
Narration – Indirect Speech	N-IS	9	1%
Narration-Narrator's Report of Speech Act	N-NRSA	7	0%
Narrator's Representation of Thought	NT	4	0%

Table 5.6b Embedded (e) SW&TP

SW&TP	*Tag*	*Words*	*%*
(e)Direct Speech	eDS	1	0%
(e)Internal Narration (inferred)	eNIi	3	0%
(e)Free Direct Writing	eFDW	3	0%
(e)Free Direct Speech	eFDS	4	0%
(e)Narrator's Report of Speech-(e)Narrator's	eNRS-	4	0%

Report of Writing	eNRW		
(e)Narrator's Report of Speech Act	eNRSA	5	0%
(e)Narrator's Report of Speech Act-(e)Narrator's Report of Writing Act	eNRSA-eNRWA	10	1%
(e)Direct Speech-(e)Direct Writing	eDS-eDW	21	1%
(e)Internal Narration	eNI	24	2%
(e)Indirect Speech-(e)Indirect Writing	eIS-eIW	34	2%

Protagonist experience indexes

First and foremost, 81% of the P1+Ex indexes in extract 1 coincide with a form of NI (to clarify, I consider NI to be a form of thought presentation):

eNI/NI	8%
N-NI	57%
NI-FIT	16%

This is unsurprising as NI represents internal, cognitive and psychological states, thus it makes sense that this is reflected through the experience indexes. The majority of P1+Ex indexes occur within N-NI and NI-FIT. The remaining 19% of P1+Ex indexes occur within the following forms of thought presentation:

FIT	4%
NRT/ IT	9%
N	2%
NV	2%
N-NIi	2%
IS	2%

Table 5.7 below shows the amount of text within each seizure phase that is tagged as N-NI or NI-FIT and, interestingly, it illustrates that phases 1, 2, and 3a are heavily influenced by N-NI, and that phase 3b (at the police station) contains a substantial amount of NI-FIT.

Table 5.7 SW&TP distribution

SW&TP	*Pre-seizure (lines 1-23)*	*Phase 1 (lines 24-34)*	*Phase 2 (lines 34-68)*	*Phase 3a (lines 69-119)*	*Phase 3b (lines 120-133)*
N-NI	2%	42%	30%	30%	0%
NI-FIT	0%	0%	10%	4%	27%

This reflects the distribution of the P1+Ex indexes throughout the extract (see Table 5.8) as there was only one P1+Ex in the pre-seizure phase and a substantial number across phases 1-3. What this means is that the seizure experience is largely communicated through N-NI.

Table 5.8 Seizure phase/ protagonist index correlation

Stage	*Lines*	*P1+Ex*	*P1+P*
Pre-seizure	1-23	1	9
Phase 1: seizure onset	24-34	4	6
Phase 2: seizure intensifies	34-68	12	10
Phase 3a: postictal (the car)	69-119	27	19
Phase 3b: postictal (police station)	120-133	5	5

As for the 27% of NI-FIT (see (55)) in phase 3b, Alex (AW1) retrospectively justifies the officers' reactions to him by summarising how he felt at the time. This, therefore, warrants a portmanteau tag because what Alex is saying implies his state of mind as still affected by the seizure (hence the NI) which reflects the postictal phase.

(55) [NI-FIT]To be honest with you, I might have given them that impression. I don't know. I still hadn't recovered from my seizure. I was tired, my co-ordination was shot, and on the whole I felt pretty disconnected, like my head had been packed with cotton wool.[/NI-FIT]

(lines 129-133)

Protagonist property indexes

With regard to the SW&TP tags for the P1+P indexes, they appear to be a reverse of the P1+Ex numbers in Table 5.8 above. A total of 22% of the P1+P indexes contained N (not including N portmanteau tags), and 22% also had different forms of speech presentation distributed throughout (note that one index can have several forms of discourse presentation within). Most importantly, 80% of the P1+P indexes coincide within the following forms of thought presentation:

FIT	36%
(N-)FDT	5%
N-NI	31%
NI	10%
NRT/ IT	18%
NI-FIT	5%
NRTA(p)	5%
N-FIT	3%
NT	3%

Several observations can be made from these results. First of all, the distribution of the highest scoring tags for the P1+P indexes (N, FIT and N-NI) across the extract phases are as follows:

Table 5.9 SW&TP distribution

SW&TP	*Pre-seizure (lines 1-23)*	*Phase 1 (lines 24-34)*	*Phase 2 (lines 34-68)*	*Phase 3a (lines 69-119)*	*Phase 3b (lines 120-133)*
FIT	9%	34%	43%	4%	12%
N-NI	2%	42%	30%	30%	0%
N	35%	11%	0%	5%	33%

These results correspond with the fluctuations in Alex's experience identified in the analysis. The introduction of Alex and the setting of the scene in the pre-seizure stage, and AW1's retrospective description of the events when he was at the station in phase 3b have the highest amount of N (and the least amount of N-NI) and is where two dense clusters of P1+P indexes occur. This is unsurprising since the information presented in these phases contains many references to Alex's properties and less emphasis on his internal, psychological state. In support of this, Table 5.9 illustrates that in comparison to phases 1, 2 and 3a, the pre-seizure stage and phase 3b contain more P1+P indexes than P1+Ex indexes. As for the similarly high quantity of N-NI tags in phases 1 (42%), 2 (30%) and 3a (27%)—and the fact that N-NI is the most common tag for P1+Ex and one of the most common tags in P1+P indexes—this reflects how P1+P and P1+Ex often overlap each other. The P1+Ex indexes tend to represent the cognitive dysfunction that underlies, or is adjacent to (thus influencing), the information represented in the P1+P indexes.

The P1+P indexes' most common tag is FIT (along with two instances of N-FDT). Semino and Short (2004: 123) highlight that an effect of FIT is to present thoughts in a 'dramatic and immediate way' which, in this case, helps to foreground information concerning Alex's wider background, as well as hint at his personality. In my view, the N-FDT instances achieve the same foregrounding effect. For example, (57) and (59) present Alex's intentions (to return to his Mother) and recent circumstances (stress and fatigue). Extracts (56), (58) and (60) elicit a conversational and humorous tone, helping to characterise his persona. In other words, the reader can literally 'see' what is on his mind and what concerns him most.

(56) [N-FDT] [P1+P]It's funny how some things can be so mixed up like that.[/P1+P] [/N-FDT]

(pre-seizure phase, lines 3-4)

(57) [FIT][P1+P]It would have been nice to have been able to [eNRSA]explain things to my mother.[/eNRSA] You know: before anyone else had to get involved.[/P1+P][/FIT]

(pre-seizure phase, lines 5-7)

(58) [N-FIT] [P1+P]I found out later that my picture had been circulated in every major port from Aberdeen to Plymouth. With that and the TV appeals, I never stood a chance.[/P1+P] [/N-FIT]

(pre-seizure phase, lines 19-21)

(59) [FIT] [P1+P]In hindsight, an episode like this had been on the cards for a while.[/P1+P] [P1+P]You have to bear in mind that I hadn't slept properly for several days,[/P1+P] and [P1+P]Bad Sleeping Habits has always been one of my triggers. Stress is another[/P1+P] [/FIT]

(phase 1, lines 27-31)

(60) [P1+P]You've probably heard that quote already. It was in all the papers[/FIT] [N-FDT]they have a real boner for details like that.[/N-FDT]

(phase 2, line 49)

(61) [FIT]I hadn't planned it or anything. I mean, if I'd had time to prepare for this, I'd have chosen something simpler and calmer and quieter: Chopin's nocturnes or one of Bach's cello suites, perhaps. But I'd been working my way through Mr Peterson's music collection since Zurich[/FIT]

(phase 2, lines 38-42)

(62) [FIT]But you should understand that [eNI]at the time I didn't have a choice.[/eNI][/FIT]

(phase 2, lines 50-51)

(63) [NI-FIT]but my brain wasn't able to decode any of that yet. Right then, there was something else going on[/NI-FIT]

(phase 3a, lines 87-88)

Secondly, the majority of P1+P indexes within FIT across phases 1, 2 and 3a consist of Alex retrospectively commenting on the experience in a pragmatic manner helping to inject 'normality' into what may seem a strange experience to the reader: (59), (61), (62) and (63). It helps to create points of empathy and mutual understanding between reader and character.

Foregrounding thoughts

While there are few instances of NRT/IT and (NI-)NRTA (see Table 5.9), they hold an important role in communicating the progression of Alex's seizure and how heavily it impacts on his cognitive faculties. During phases 2 and 3, these forms of thought presentation are used to foreground the following pieces of knowledge and memories that occur to Alex during the seizure.

Knowledge. In (64) and (65) Alex demonstrates his acknowledgement and/or awareness of certain events and thus artificially foregrounds specific thoughts that help to communicate his levels of awareness. Extract (65) is particularly interesting as, during the postictal phase, Alex characterises the behaviour of the thought itself, depicting it as undergoing a difficult journey.

(64) [NRT]I knew straight away[/NRT] [ITh]that [eNI]I'd have to concentrate extra hard to stay in the present.[/eNI][/ITh]

(phase 2, lines 26-27)

(65) [NRT]I realized[/NRT] [IT]that I wasn't quite ready to move yet.[/IT]

(phase 3a, lines 103-104)

Memory. Alex specifically highlights what he can and cannot remember. In the instances where he can remember an event, Alex includes information indicating that these memories are either compromised (66), or are a delayed acknowledgement of something in the storyworld (67, 68). In (68), for example, it illustrates a partial and

delayed awareness of the storyworld. Again, this emphasises Alex's compromised awareness and that certain proprioceptive sensations are more perceivable than others (touch over movement, for example).

(66) [NT]What I remember next is kind of[/NT] [NI]muddled and strange[/NI]

(pre-seizure phase, lines 22-23)

(67) [NRT]I remembered[/NRT] [IT]Mr Peterson was still in the passenger seat.[/IT] [NRT]I hadn't thought[/NRT] [IT]to move him.[/IT]

(phase 3a, lines 72-74)

(68) [NRT]I don't remember[/NRT] [IT]pushing the button,[/IT] but [NRT]I do remember[/NRT] [IT]the rush of cold, damp air as the glass rolled down.[/IT]

(phase 3a, lines 79-80)

In comparison to the high quantity of FIT wherein AW1 retrospectively comments on the situation, the handful of NRT/IT and the one instance of NT in this extract could also be seen to suggest that these are the *only* thoughts/memories that go through Alex's mind when affected by the seizure. The simple nature of these thoughts, such as remembering whether or not he pressed the button, further emphasises the cognitive dysfunction.

Another example of foregrounding through thought presentation is in (69) and (70) when Alex uses the terms 'aura', 'convulsions' and 'seizure', through NI-FIT and which occur during a stretch of discourse where Alex directly addresses the reader through second-person narration. Both (69) and (70) were tagged as NI-FIT based on the two assumptions that they can be conceived of as both a free indirect presentation of Alex's thought, as well as a reference to Alex's seizure-compromised state.

(69) [NI-FIT]When you get an **aura** that powerful, there's no chance of it passing of its own accord: to be honest with you, there were several moments when I was right on the precipice. I was just a hair's breadth from **convulsions**.[/NI-FIT]

(phase 2, lines 65-68)

(70) [NI-FIT]To be honest with you, I might have given them that impression. I don't know. I still hadn't recovered from my **seizure**. I was tired, my co-ordination was shot, and on the whole I felt pretty disconnected, like my head had been packed with cotton wool.[/NI-FIT]

(phase 3b, lines 129-133)

In (69) and (70) Alex (AW1) is communicating to the reader and applies a retrospective perspective (although the last three sentences of (70) are debatable). This is interesting because Alex seems to have a more pragmatic and objective point of view with regards to the episode when he assumes this perspective. When Alex (AW2) is 'in the moment' the general epilepsy terminology ('seizure', 'aura', 'convulsions') is not used. Instead, readers are presented with the experiential descriptions, promoting the idea that his actual account is subjective and unconstrained by symptomatic labels. For example, rather than thinking 'I am going to have a seizure' when he first smells the lilacs, Alex dives straight into articulating the experience. The different forms of thought presentation help to characterise Alex's perspective and, in conjunction with the indexes, they help to demonstrate further the fluctuations caused by the manifestation and development of the FOCAL AWARE schema.

Seizures and Narrative Voice

The customs officer's protagonist indexes (P4+P) mainly occur within N-NI when Alex reports on the officer's actions from his seizure-filtered perspective, as well as N-NIi when Alex infers the officer's state of mind. Interestingly, the P4+P indexes also contain the most speech presentation out of the whole extract as the customs officer is either speaking into his walkie-talkie or trying to talk to Alex. Narrative voice (NV) occurs 5 times in extract 1, 3 of these instances occur in close succession in phase 3a:

(71) [NV]the customs officer was again speaking into his walkie-talkie,[/NV]
(phase 3a, line 77)

(72) [NV]The customs officer mouthed something,[/NV] [N-NI] but I couldn't make it out.[/N-NI]
(phase 3a, lines 81-82)

(73) [NV]The customs officer was speaking too,[/NV] [N-NIi]and waving his arms in all these weird, wobbly gestures[/N-NIi]
(phase 3a, lines 86-87)

Semino and Short (2004: 45) situated the category NV between N and NRSA to represent two kinds of speech presentation, one of which is 'minimal references to the fact that a particular character/person engaged in some unspecified form of verbal activity'. Each

NV instance in extract 1 is either within, or adjacent to, a P1+Ex index that communicates Alex's confusion, thus it helps to illustrate that Alex is only able to register a minimal amount of the custom officer's speech and unable to decode any of it. In comparison to the NV, extracts (74) and (75) occur after the window has been opened, hence the use of NRS/IS/DS which indicates that Alex can now hear the content of what he is saying more clearly which also adds to the impression that his awareness is slowly growing.

(74) [NRS]the customs officer told me [/NRS] [IS]that I had to get out of the car and come with him straight away.[/IS]

(phase 3a, lines 101-102)

(75) [DS]'Son,'[/DS] [NRS]the customs officer said,[/NRS] [DS]'I need you to come now.'[/DS]

(phase 3a, line 107)

In summary, cross-referencing the different forms of SW&TP in the extract with the indexes reveals the level of communication in which the indexes operate. The different forms of SW&TP help to present the information according to Alex's current perceptual state, this is clearly demonstrated in how the different protagonist indexes function within different forms of SW&TP. These stylistic choices are very effective at communicating his experience of the seizure.

5.3.2 An experiential signature

The analysis has clearly demonstrated that in Alex's communication of his experience, certain aspects—physical, somatosensory, perceptual—are foregrounded in varying degrees at different points throughout the three phases. These foregrounded elements are particularly interesting as they help characterise the FOCAL AWARE schema and Alex's experience of it. Stockwell's (2009: 25) list of the features that make for identifying attractors has proved to be a useful guide in denoting the manifestation of the elements that comprise the experience. The varying degrees of usage of the listed features help to characterise the FOCAL AWARE schema, crediting it with connotations of power, whilst simultaneously illustrating the quality of Alex's perception and experience.

Tracing the FOCAL AWARE schema with the CTM helped to keep track of multiple elements whilst remaining sensitive to how they are presented within the dimensions of the storyworld. The FOCAL AWARE schema emerges through a reciprocal relationship

between internal sensations and external perception. We are able to see how Alex is feeling internally which then influences or is further characterised by his perception of the storyworld dimensions. Therefore, it is *how* Alex encodes his surroundings that establishes the experiential profile. Monitoring the indexes enabled me to distinguish the different phases of the seizure through the shifts in Alex's perception and awareness of the storyworld. For example, the analysis revealed that the majority of the O+P and spatiotemporal indexes across the whole extract are based on Alex's seizure-filtered perception of his surroundings. Put simply, the storyworld topology is enriched with his experience. This highlights the value of the storyworld dimensions and the entities that furnish it in terms of developing the FOCAL AWARE schema as the storyworld acts as an experiential 'buffer' representing a relatable point of reference for readers to interpret Alex's experience.

Tracking Alex's character through the two protagonist indexes (P1+P and P1+Ex) gave a clear picture of how his character and experience cumulatively develop by highlighting what information is presented and when it is presented. Unsurprisingly, the P1+P indexes help to establish Alex's location in the storyworld in relation to his surroundings, portray his thoughts and opinions, as well as accounting for his reflections on the seizure. Aside from a couple of occasions (when Alex 'swaddles' the lilacs and Alps in music and when he gets out of the car), throughout the three phases the majority of the P1+P indexes construe Alex in a motionless state. All the predicates either concern cognition (knowing, focusing, concentrating) or acknowledgement of the surroundings and actions that do not require movement (seeing, hearing, smelling, staring, looking straight ahead) as well as the fact that his hands are locked onto the steering wheel. Alex's motionlessness is further foregrounded through contrast with the officer's P4+P indexes which entail explicit and implied movement (gestures, speaking, tapping torch on the glass, the movement of his torch) along with the more active verbs used to describe the seizure-specific features (scent washing over Alex, distracting, intruding). The P1+Ex indexes, as the analysis has demonstrated, represent the 'internally felt' phases of the seizure by foregrounding the sensational fluctuations throughout the progression of the seizure. Of particular interest is the chronological development of the quality and content of the P1+Ex indexes, as shown in Table 5.10.

Table 5.10 Protagonist experience (Alex) themes

Phase	*Experiential quality*	*Description*
1	Olfactory	Alex's seizure starts suddenly with the smell of lilacs washing over him
	Intense focus	Alex tries hard to focus his mind to try and control the seizure to stop it from getting out of control.
	Visual/perceptual quality deteriorating	All around him starts becoming slow and blurry as the seizure sets in.
2	Aural	Alex experiences the loudness of the music
	Aural/Intense focus	Alex focuses on the music and all its different elements despite the volume.
	Seizure-specific	Alex comments on the power of the seizure he is experiencing and how it felt close to turning into a tonic-clonic seizure.
3a	Psychological	Alex feels something change which starts to bring him out of the seizure
	Vision	Very vague awareness of surroundings: torchlight, customs officer
	Psychological	Bewilderment/weary
	Proprioceptive (touch)	Alex feels the temperature drop when the officer opens the window.
	Aural	After the loud music, Alex becomes aware of the sound of the drizzle.
	Psychological	Forming thoughts and communicating requires a lot of energy and concentration.
	Proprioceptive (motion)	Body movement is not yet coordinated or fully controlled
	Proprioceptive (touch)	Alex can feel the rain on his neck
	Sensational	All Alex's sensations are gradually starting to reform
3b	Sensational	Alex feels uncoordinated and disconnected while he is recovering from the seizure.

Of course, when processing the text, readers do not filter this information from the P1+P and P1+Ex indexes in this artificial and segmented way, as it is seamlessly interwoven within the storyworld in and amongst various other indexes. Nonetheless, Table 5.10 represents the experiential 'signature' of the FOCAL AWARE schema. It provides a chronological somatosensory schematic for how the character will interact with and react to the storyworld across the different phases of the seizure. From this, the following properties can be drawn from the analysis and ascribed to the FOCAL AWARE schema:

1. It affects perception (lack of clarity)
2. It affects function (formulating thoughts/ coordinating movement)
3. It affects memory (memories can be patchy and unclear during and after)
4. It manipulates specific experiences (e.g. olfactory, visual)
5. It influences behaviour (e.g. unable to move, staring/ concentrating)
6. It is strong (overriding feeling)
7. It is powerful (it controls Alex)
8. It manifests itself in phases (shifts in awareness/clarity, temporal cues)
9. It is potentially controllable (concentrating can sometimes help to control it)
10. It requires recovery (it takes Alex a while to return to normal)

Of course, this is not to say that all readers will develop and manage the FOCAL AWARE schema in exactly the same way. To reiterate Stockwell's (2003a: 261) comments on employing schemas in literary analysis (see 2.2.2): 'schema poetics […] offers a currency of concepts to be able to discuss both interpretative agreement and difference in a way that is more principled than impressionistic'. The FOCAL AWARE schema, then, is an accommodating structure for representing an experience as it helps anchor the ephemeral into a recallable knowledge structure.

5.4 Case study (part 1) review

The description of focal aware seizures (auras) given earlier in this chapter (see 5.1.3) is a typical symptomatic summary typical that is found in informational resources, such as leaflets, websites, textbooks. However, the analysis has illustrated a clear difference between how these seizures can be presented: either as a general, objective description, or as a subjective, personal narrative. Alex's focal aware seizure in this extract forms a situation model (or, to Alex in the storyworld, an event model) which is an analogue, episodic and specific event that can be mapped onto the FOCAL AWARE schema. Alex's experience contextualises the symptoms and provides mutually relatable elements that enable readers to understand an unfamiliar experience. I discuss the implications of these different perspectives in real-life in chapter 7. In the upcoming chapter I analyse the two remaining extracts from the novel to investigate further how Alex's experience of his focal aware seizures in different contexts are communicated through the text.

CHAPTER 6

Case study (part 2): Recognising seizures

In chapter 6 I analyse the two remaining extracts from the novel. Chronologically, the events in extracts 2 and 3 precede extract 1 as, after the incident in Dover, Alex the narrator (AW1) begins telling his story from the beginning when he first developed epilepsy. I examine each extract in turn monitoring the index constellations and stylistic dimensions to examine how Alex's experiences are presented and how they compare to extract 1. Following this, I conclude the entire case study, drawing together the key observations that contribute to the communication of experience.

6.1 Extract 2: Diagnosis and peculiar experiences

Extract 2: Full text

1 The first time we met, he said that my 'first fit' was probably *not* my first
2 fit. It was more likely my sixth or seventh or thirteenth or twenty-third –
3 but no one could tell me for sure. As I've mentioned, in the months
4 preceding my collapse in the kitchen, I'd been having lots of strange, out-
5 of-place thoughts – thoughts involving weird pictures and sounds, and
6 often weird smells. I'd dismissed them as daydreams, even though they felt
7 more like night dreams – short, peculiar night dreams that would start
8 without warning and then, just as quickly, dissolve back into the present.
9 Furthermore, they'd been bad enough, and frequent enough, to draw
10 comment at school, where I'd been diagnosed with 'concentration issues'.

Extract 2 offers an interesting dimension to the FOCAL AWARE schema and Alex's experience of epilepsy in general. The extract (above) takes shape as follows:

1. Alex reports what Dr Enderby told him about his 'first fit' (lines 1-3);

2. Alex talks about the episodes he had been experiencing in the past months and describes them from his perspective before he knew they were focal aware seizures (lines 3-8);
3. Alex describes how the frequency of these episodes made them noticeable to others resulting in a negative misinterpretation (lines 9-10).

Note that Alex's reference to 'the months preceding my collapse in the kitchen' (lines 3-4) is referring to his first generalised tonic-clonic seizure.

This extract is particularly interesting in that we are given insight to Alex's experience of the focal aware seizures prior to his knowing what they were. To Alex (AW2), then, it is effectively an UNKNOWN EXPERIENCE schema, as it was for the readers at the beginning of extract 1 before they knew what was happening to Alex. Therefore, Alex's retrospective evaluation and post-rationalisation of the experiences are the focus of this analysis. Incidentally, it is not dissimilar to the way someone might articulate the symptoms prior to diagnosis in real-life (I expand on this in chapter 7).

Preliminary index observations

First of all, Dr Enderby and Alex's intentions (Table 6.1) are typical of the doctor/patient relationship. Dr Enderby takes the role of providing factual and objective information about Alex's medical condition, while Alex, the patient, processes this information and reflects on his past experiences in light of the diagnosis.

Table 6.1 Characters and intentions

Index	*Details*	*Additional information*
P1	Alex	Intention 1: To find out/understand what has been happening to him. Intention 2: To reflect on the past experiences in light of not knowing what they were.
P6	Dr Enderby	Intention 1: To diagnose Alex and explain what has been happening to him.
PU	School	Intention 1: To provide an explanation for Alex's odd behaviour.

Extract 2 is considerably shorter (119 words) than extract 1 (1580 words) which prevents an in-depth overview of different index constellations that extract 1 provided in chapter 5. Nonetheless, observations regarding the distribution of the indexes and the implications

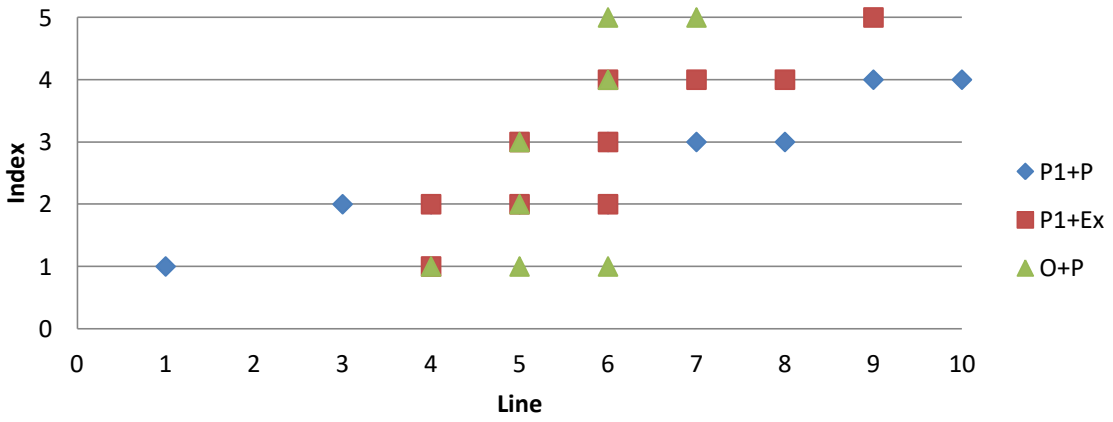
of the lack of certain indexes can be made and compared with our knowledge of the FOCAL AWARE schema.

Table 6.2 All indexes

Index	*Total*	*Index*	*Total*
S	2	P1+P	4
Sr	0	P1+Ex	5
Sq	0	P6=P1+P	1
T	2	PU=P1+P	1
Tr	0	P6+P	2
Tq	1	I#(P1)	2
O+P	7	I#(P6)	1

Table 6.2 immediately presents a lack of Sr, Sq and O+P. In spite of the short length of extract 2, this is surprising considering that Alex is describing focal aware seizure experiences which, in extract 1, were heavily reliant on the way spatiotemporal indexes and storyworld objects were construed. It seems that, judging by Figure 6.1, Alex's experience is communicated primarily through alternating and overlapping of protagonist indexes (lines 3-10). In addition, there are 7 O+P indexes, which is a substantial amount considering the lack of spatial indexes, which begs the question: where are these objects located? Not to mention the fact that the majority of these indexes also take place between lines 3-10 which is where Alex describes the yet-unknown seizures (see Figure 6.1). How, then, is Alex's experience communicated, and what can be identified as the cause for this shift in index patterns?

Figure 6.1 Protagonist (Alex) and object indexes



6.1.1 Communicating the unknown

The alternating and overlapping distribution of the P1+P and P1+Ex indexes is the first avenue to explore. This pattern emerges because Alex is presenting the 'odd' experiences in conjunction with his attempts to normalise and contextualise them through P1+P indexes. Consider (1a) below which is an edited version of lines 4-10 from the original text *without* the P1+P indexes:

> **(1a)** [P1+Ex]I'd been having lots of strange, out-of-place thoughts – thoughts involving weird pictures and sounds, and often weird smells[/P1+Ex]. [P1+Ex]They felt like night dreams – short, peculiar night dreams that would start without warning and then, just as quickly, dissolve back into the present.[/P1+Ex] [P1+Ex]They'd been bad enough, and frequent enough[/P1+Ex], to draw comment at school.
>
> (lines 4-10)

Removing the P1+P indexes leaves a fluid description of these 'thoughts', which is not dissimilar to how Alex describes the experience in extract 1. Therefore, when the P1+P indexes are reintroduced in (1b), it becomes clear that their purpose is an attempt to relate the experiences to a logical reality.

> **(1b)** [P1+P]As I've mentioned, in the months preceding [P1+Ex]my collapse in the kitchen,[/P1+Ex] [P1+Ex]I'd been having lots of strange, out-of-place thoughts – thoughts involving weird pictures and sounds[/O+P], and often weird smells[/P1+Ex] [/P1+P]. [P1+P]I'd dismissed [P1+Ex]them as daydreams, even though they felt more like night dreams – short, peculiar night dreams that would [Tq]start without warning and then, just as quickly, dissolve back into the present.[/P1+Ex] [/P1+P] [P1+P]Furthermore, [P1+Ex]they'd been bad enough, and frequent enough[/P1+Ex], to draw comment at school, where [PU=P1+P]I'd been diagnosed with 'concentration issues'.[/PU=P1+P][/P1+P]
>
> (lines 3-10)

The first P1+P contextualises the experience as it cues readers to assume that these 'strange, out-of-place thoughts' are related to his seizure in the kitchen which readers will have read in earlier in the book. The second P1+P is Alex's attempt to rationalise the experiences by comparing them to 'daydreams'. Daydreams are an experience that both Alex and the readers would be familiar with; their ephemeral and subjective nature makes them a reasonable and helpful explanation for what he is experiencing. However, even Alex does not appear to be convinced by his own dismissal ('as daydreams'), as he

immediately adds that they do not fit the 'daydream' criteria as they are 'more like night dreams'. The third P1+P shows how these odd experiences have been rationalised by others through a pseudo-diagnosis of 'concentration issues'. This provides an outside perspective of how Alex comes across to others when he has one of these episodes: he looks distant and his attention is affected, which the school interprets as a lack of concentration. This pseudo-diagnosis highlights how the school staff's context influences the schema they instantiate over the FOCAL AWARE schema. They would be familiar with children having different learning abilities or difficulties, thus a CONCENTRATION ISSUE schema would likely be more readily available. Their 'outside in' perspective (i.e. witnessing Alex) only grants them access to Alex's behaviour. Even if the staff had a FOCAL AWARE schema, they would not have had access to Alex's experiential information which could have helped to activate the correct schema.

In spite of Alex's attempts to contextualise and rationalise the experience in (2), defamiliarisation takes effect through the embedded P1+Ex indexes (emboldened). For example, as Alex attributes sounds and smells to these odd thoughts, 'thoughts' then become an ill-fitting category as it fuses a physical sensation with an abstract concept, further emphasised through the adjective 'odd'.

(2) [P1+P]As I've mentioned, in the months preceding [P1+Ex]**my collapse in the kitchen,**[/P1+Ex] [P1+Ex] **I'd been having lots of strange, out-of-place thoughts – thoughts involving weird pictures and sounds, and often weird smells**[/P1+Ex] [/P1+P]. [P1+P]I'd dismissed [P1+Ex]**them as daydreams, even though they felt more like night dreams – short, peculiar night dreams that would start without warning and then, just as quickly, dissolve back into the present.**[/P1+Ex] [/P1+P] [P1+P]Furthermore, [P1+Ex]**they'd been bad enough, and frequent enough**[/P1+Ex], to draw comment at school, where [PU=P1+P]I'd been diagnosed with 'concentration issues'.[/PU=P1+P][/P1+P]

(lines 3-10)

There is also evidence suggesting a lack of control as these so-called thoughts are 'out-of-place' and 'start without warning'. Therefore, Alex's attempts at normalisation through the P1+P indexes actually foreground the fact that these experiences are *not* normal, as he provides a familiar source of comparison (thoughts, daydreams) which he immediately negates. The negation removes the experiential familiarity and simultaneously foregrounds the unfamiliarity.

6.1.2 Communicating perception

In extract 1, spatiotemporal indexes were key in communicating the nature of Alex's experience. His attention was anchored to different places in the storyworld and the quality of his perception of the storyworld helped portray how the seizure affected his perception in general. Similarly, the properties of the objects also served as indicators of the progression and intensity of the seizure. Unlike extract 1 where Alex has detailed a specific episode, in extract 2 Alex describes the experiences collectively; he is attempting to describe the experiences of multiple episodes into a single succinct summary. This means that there is no specified physical storyworld which explains the deficit of physical O+Ps. How, then, is the focal aware seizures' impact on the perception of space and time communicated without physical O+P indexes, as heavily relied upon in extract 1.

All the O+P indexes in Alex's description of the experiences are located within P1+Ex indexes. These O+P indexes listed below are either abstract (thoughts, imagined pictures, dreams) or physical, yet intangible (smells). The O+P indexes are an attempt to categorise the experience as a whole and its component parts.

1) lots of strange, out-of-place **thoughts** – thoughts involving weird pictures and sounds, and often weird smells
2) weird **pictures**
3) (weird) **sounds**
4) weird **smells**
5) **daydreams**, even though they felt more like night dreams
6) **night dreams** – short, peculiar night dreams that would start without warning and then, just as quickly, dissolve back into the present
7) '**concentration issues**'

Interestingly, it is the objects themselves and their properties that characterise the overall experience, rather than how they are depicted through Alex's seizure-compromised perception as in extract 1. Alex's description of the above O+P indexes imbues the episodes he experiences with rich attractor status through *activeness,* as Alex's lack of control ('night dreams that would start without warning') implies that they are powerful and intense ('even though they felt more like night dreams'). The episodes' attractor status is also promoted through *aesthetic distance from the norm*. This manifests through

Alex's attempt to relate these odd episodes to familiar experiences (smells, imagining images, thoughts, daydreams, night dreams), yet the properties of these familiar O+P indexes, and their arrangement in the discourse *defamiliarises* them. Thoughts, for example, are internal, conscious and reflective; everyone has a THOUGHT or THINKING schema. Thoughts can spontaneously 'pop into your head', thus the description 'strange, out-of-place thoughts' would not disrupt a THOUGHT or THINKING schema, it would more likely result in schema preservation. This changes when Alex attributes the following O+P indexes to these 'thoughts': 'weird pictures' (line 5), 'sounds' (line 5), and 'often weird smells' (line 6). Of course you can think about pictures, sounds and smells, yet because Alex uses the predicate 'thoughts *involving*' rather than 'thoughts *about*' it suggests that these are more than just thoughts: they are experiences. Not to mention that the readers' acquired (or refreshed) FOCAL AWARE schema from extract 1 can potentially help them draw this connection.

In addition, the predicate 'dissolve' ('night dreams that would start without warning and then, just as quickly, dissolve back into the present') is an interesting choice as it implies a dispersal, or a diffusion of one state to another (usually solid to liquid). This enhances the attractor status of the night dreams through *activeness* by transitioning from one state to another and, arguably, *aesthetic distance from the norm*, due to the unconventional usage of 'dissolve'. The diffusive connotations of 'dissolve' foreground Alex's experience as texturally strange. Further to this, the noun phrases are packed with semantically similar adjectives: 'strange', 'out-of-place', 'weird' and 'peculiar', which further estrange the experience from Alex implying that he finds it difficult to describe.

Another interesting stylistic choice is the use of the simile 'more like night dreams' and the constant comparison to relatable experiences. To deduce Alex's experience from this information, one would need to take into account the elements he is drawing on: thoughts, daydreams and night dreams as well as the way in which he negates them to help refine the description. The following list offers a breakdown of Alex's description of the experience:

1. **Experience:** Out-of-place, strange thoughts with weird sounds, pictures and smells.
2. **Alex's prognosis:** Daydreams
3. **Revision:** *more like* night dreams

4. **Additional information:** peculiar, start without warning, bad and frequent enough to draw attention at school, 'dissolve' back into the present
5. **Misdiagnosis (from school):** 'concentration issues'

Alex interprets the strange 'thoughts' (item 1) as 'daydreams' (item 2). Given the description of the thoughts, daydreaming seems a more apt prognosis since it has connotations of distance—more so than 'thinking'—as it can 'take you away' to somewhere else. However, Alex's subsequent review of item 3 intensifies and promotes the daydreams to 'night dreams'. Night dreams occur when you are asleep when you are completely unaware of your surroundings. This is interesting because Alex assigns an engulfing experience to an experience that happens when he is awake. Not to mention that the experience itself is negated through the simile '*more like* night dreams' (my emphasis), implying that it is not quite the right description, just the most suitable comparison. Item 4 further characterises the 'night dream-like' experiences by stating that they start suddenly and feel peculiar, and that they also entail weird smells, pictures and sounds. This is where the only Tq index occurs ('[Tq] start without warning and then, just as quickly, dissolve back into the present'[/Tq]), which communicates the suddenness of the experience. This also fits with the sudden onset of the lilac smell in extract 1. Lastly, item 5 illustrates that Alex's behaviour changes, implying that the experience stops him from carrying on with other activities when they occur. By working his way through the experiences in this way, it gives a fairly insightful perspective which can be related back to the FOCAL AWARE schema identified in extract 1:

- It starts without warning;
- Sense-driven (smells: lilacs, pictures: the Alps, i.e. déjà vu);
- It is a consuming, overwhelming and uncontrollable experience
- It dissipates ('dissolves')—rather than stopping abruptly—returning Alex to the present;
- It affects temporal perception ('dissolve back into the present');
- To others, Alex appears to be distracted and behaves oddly (recall the customs officers' confusion at Alex's behaviour).

It is important to take into consideration that in the current extract Alex is 11 years old, whereas in extract 1 he is 17 years old and has long-term experience of these seizures. This is reflected in the fact that Alex does not mention his coping strategies and exercises as this is something that he learns later on; thus that script is not present in his FOCAL AWARE schema during extract 2.

With regard to the FOCAL AWARE schema, the O+P indexes from Alex's description that resonate with the schema are not 'thoughts' and 'daydreams' themselves (i.e. not the objects), rather it is their experiential implications and the way he describes them (i.e. their properties). For example, with regard to 'thoughts', the implications that relate to the FOCAL AWARE schema are the fact that these are experiences that partially remove the individual from the present moment. As for 'daydreams', these 'start without warning', 'dissolve back to the present' and entail smells, tastes and pictures (the latter two being common symptoms of focal aware seizures). In other words, it is the properties that make the familiar thoughts and daydreams unfamiliar. Extract 1 heavily relied on the construal of the storyworld to communicate Alex's cognitive state, and informed the FOCAL AWARE schema. In extract 2, however, we are deprived of the storyworld thus, it is more the way in which the experience manifests itself that relates to the FOCAL AWARE schema, rather than Alex's perception of the storyworld.

6.1.3 SW&TP report

Table 6.3 All SW&TP tags

SW&TP	*Tag*	*%*
Narration	N	14%
Narrator's Report of Speech	NRS	3%
Indirect Speech	IS	18%
Internal Narration-Narrator's Report of Thought Act (topic)	NI-NRTA(p)	49%
Narrative Voice	NV	17%
(e)Direct Speech	eDS	3%
(e)Narrator's Report of Thought Act	eNRTA	39%

In (3) the brief eDS within Dr Enderby's IS at the beginning of the extract has an interesting effect as it attributes a degree of significance to the words 'first fit'.

(3) [N]The first time we met,[/N] [NRS]he said that[/NRS] [IS]my [eDS]'first fit'[/eDS] was probably not my first fit. It was more likely my sixth or seventh or thirteenth or twenty-third[/IS]

(line 1)

It emphasises the fact that this is the new diagnostic label for Alex's strange experiences. Up to that point in the novel, Alex has never used the word 'fit'; he has only ever used the terms 'auras', 'convulsions' and 'generalised seizure'. Nowadays, the term 'seizure' is generally accepted as the preferable term, since 'fit' can have pejorative connotations (see Plug, Sharrack & Reuber 2009). If this is the case, the eDS clearly illustrates that it was not uttered by Alex which may reflect that it is not Alex's label of choice. A similar DS diagnostic labelling incident occurs at the end of the extract when Alex explains how he was diagnosed with '"concentration issues"' (line 10), again highlighting that this was not Alex's choice of words and that he may be using the DS to dissociate himself from that term, especially as it is incorrect.

Furthermore, in extract 1 Alex's description of the focal aware seizure was better suited as N-NI, rather than N, as the latter would have neglected the fact that Alex's cognitive state was affected during the seizure. Extract 2, however, is different as when Alex is trying to describe these odd episodes in (4), he reverts to NI-NRTA and eNRTA as he is using 'thoughts' to describe what he is feeling.

(4) [NI-NRTAp]I'd been having lots of [eNRTA]strange, out-of-place thoughts – thoughts involving weird pictures and sounds, and often weird smells. They felt like night dreams – short, peculiar night dreams that would start without warning and then, just as quickly, dissolve back into the present. They'd been bad enough, and frequent enough, to draw comment at school.[/eNRTA] [/NI-NRTAp]

(lines 4-10)

The first sentence contains eNRTA as it refers to strange thoughts that have happened prior to Alex's (AW1) present. The entire quotation, however, is tagged as NI-NRTA(p) as it can be both interpreted as NI and NRTA(p): the NI is necessary as it conveys Alex's cognitive state when he experiences these thoughts, which is typical for the way he has previously construed his experience of the seizures (N-NI). The NRTAp is required because Alex is treating, thus reporting on, this cognitive state as a type of thought. The latter reflects the fact that Alex does not yet know that they are seizures, thus the portmanteau NI-NRTAp tag is effectively showing Alex's lack of knowledge of what is

actually happening; it represents his pre-diagnosis assumptions. Moreover, instances of NRTA are typically short, thus the eNRTA above is particularly uncharacteristic of this form of thought presentation. This effectively reinforces the idea that what Alex is experiencing is not typically 'thought-like' in nature. Similarly, in Semino and Short's (2004: 190) SW&TP corpus, they highlight that N-NI was the 'fifth most frequent portmanteau tag', occurring 52 times, whereas the NI-NRTA portmanteau tagged occurred just 6 times. Throughout my analysis I have tagged the 'seizure-influenced' stretches as N-NI, yet the only time N-NI is not used in this context is when Alex does not know what he is experiencing, which is when the NI-NRTA tag is applied. This is noteworthy as, in my view, by using an ill-fitting form of thought presentation, it demonstrates the unfamiliarity and difficult-to-describe nature of what Alex is experiencing.

Furthermore, I have made sure to include a topic (p) with in the NRTAp tag. This may be disputed as the topic itself, technically speaking, cannot be accounted for semantically since there is no discoursal content to ascribe to the thoughts themselves. However, I argue that the topic represents the description of the nature of these thoughts (which is tagged as eNRTA). These 'thoughts' are *about* the thoughts themselves, thus they are essentially 'meta-thoughts'. It is this 'topic-less topic' that foregrounds these thoughts as being different and questionable as they have perceptual content, rather than lexical content which consequently, attributes them the textual feature of *aesthetic distance from the norm*.

In summary, discourse presentation clearly has an important role in helping to characterise the experiences. The awkwardness of Alex's description emerges from the fact that all that experiential information characteristic of the FOCAL AWARE schema is literally being compressed into NRTAp. Included in this experiential compression are the synonymous adjectives (weird, peculiar, strange) which add to the awkwardness and indefiniteness of his description, as the repetition of that semantic category emphasises Alex's attempt to (re)define the experience, which ultimately foregrounds the fact that he finds it difficult to articulate.

6.1.4 Extract 2 summary

What is important to take into consideration is that Alex is not *incorrectly* describing the seizures; he is, in fact, successfully communicating the indescribable quality of these

seizures. What is more, Alex's attempt at classifying the episodes actually depicts them as experiential attractors in their own right. For example, in extract 1 the main attractors concerned Alex's seizure-filtered perception of the storyworld, whereas in extract 2, abstracting and generalising the experience in this short space of text characterises the general *texture* of Alex's experience. This depicts the experience as a gestalt attractor in its own right as it exudes *aesthetic distance from the norm* (the manipulation of familiarity), *activeness* (through strength and motion), and *fullness* (through intensity). I detail the textual features that characterise the experience of seizures in 6.3.

Extract 2 has brought to light three perspectives concerning focal aware seizures. The first is a 'pre-diagnosis' perspective, characterised by comparative descriptions of the experience with more familiar experiences (daydreaming, thoughts) to help explicate, articulate, and rationalise the event. This emphasis on the comparative quality of Alex's description is also the reason for the lack of spatiotemporal indexes, as Alex is trying to explicate his *perception of* the experience, not how his experience affects his perception of the world. The second perspective that the extract touches on is the medical context, consisting of medical terms which characterise the experience as a medical condition. Lastly, the third perspective relates to how other people perceive Alex's episodes, which are evaluated and 'diagnosed' from an external perspective.

6.2 Extract 3: Seizure in the shed

Extract 3 is the second time the readers witness Alex having a focal aware seizure (see Table 6.4 for summary). Prior to the events in extract 3, Alex was chased by school bullies and he took refuge in somebody's garden shed, which we later learn belongs to Mr Peterson. The bullies smashed the windows of the adjacent greenhouse by throwing stones over the hedge. When the bullies had gone, the stress of the situation triggers the seizure. Therefore, in this section of the analysis, I demonstrate how Alex's focal aware seizure in the shed corresponds to the knowledge structure represented by the reader's pre-existing FOCAL AWARE schema.

Extract 3: full text

When I peered outside, there was no one to be seen. But from the amount of glass that glittered in the sunlight, it seemed as if half the greenhouse had been demolished. I'd later discover that only seven panes of glass had actually shattered. But at the time, I was in too much of a daze to take in details. Now that the chase was over and I was no longer focussed on the necessities of self-preservation, my mind had started to spin in a familiar, juddering dance. I knew that I had to calm myself again. I had to sit still and concentrate and wait for this to pass.

I got back in the gloomy shed, my refuge from the destruction outside, and I sat on the floor against the far wall with my head in my hands. I was, by then, extremely disorientated. I tried to focus but the whole place smelled of marzipan and creosote, and this was preventing my mind from settling. It was too late to move, though. At this point, movement would make things worse. I had to sit motionless and work through my exercises. I could see chariots and unruly horses. I tried to breathe. I started listing prime numbers. I could see blackbirds circling. I felt extremely exhausted.

I've no idea how much time passed, but when I came round from my dream, the atmosphere had changed. Something had awoken me. There was a current of air cutting through the creosote; the shed door had been pushed fully open, and in the doorway was a figure – a silhouette framed in sinking sunlight.

Table 6.4 Breakdown of events

Lines	*Details*
1-6	Setting the scene: Alex's emerges from the shed to check the bullies have gone
6-12	The focal aware seizure (aura) sets in
13-17	The seizure strengthens and Alex tries to focus and manage the seizure
18-22	Alex is awoken by Mr Peterson opening the door

Preliminary index observations

Extract 3 is shorter than extract 1 with 270 words in total, however the index quantities (see Table 6.5) largely reflect those of extract 1 (relative to the extract size), which resultantly implies that they are reflective of the FOCAL AWARE schema. It is also important to bear in mind that, like extract 1, extract 3 takes place in one confined location (the shed), thus the spatial dimensions are more or less the same. Likewise, Alex's main intention (see Table 6.6) which drives his behaviour throughout the extract is the same as in extract 1: to try and keep the seizure under control.

Table 6.5 All indexes

Index	*Total*	*Index*	*Total*
Tq	3	EmR(P1)	1
Tr	10	EC(P1)	1
Sr	4	Sq	8
O+P	17	I#(P1)	2
P1+Ex	15		
P1+P	13	I1 (P3)	2

Table 6.6 Characters and intentions

Index	*Details*	*Additional information*
P1	Alex	Intention 1: hide from the bullies Intention 2 (main): needs to calm himself down to try and manage the oncoming seizure
P3 (O+P)	Mr Peterson	*Mr Peterson is depicted as a silhouetted figure in this extract, therefore he is indexed as an O+P.* Intention 1 (assumed): to find out who is in his greenhouse

There is a generous and evenly distributed number of P1+P and P1+Ex indexes (see Figure 6.2), highlighting that the content is focused on Alex throughout. There is also a degree of overlap of the protagonist indexes, which is something that I explore later on.

Figure 6.2 All protagonist (Alex) indexes

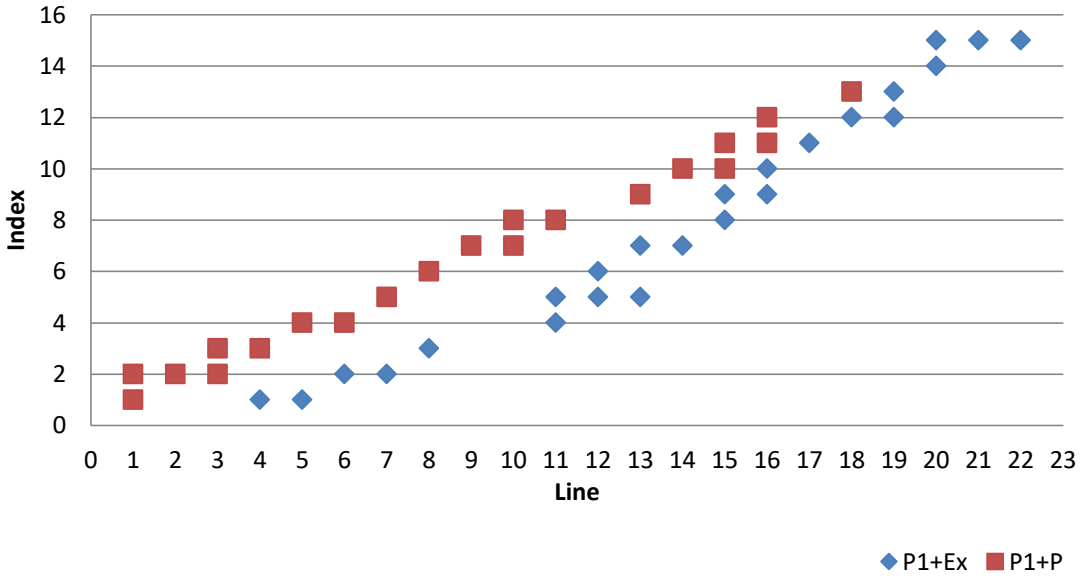
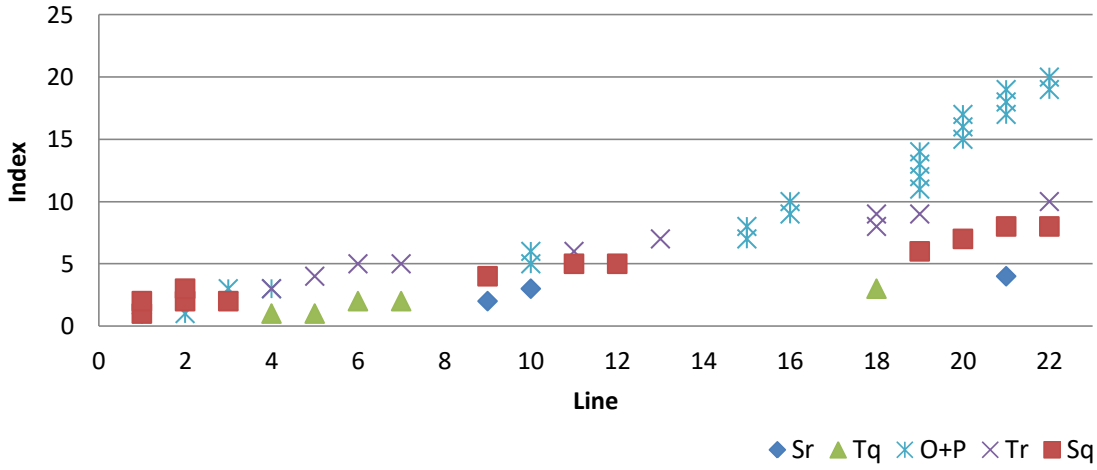


Figure 6.3 Spatiotemporal and object indexes



The spatiotemporal indexes feature consistently throughout the extract (see Figure 6.3). There are a number of Sr and Sq indexes clustered at different stages across the extract. As I previously mentioned, considering this extract takes place within a confined space, these index patterns may be significant to Alex's experience. This is also interesting seeing as there is a similar amount of O+P indexes and P1+Ex indexes, suggesting that a number of references to Alex's perception of storyworld objects—abstract and physical—may contribute to the communication of his overall experience. Likewise the Tr/Tq indexes illustrate areas of text with more references to time and how it is felt.

6.2.1 Experiential consistency: recognising seizures

Alex sets the scene at the beginning of the extract in a stretch of N, describing the aftermath of the stone throwing, as reflected in the close-knit spatiotemporal and object indexes between lines 1-6 in Figure 6.3. This illustrates how the scene is being 'spatiotemporally set'. In (5), Alex's EmR1(P1) index suggests apprehension when he checks to see if the bullies (EC1(P1)) had gone.

(5) [EmR1(P1)]When I peered outside[/EmR1(P1)], there was [EC1(P1)]no one [/EC1(P1)] to be seen.

(line 1)

In extract 1 Alex mentioned that stress is one of his 'triggers' for seizures (this is reiterated several times throughout the novel), thus, having the seizure after his encounter with the bullies reinforces this circumstantial aspect of the FOCAL AWARE schema and

promotes character consistency: his character is reacting in the way he has been characterised.

Unlike extract 1 where it remained unclear what was happening to Alex until the end of the episode, the readers' FOCAL AWARE schema will help them to be more perceptive to Alex's behaviour and its implications. The stressful, scary chase he experienced before, and the fact that the first P1+Ex index informs us that he was in 'too much of a daze' echo the events from extract 1 (the muddled experience, the inability to think clearly), helping to activate the FOCAL AWARE schema. The second P1+Ex index marks the onset of the seizure:

(6) [P1+Ex]my mind had started to spin in a familiar, juddering dance[/P1+Ex]
(lines 6-7)

Rather than just stating that his 'head started to spin', the addition of 'familiar, juddering dance' provides an interesting modification. First, 'familiar' implies that it is a recognisable—thus specific—sensation; the specificity is emphasised and refined through 'juddering dance' as it suggests a choreographed, yet shaky rhythm. The phrase 'my head started to spin', which is usually an idiom for feeling dizzy, combined with the specificity of 'the familiar, juddering dance' takes the phrase to a more literal definition which emphasises the subjectivity of the experience. The sensation of his mind spinning becomes an attractor in its own right through *activeness* and *fullness* (as your head spinning involves motion, action and intensity), but also *aesthetic distance from the norm* as the reader will likely be familiar with the feeling of their head spinning, yet not so much a 'juddering dance'. The word 'juddering' refers to something vibrating or shaking and is typically used in reference to mechanical objects (cars, engines, etc.). Therefore, using it in this context implies that it is mechanising his mind and he can feel it starting to head towards a malfunction (a seizure). This also leads to schema accretion as new information about the onset of these seizures is added to the FOCAL AWARE schema. This interesting choice of language in relation to the seizures is also traceable in extracts 1 and 2 (see emboldened text):

(7) The Alps were starting to **intrude** – **jagged**, **frosted** memories, as **sharp as needles**.
(extract 1, lines 56-57)

(8) […] **dissolve** back into the present

(extract 2, line 8)

In my view, this demonstrates 'seizure specific' sensations: Alex is not only aware of his awareness shifting, but he can feel *the way* it shifts. The familiarity of the sensation is then reinforced by the two subsequent P1+P indexes:

(9) I knew that I had to calm myself again. I had to sit still and concentrate and wait for this to pass.

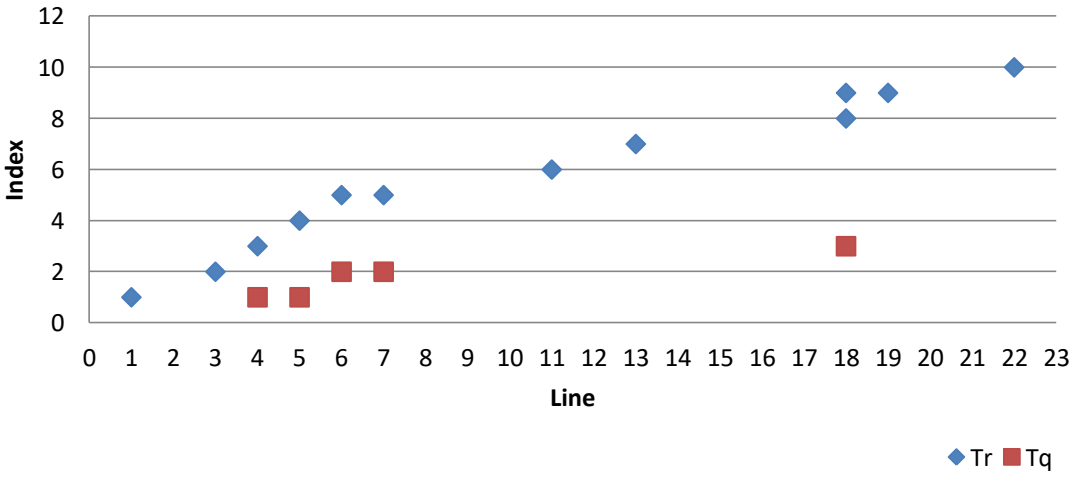
(extract 3, lines 7-8)

Alex immediately responds to the sensation and employs the coping strategies we became accustomed to in extract 1, which contribute to the preservation of the FOCAL AWARE schema.

Experiencing time

Alex feels the focal aware seizure coming on between lines 4-7 and, interestingly, a cluster of temporal indexes can be seen at that point in the text (see Figure 6.4). In (10) Alex uses the temporal indexes to zoom in on the seizure and foreground specific experiential qualities.

Figure 6.4 Temporal indexes



(10) [Tr]I'd later discover[/Tr] that only seven panes of glass had actually shattered. [Tr][Tq]But at the time,[/Tr] I was in too much of a daze to take in details[/Tq] [Tr]Now[/Tr] that the chase was over and I was no longer focussed on the necessities of self-preservation, [Tq]my mind had [Tr]started to spin[/Tr] in a familiar, juddering dance.[/Tq] I knew that I had

to calm myself again. I had to sit still and concentrate and wait for this to pass.

(lines 3-8)

The first two Tr indexes foreground Alex's state of mind in the present storyworld. The first is a modalised reference to the future which implies that in the near future Alex will be able to accurately assess the extent of the damage, but until then, as informed by the second Tr, Alex remains in a dazed state. Furthermore, the second Tr prepares the reader for the quality of the stretch of time (influenced by the dazed feeling) that Alex (AW1) is going to focus on shortly. The third Tr zooms in on the present time within the storyworld, almost giving the reader a short-lived false sense of security when Alex announces that 'the chase was over'. However, this is quickly followed by the fourth Tr 'started to spin' which pinpoints the beginning of the seizure. Figure 6.5 also illustrates how all these Tr indexes (aside from the first) occur within P1+Ex indexes which, as in extract 1, anchors the shifts in experience to specific moments in time.

Figure 6.5 Protagonist experience (Alex) and temporal indexes

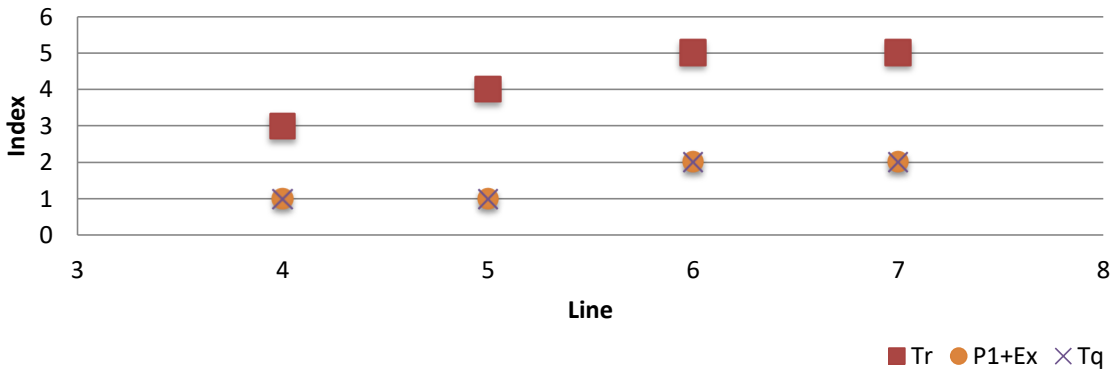


Figure 6.5 also illustrates how the Tq indexes in this stretch of text completely overlap the P1+Ex indexes. This again demonstrates how the seizure is affecting the quality of the time preceding the seizure. In other words, the seizure is being characterised through Alex's compromised perception of the present time. There are three Tq indexes in the whole extract—the two abovementioned ones and the third occurs after the seizure: '[Tq]I've no idea how much time passed[/Tq]' (line 18). First of all, this third Tq index foregrounds the fact that Alex is not at all clear on how long he was asleep for after the seizure, thus the quality aspect of this stretch of time is that it is uncounted for. This reflects another one of the symptoms of focal aware seizures as often people feel very tired after them, and sometimes need to sleep. Again, the construal of Alex's perception

of time helps to characterise the stages of the seizure. In extract 1 the majority of temporal indexes occur at the beginning of the seizure and after it had passed, yet there was a lack of temporal indexes during the most intense part when Alex felt like he was 'a hairs breadth away from convulsions'. The same pattern occurs in extract 3 on a smaller scale. The onset of the seizure is temporally contoured as is when Alex's regains consciousness after the episode. During the seizure, however, Alex reports what is happening in a succession of very short sentences without any reference to the time:

(11) [Tr]At this point[/Tr], [P1+Ex]movement would make things worse.[/P1+Ex] [/P1+P] [P1+P]I had to sit motionless and work through my exercises [/P1+P]. [P1+Ex]I could see chariots and unruly horses[/P1+Ex]. [P1+Ex] [P1+P]I tried to breathe.[/P1+Ex] [/P1+P] [P1+P]I started listing prime numbers.[/P1+P] [P1+Ex]I could see blackbirds circling.[/P1+Ex] [P1+Ex]I felt extremely exhausted.[/P1+Ex]

(lines 13-17)

This section contains short descriptions of what he is doing and what he can see. This helps communicate the intensity of his experience as the lack of detailed description—in comparison to that of which he offers before and after this part of the section—implies that Alex can only communicate the essential information and does not have the freedom to offer elaborate descriptions. Alternatively, or additionally, the fact that the readers are only granted quick and specific snapshots of Alex's experience could imply that these aspects are all that Alex can or will let himself focus on.

Protagonist index patterns: Alex versus seizure

With regard to the onset of the seizure and Alex's attempt to control it between lines 9-17 of the extract (see extract 12), there is an interchange between P1+Ex and P1+P indexes.

(12) [P1+P]I got back in the gloomy shed, my refuge from the destruction outside[/P1+P], and [P1+P]I sat on the floor against the far wall with my head in my hands.[/P1+P] [P1+Ex]I was, by then, extremely disorientated[/P1+Ex]. [P1+Ex]I tried to focus but[/P1+Ex] [P1+Ex] the whole place smelled of marzipan and creosote, and this was preventing my mind from settling.[/P1+Ex] [P1+P]It was too late to move, though.[/P1+P] [P1+Ex]At this point, movement would make things worse.[/P1+Ex] [P1+P]I had to sit motionless and work through my exercises.[/P1+P] [P1+Ex]I could see chariots and unruly horses.[/P1+Ex] [P1+Ex] [P1+P]I tried to breathe.[/P1+Ex] [/P1+P] [P1+P]I started listing prime numbers.[/P1+P] [P1+Ex]I could see blackbirds circling.[/P1+Ex] [P1+Ex]I felt extremely exhausted.[/P1+Ex] (lines 9-17)

Out of all of these indexes, only once does a P1+P and a P1+Ex index overlap (see items 10 and 11 in Table 6.7). The first is 'I tried to breathe' which qualified as both index types because: (a) it refers to a behavioural property of Alex (he is trying to breathe); and (b) the fact he is 'trying' implies that what he is experiencing is making it difficult for him to do something that would normally require little, if no effort at all. Aside from that example, an interesting pattern emerges (see Figure 6.6) as each sentence is ascribed either a P1+P index or a P1+Ex index which alternates consecutively (some sentences include several protagonist indexes, for example items 1 and 2 as well as 4 and 5).

Figure 6.6 Protagonist indexes (lines 9-17)

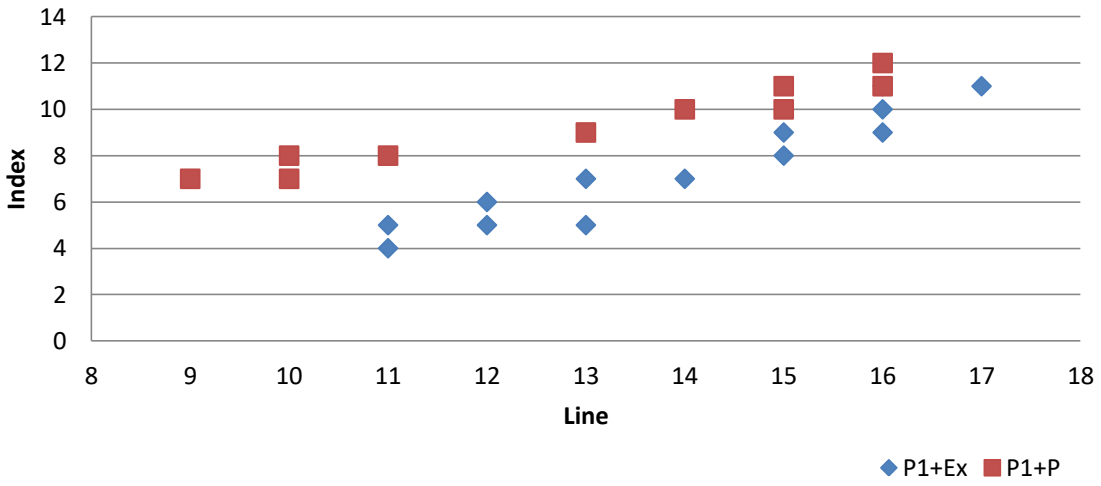


Table 6.7 below shows the chronologically filtered protagonist indexes (see emboldened stretches highlighting the defining property/experience aspect).

Table 6.7 Protagonist indexes (lines 9-17)

#	*Index*	*Sentence*	*Details*
1	P1+P	1	I **got back in** the gloomy shed, **my refuge** from the destruction outside
2	P1+P	1	and **I sat** on the floor **against the far wall** with my **head in my hands**.
3	P1+Ex	2	I was, by then, **extremely disorientated**.
4	P1+Ex	3	**I tried to focus** but the whole place smelled of marzipan and creosote, and this was **preventing my mind from settling**
5	P1+Ex	3	the whole place **smelled of marzipan and creosote**
6	P1+P	4	It was **too late to move**, though.
7	P1+Ex	5	At this point, movement would **make things worse**.
8	P1+P	6	I had to **sit motionless** and **work through my exercises**

9	P1+Ex	7	I could **see chariots and unruly horses**
10	P1+Ex	8	I **tried** to breathe.
11	P1+P	8	I tried **to breathe**.
12	P1+P	9	I started **listing prime numbers**.
13	P1+Ex	10	I could **see blackbirds** circling.
14	P1+Ex	11	I felt **extremely exhausted**.

Table 6.7 brings to light an interesting contrast between the protagonist indexes. The P1+P indexes depict Alex as being sensible, objective and pragmatic in dealing with the seizure:

- He retreats to the shed to sit down (items 1, 2);
- He is aware that he had gone past the stage where he could move (items 6, 8);
- He knows that the next step is to sit perfectly still and work through the exercises (item 8);
- He lists the exercises he carries out (items 11, 12).

The P1+Ex indexes, on the other hand, illustrate Alex's experiences *within* the seizure, such as the sensations that the P1+P indexes aim to overcome:

- Disorientation (item 3);
- An inability to focus his mind (item 4);
- Being experientially distracted by external factors, i.e. strong odours (item 5);
- Judging that his current experienced state would be negatively affected if he moved (item 7);
- Experiencing the seizure symptoms through visualisations of images not present in his physical surroundings (item 9);
- His current state makes it difficult for him to focus on a simple activity such as breathing (item 11);
- What he can visually perceive reflects his current state (item 13, I discuss this in further detail below)
- exhaustion (item 14).

Further to this, the effect this interchange from one protagonist index to the other exemplifies how the seizure is counteracting Alex's attempt to control it. We can almost 'see' the distinction between Alex's mind and the seizure. The modality in the two sentences 'I *could* see' (items 9 and 13) elicits a sense of control on Alex's part. This is interesting because Alex is explaining what he is *able to see* rather than just reporting what he saw, such as 'I saw chariots and unruly horses'. Taking into consideration that these observations are made during the seizure, it encourages the idea that *what* he is able to perceive is subject to the nature and strength of the seizure.

The quality of the P1+Ex indexes is also echoic of those in extract 1 as a 'sensational' pattern can be chronologically traced across the extract (see Table 6.8 below) which reflects the course of the seizure, hence supporting the FOCAL AWARE schema.

Table 6.8 Protagonist experience (Alex) themes

#	*Quality*	*P1+Ex quotation*
1	Confusion	my mind had started to spin in a familiar, juddering dance
2	Concentration/focus	concentrate and wait for this to pass
3	Disorientation	I was, by then, extremely disorientated.
4	Focus/ olfactory	I tried to focus but the whole place smelled of marzipan and creosote, and this was preventing my mind from settling
5	Motion	At this point, movement would make things worse.
6	Visual	I could see chariots and unruly horses
7	Visual	I could see blackbirds circling.
8	Fatigue	I felt extremely exhausted.
9	Feeling/sensation	when I came round from my dream, the atmosphere had changed.
10	Feeling/sensation	Something had awoken me.
11	Feeling/sensation	There was a current of air cutting through the creosote
12	Visual	the shed door had been pushed fully open, and in the doorway was a figure – a silhouette framed in sinking sunlight.

The confusion, blurriness and distortion appear at the beginning of the extract (items 1-3). This is then followed by olfactory sensation (item 4) as Alex can smell creosote and marzipan, the former is due to the contents in the shed (wood varnishing products, for example), as for the marzipan, while it is not specified as to whether it is the result of some chemical product, readers will likely assume that this is another seizure-related

smell (like the lilacs in extract 1). This bundle of experiences as the seizure sets in reflects those in extract 1: the smell of lilacs, the way Alex's vision goes blurry and everything around him becoming slow.

Consistent with extract 1, item 5 shows Alex's sensitivity to motion as he sits still and focuses on what is ahead of him. Through items 6-7, Alex visualises chariots, unruly horses and blackbirds. With regard to the chariots and horses, these gain good attractor status through a mixture of the textual features: this is the first time they are mentioned and are very much out of context which elicits *newness* and *aesthetic distance from the norm*. The fact that these horses are 'unruly' denotes *activeness* through the motion and the strength associated with horses, not to mention *noisiness* as chariots and unruly horses would be loud with the thundering hooves and clattering wheels. This is a drastic contrast with Alex's motionlessness, and the quietness of the shed, illustrating the strength of the seizure. This consequently attributes *activeness* to the FOCAL AWARE schema itself through its characteristic strength.

As for the blackbirds (item 7), while Alex is definitely imagining the chariots and horses, seeing blackbirds circling out of the window is far more probable. Going by this, the blackbirds would also hold strong attractor status: their introduction (*newness*) along with their circling (*activeness*) against the sky (*brightness* and *height*) creates an image that would be easily perceived even if you are feeling disorientated, as it would be black moving figures on a bright background. Most importantly, this demonstrates how Alex is regaining awareness after the seizure which strongly reflects the postictal stage in extract 1 where his awareness of his surroundings starts to extend beyond the nearby objects to those further away.

Further to this, Alex confirms he is in the postictal stage when he states that he is exhausted and subsequently describes what awoke him: the change in feel and atmosphere (items 8 and 9). This indicates that, like in extract 1 when Alex regains his senses (when he can feel and hear the drizzle), Alex is more sensitive on a proprioceptive level and has thus recovered from his seizure. Items 9-11 concern more subtle and indefinable feelings/sensations as Alex is able to sense a 'change in atmosphere' and register a change in the creosote smell. Again, as with the blackbirds, the increased sensitivity to his surroundings reflects the postictal phase in extract 1 when Alex reports how he can feel his sensations 'regrouping' and how he regains awareness. Similarly, the

final experience (item 12) is visual, but in comparison with the two former context-less visual experiences (items 6-7) it provides spatiotemporal information. First of all, the figure (which is shortly revealed to be Mr Peterson) is located in the doorway which denotes *largeness* and *height* as it would tower over young Alex sitting/lying down at the back of the shed. Secondly, the Sq index is communicated through the description of the sinking sunlight, framing the figure as this portrays a bright, warm light (*brightness*) with a strong contrast set by the silhouetted figure: '[Sq]a silhouette framed in [Tr]sinking sunlight.[/Tr] [/Sq]' (lines 21-22). The fact that the figure is a very good attractor also reflects Alex's increased awareness as he is able to register a large figure that is at the other end of the shed. Thirdly, the sinking sunlight also performs as a Tr index as it indicates that the sun is setting which suggests that Alex has been there for a while as the bullies chased him after school. This again echoes extract 1 as it took Alex a long time to fully recover.

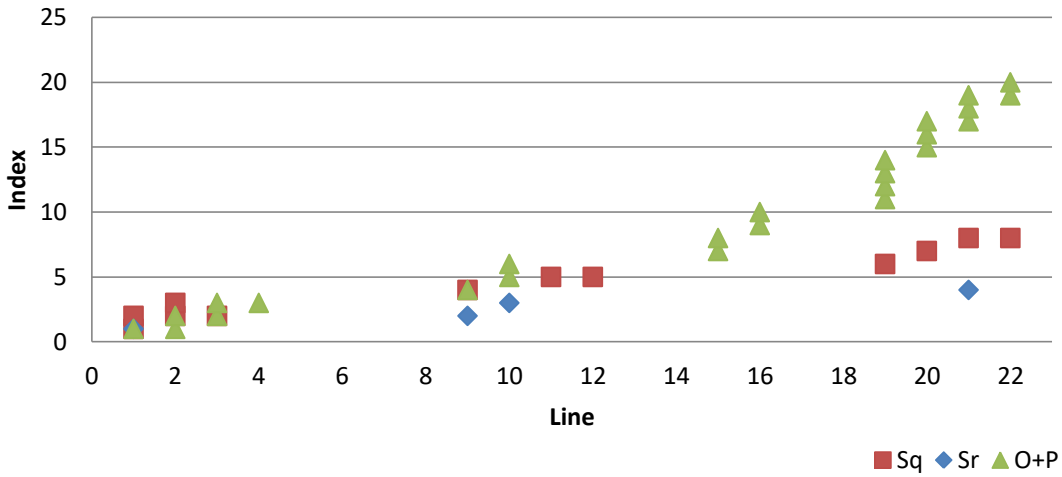
Perceiving objects and spaces

Similar to extract 1, the Sr, Sq and O+P (physical and abstract) indexes in extract 3 reflect the strength and phases of the seizure. This is apparent through the comparison of the seizure phases in the extract (see Table 6.9) with the distribution of Sr, Sq and O+P indexes (see Figure 6.7). Between lines 9-13 when Alex is experiencing the focal aware seizure, there is a cluster of Sq and Sr indexes detailing Alex's location and what he can smell in the shed. There are also two O+P indexes referring to physical objects: the shed, the floor, and the far wall (see (13)). At this point in the extract, then, Alex is still perceptive of his surroundings and thus gives the reader access to them.

Table 6.9 Breakdown of events

Lines	*Details*
1-6	Setting the scene: Alex emerges from the shed to check the bullies have gone
6-13	The onset of the focal aware seizure
13-17	The seizure strengthens and Alex tries to focus and manage the seizure
18-22	Alex is awoken by Mr Peterson opening the door (Alex fell asleep after the seizure)

Figure 6.7 Spatial and object indexes



(13) [P1+P][Sr]I got back in [Sq]the gloomy [O+P]shed[/Sr][/O+P], my refuge from the destruction outside,[/Sq] [/P1+P] and [P1+P]I sat [Sr]on [O+P]the floor[/O+P] against [O+P]the far wall[/Sr][/O+P] with my head in my hands.[/P1+P] [P1+Ex]I was, [Tr]by then,[/Tr] extremely disorientated. [/P1+Ex] [P1+Ex]I tried to focus but [P1+Ex] [Sq]the whole place smelled of marzipan and creosote,[/P1+Ex] and this was preventing my mind from settling.[/Sq][/P1+Ex]

(lines 9-13)

After this, when the focal aware seizure strengthens between lines 13-17, there is a noticeable lack of spatial indexes as this is where Alex reports only what he feels, sees (chariots and horses) and is doing (breathing and counting). The intensity of the seizure eradicates references to the physical storyworld. Likewise, even though there are four object indexes in this section (extract 14), they are all in relation to his self-focused, seizure-orientated report: his exercises, chariots and horses, prime numbers, none of which refer to the physical storyworld:

(14) [P1+P]I had to sit motionless and work through [O+P]my exercises[/O+P] [/P1+P]. [P1+Ex]I could see [O+P]chariots and unruly horses[/O+P] [/P1+Ex]. [P1+Ex][P1+P]I tried to breathe.[/P1+Ex] [/P1+P] [P1+P]I started listing [O+P]prime numbers.[/O+P][/P1+P]

(lines 14-16)

However, following this, between lines 18-22 when Alex regains consciousness and is awoken by the figure in the doorway, there is a dense cluster of O+P indexes, mainly external to Alex, which populate the storyworld temporally, spatially and physically:

(15) I've no idea how much time passed, but when I came round from [O+P]my dream,[/O+P] [O+P]the atmosphere had changed.[/O+P] [O+P]Something had awoken me.[/O+P] There was [O+P]a current of air cutting through [O+P]the creosote;[/O+P][/O+P] the [O+P]shed door had been pushed fully open[/O+P], and [O+P] in the doorway was [O+P] a figure [O+P] – a silhouette framed in [O+P]sinking sunlight.[/O+P] [/O+P] [/O+P]

(lines 18-22)

After Alex's seizure the readers are given a relatable experience: waking up from a dream. This also provides a rough estimate of how long Alex has been asleep (later confirmed by the reference to the 'sinking sunlight'). The objects Alex then refers to—the changed atmosphere, the air, the creosote, the shed door—situate Alex within the storyworld once again. His perception of his surroundings indicate that he has recovered from the seizure, yet the objects Alex has foregrounded and the way he has foregrounded them suggests that he is perhaps not as alert as he can be. For example, the 4 O+P indexes below that Alex perceives after he wakes up cannot be perceived visually, as they must be sensed.

1. **the atmosphere** had changed.
2. **Something** had awoken me.
3. **a current of air** cutting through the creosote
4. **the creosote**

This is interesting because as attractors they are not typical figures, yet they become attractors through the following textual features. On a grammatical level they denote *newness*, *agency* and *topicality* (the latter two applying to objects 1-3). On an experiential level, 'atmosphere' and 'air' gain attractor status through *fullness* as the fact that they have changed implies a shift in the balance of their richness/ density/ intensity. The nondescript 'something' also denotes *fullness*, yet through negation, as it implies the presence of an object, yet the fact it is unspecified occludes the readers' access to it. This implies the 'something' has a degree of substance entailing intensity or density (*fullness*) for it to be able to wake Alex up. After Alex perceives the abovementioned 'non-visible' O+Ps, he then moves on to the visual attractors: the shed door and the figure in the doorway. To Alex, these are obvious attractors as they imply *largeness* and a contrast of *brightness* (from the dark figure set against the sunlight). Again this suggests that Alex's awareness is not as sharp as it could be as he offers no further detail. For example, he

does not specify that the figure is human-shaped, leaving readers to draw their own inferences.

Overall, what becomes apparent through the O+P index constellations is that the storyworld is being populated and enriched through Alex's experiences, thus the way in which objects or items in the storyworld are presented is a property of the FOCAL AWARE schema. The same can be said for the majority of the Sq indexes that occur within the stretches of discourse when Alex is having the seizure, as in these cases the storyworld is being filtered through his experience, making the storyworld's perceived physicality—as communicated through the Sq and O+P indexes—particularly significant in conveying Alex's experience. The same occurred in extract 1, thus the fact that this still occurs in another context works towards FOCAL AWARE schema preservation.

6.2.2 SW&TP report

Extract 3 has the lowest amount of N (7%, see Table 6.10 below) of all the extracts. This is unsurprising since it is largely comprised of Alex's experience of the seizure and then waking up in a woozy state to find a figure in the doorway, which is why the majority of the extract is then tagged as N-NI (82%).

Table 6.10 All SW&TP tags

SW&TP	*Tag*	*No. words*	*%*
Narration	N	18	7%
Narrator's Report of Thought Act	NRTA(p)	19	7%
Narration- Narrator's Report of Thought Act(+topic)	N-NRTA(p)	12	4%
Internal Narration	N-NI	214	79%
Free Indirect Thought	FIT	7	3%

The extract begins with the portmanteau tag N-NI as 'peering' implies that Alex is taking caution when he checks that the bullies have gone, suggesting that he is worried that they may still be there. The text then briefly switches to N as Alex sets the scene.

(16) [N-NI]When I peered outside,[/N-NI] [N]there was no one to be seen. But from the amount of glass that glittered in the sunlight[/N]

(lines 1-2)

This is then followed by three instances of (N-)NRTAp in the same paragraph:

(17) [NRTAp]it seemed as if half the greenhouse had been demolished.[/NRTAp] [N-NRTAp]I'd later discover that only seven panes of glass had actually shattered. [N-NRTAp] [N-NI] But at the time, I was in too much of a daze to take in details. Now that the chase was over and I was no longer focussed on the necessities of self-preservation, my mind had started to spin in a familiar, juddering dance.[/N-NI] [NRTAp]I knew that I had to calm myself again.[/NRTAp]

(lines 3-7)

The first NRTAp instance indicates Alex's inability to accurately assess ('it seemed…') the extent of the damage at the time and that he is likely recovering from what was an unpleasant, tiring and tense situation. The second N-NRTAp highlights how he will acquire the accurate information 'later' on, implying that, until then, he will be unable to make that judgement. Following this, the N-NI before the final NRTAp, coincides with the first two P1+Ex indexes, preparing the reader for what is to come and thus activating the FOCAL AWARE schema. The last NRTAp then shows Alex's acceptance that a seizure is imminent which also echoes a similar NRT/IT instance in extract 1: 'I knew straight away that I'd have to concentrate extra hard to stay in the present'. These forms of thought presentation present Alex's (AW1) thoughts while he can still think 'normally' in an organised and summative manner, unlike the long stretches of N-NI representing the time in which Alex is subject to the seizure.

Similarly, the only other explicit form of thought presentation in the extract is the FIT situated in between two stretches of N-NI:

(18) [N-NI]I could see blackbirds circling. I felt extremely exhausted.[/N-NI] [FIT]I've no idea how much time passed,[/FIT] [N-NI]but when I came round from my dream, the atmosphere had changed.[/N-NI]

(lines 16-19)

The embedding of the present simple ('I've no idea') in between the simple past ('I felt extremely exhausted' and 'when I came round') indicates that the former is an evaluative comment that would more likely have been made by AW1, than AW2. This shift in tense is a subtle, yet powerful way of foregrounding Alex's disorientation after waking up when he fell asleep after his seizure, as even after the event, when he has had sufficient time to reflect on it, it is still unclear in his mind.

Lastly, the majority of the extract is comprised of N-NI which marks Alex's dysfunctional state of mind during the course of the seizure. Alex's use of declarative

clauses ('I tried to focus', 'I had to sit still and concentrate') and behavioural cues hint at his emotional/psychological disposition ('with my head in my hands'), fit well within the N-NI tag, as the internal states communicated here reflect Alex's recognition of his internal cognitive state (that he is going to have a seizure) and thus drive his behaviour (focusing, concentrating).

(19) [N-NI]I had to sit still and concentrate and wait for this to pass.

I got back in the gloomy shed, my refuge from the destruction outside, and I sat on the floor against the far wall with my head in my hands. I was, by then, extremely disorientated. I tried to focus but the whole place smelled of marzipan and creosote, and this was preventing my mind from settling. It was too late to move, though. At this point, movement would make things worse. I had to sit motionless and work through my exercises. I could see chariots and unruly horses. I tried to breathe. I started listing prime numbers. I could see blackbirds circling. I felt extremely exhausted.

[FIT]I've no idea how much time passed,[/FIT] [N-NI]but when I came round from my dream, the atmosphere had changed. Something had awoken me. There was a current of air cutting through the creosote; the shed door had been pushed fully open, and in the doorway was a figure – a silhouette framed in sinking sunlight.[/N-NI]

(lines 14-22)

However, tagging this long stretch of text as N-NI may also result in divided opinions, since some of the information is not 'thought-like' per se in that it simply reports events and actions: 'I got back in the gloomy shed, my refuge from the destruction outside, and I sat on the floor against the far wall'; 'I had to sit motionless and work through my exercises'; 'I tried to breathe. I started listing prime numbers. I could see blackbirds circling'; and 'when I came round from my dream' are all references to Alex's external behaviour which would typically be tagged as N. However, I stand by my choice of N-NI because the text gives way to Alex's internal, dysfunctional psychological state, resulting in Alex's 'seizure-specific' account of the storyworld and his experiences. Tagging this stretch of text as N would misrepresent the information being communicated.

6.2.3 Extract 3 summary

The analysis of extract 3 has illustrated how the FOCAL AWARE schema can be transposed from one context to another. The CTM has highlighted how the operative indexes and index constellations are replicated in another context, for example the importance of the

spatiotemporal dimensions through the fluctuations in specificity which help to convey Alex's level of awareness. Alex's perception of his surroundings, such as the O+P indexes, helps to indicate the extent to which the seizure has affected him, and simultaneously show how strong the seizure is by the way the attractors enter into the reader's attention.

6.3 From Dover to the shed: communicating experience

In this section I evaluate the effectiveness of the CTM and present the key findings of the analysis in chapters 5 and 6, illustrating the ways in which Alex's experience is communicated to readers through the index constellations, discourse presentation, and the presentation of attractors. Drawing on this I outline an 'experiential profile' for the FOCAL AWARE schema.

6.3.1 The CTM

This case study has demonstrated how the CTM provides the methodological structure to flesh out the subtleties and intricacies that convey one of the most defining ontological and relatable qualities of fictional characters: their experiences. Experience is a situated phenomenon that represents both components of the 'cause and effect' scenario, which is why it provides the impetus for characters' actions and thoughts. This means that the storyworld can hold a wealth of information that can encode experience both in terms of its cause and effect. For example, if the character is undergoing an experience, the storyworld can be depicted in a way that reflects this by foregrounding or omitting certain qualities or, alternatively, the character's experience can be communicated by their behaviour within the storyworld, thus using the storyworld as a mutual relatable point of reference. Systematically scaffolding the storyworld and representing the protagonists with the CTM's indexing system provides a referential resource through which it is possible to identify the operative indexes, index constellations and emergent patterns of distribution. The CTM makes it possible to capture the development of experience without losing its ephemeral and subjective nature. The indexes provide a representation of both the *content* and *context* of the character's experiences to which a schematic and stylistic profile can be applied.

Furthermore, extracting the quantitative data from the indexed text enabled me to visually represent the linear development of the storyworld across its different dimensions. This birds-eye-view facilitated the identification of correlations between different (sets of) indexes as it brought to light patterns that would otherwise be less easy to identify through solely an in-text analysis. It enabled me to hone in on specific clusters and emergent patterns and assess their significance, as well as checking what effects occurred when different indexes occurred in parallel. This gave way to the dynamic structure of the development of Alex's experiences, and it also made it possible to look at how the different contexts in all the extracts impacted on the quality of the indexes representing Alex's epileptic seizures, such as what information is foregrounded and how it is presented. Overall, in terms of fleshing out the portrayal of experience, the CTM helps illustrate a storyworld-bound experience-specific algorithm.

6.3.2 The indexes

In terms of understanding how Alex's different experiences of his seizures are communicated across the text, the examination of index interaction and correlation also gave rise to the specific ways in which they operate, and by filtering and closely examining the index content it was possible to identify operative index constellations. Of course, it is important to point out that not all shifts in index patterns impacted on the construal of Alex's experience. This is why a close manual analysis is required. That aside, the key indexes in the extracts were the protagonist indexes, the spatiotemporal indexes, and the object indexes. With regard to the objects, their dynamic distribution and correlation with one another, they reflected Alex's fluctuating levels of awareness which, consequently, distinguished the phases of the seizures and most importantly characterised his experience, allowing for schematisation. The placement of the objects in the storyworld, for example, reflected what Alex could see, and the properties of the objects illustrated *how* Alex could perceive them. In fact, the majority of the objects—both physical and abstract—that populated the storyworld were referred to through Alex's subjective perspective, meaning that the storyworld's context has been construed primarily through Alex, not just because he is the narrator, but because he is the experiencer. All in all, from these emergent patterns in conjunction with a close analysis of index content, I was able to identify two key features in portraying Alex's experience: *temporal contouring* and *object conditioning*, which I cover in detail below.

Temporality is a relative concept to which everyone can relate making it an effective way of structuring events and experience. The case study has clearly demonstrated that the temporal indexes are key operative indexes in communicating Alex's experiences. Interestingly, examining the correlation between specific temporal indexes with P1+Ex indexes has made it possible to identify how the construal of time is linked to Alex's awareness. The temporal indexes function in two ways:

1. They anchor specific sensations and experiences to precise moments or stretches of time, which helps to distinguish the different phases of the seizures by characterising the feel and perception of time relative to the progression of the seizure.
2. They help to portray Alex's state of mind by providing a scale of temporal preciseness: the more precise the indexes, the more attuned Alex's sensations are, whereas the more indefinite references are reflective of Alex's disorientation and inconsistent memory.

In addition, the analysis has demonstrated the presence of particular patterns of O+P indexes at different points throughout the progression of the seizure. These patterns emerged through identifying the type of object. For example whether they are abstract or physical, as well as their properties, such as their proximity to Alex and how they enter the reader's attention. Comparing the presentation of O+P indexes across the three extracts brought to light the characteristics of the experience in terms of how it progresses and how it affects Alex's awareness and perception of the storyworld around him. During the seizure, Alex's fluctuating levels of awareness were portrayed through the objects mentioned in the storyworld and their proximity to him; those that were physically close to Alex were the most 'perceivable' to Alex in his confused state of mind, whereas it was only when he started to regain awareness did he begin to 'notice' more detail and less obvious objects. Furthermore, the way in which certain seizure-specific objects (the Alps, lilacs, chariots, horses, night dreams) became attractors were indicative of the strength of the seizure. The recurrence of certain objects (such as the music in extract 1) helped to foreground his efforts to focus on the music by revivifying it, thus reflecting his effort to keep it in focus. In terms of communicating experience, I refer to this as *object conditioning*, whereby certain objects are attributed experiential value through their attention-attracting textual qualities. Stockwell (2009a: 30) explains

that ‘the force of the attractor phrases is often so deeply intense that other parts of the text become coloured by the same perceptual quality’. In other words, the characteristics of the seizure experience influence object conditioning and vice versa. Objects furnish the storyworld and the character’s mind, thus they are an essential component to monitor.

6.3.3 Texturising seizures: a stylistic profile

The CTM provides the means to efficiently present storyworld infrastructure as well as the characters’ actions, reactions, and interactions. In chapter 4, I explained that to create an effective cognitive stylistic model for gaining access to characters’ experiences, it needed to account for the stylistic profile designated to each individual experience, and thus must incorporate the following fundamental aspects of discourse: attractors/attention (as discussed above) and SW&TP. To account for this, I monitored the behaviour of the textual attractors to assess how they capture attention as per Stockwell’s (2009a: 25) list of features that enhance attractor status. In addition to this, I provided a SW&TP report for each extract to examine whether the way the discourse was presented impacted on the content of what he was describing and vice versa.

SW&TP: an overview

Examining the different forms of SW&TP throughout the three extracts has revealed how different aspects of Alex’s experience are communicated and preserved through different forms of discourse presentation.

First of all, while there were considerably fewer instances of speech presentation (present briefly in extracts 1 and 2) in comparison to thought presentation, the characters’ speech still proved to be an effective tool for communicating Alex’s experience. The use of NV, for example, was used in extract 1 to illustrate that both the car window was closed and that Alex’s perception in general was unclear, thus the customs officer’s (and the officers’ at Dover police station) speech reflected this through minimal reference. More specifically, the minimal references to the customs officer’s speech also stops readers from ‘hearing’ him, which provides the same level of awareness as Alex is experiencing. This ‘simulation’ of awareness is continued towards the end of extract 1 when the NV is effectively promoted to NRS/IS and NRS/DS which helps represent Alex’s increased awareness and that the window has been opened. Moreover, Alex’s use of eDS in extract 2 (‘“first fit”’ and ‘“concentration issues”’) clearly distinguished these

'labels' from his own words. By making a point of distinguishing someone else's words from his own, it differentiates and distances him from the connotations of those words.

Secondly, the variety of thought presentation also contributed to the way Alex's experiences were communicated. The FIT in extract 1, for example, mainly populated the pre-seizure phase and phase 1 of the seizure, the majority of which coincided with P1+P indexes. On these occasions Alex (AW1) offered an evaluative perspective by providing additional contextual information to help detail the background of the current events in the storyworld. The fact that this additional contextual information is provided through thought presentation rather than, say, straightforward N, helps to introduce Alex to the readers (as this is the first page of the novel) as it enables readers to get to know Alex through the way he presents the information in what seems like a natural stream of thought. The conversational tone he injects in the FIT also helps to convey his persona to the readers. Within the (N-)FIT tags in phases 1 and 3 of the seizure, Alex also retrospectively and pragmatically comments on the on-going seizure experience; these interjections help to add information about the strength of the seizure. This helps to preserve a realistic account of these seizures as Alex would be unable to think logically at that time as he would be concentrating on waiting for the seizure to pass; disruption to his concentration would make the seizure worse.

In contrast to the retrospective and evaluative perspective (N-)FIT affords, the use of NRT/IT and NRTA(p) enables Alex to foreground specific thoughts. For example, the instances of NRT/IT and NRTA(p) in extracts 1 and 3 indicate the impact the seizure has on his memory and his ability to think clearly. When Alex is describing the 'out-of-place thoughts' in extract 2, he uses NI-NRTA(p) and eNRTA(p), rather than (N-)NI, the latter being typically used when describing the seizure experiences and far more accommodative for the subjectivity. The nature of N-NI, however, means that it can pervade long stretches of text, yet NRTA is typically much shorter which is why Alex struggles to describe his 'out-of-place thoughts' through this form of thought presentation. Therefore, the use of the less appropriate (NI-)NRTA(p) helps illustrate that Alex is attempting to rationalise these unknown experiences as something relatable, which in this case is a 'kind of' thought.

Lastly, an observable pattern was the frequent use the portmanteau tag N-NI to represent Alex's seizure-influenced state of mind. Here the NI is not representing thought

presentation *per se*, rather it is signifying the presentation of his neurological 'malfunction' and the resultant psychological and cognitively dysfunctional state, which would be misrepresented if tagged only as N. Each extract—relative to its size—contains a substantial amount of N-NI either describing what Alex is doing externally whilst seizing (concentrating, counting, and so on) and what he feels like (blurred vision, dazed, confused, disoriented, visualising chariots and unruly horses, to name a few). The NI allows readers to gauge the character's internal states and, as a result, helps create an access point to Alex's perception of the storyworld, permitting them further access to and understanding of the dynamics of the storyworld on a perceptual/experiential level that extends beyond its physicality. Unsurprisingly, the majority of indexes that occur within these stretches of N-NI are P1+Ex indexes. The P1+Ex indexes also facilitated the decision process when determining whether to tag the discourse as N or N-NI as the 'experiential' content of those indexes reflected Alex's state of mind. Moreover, NI does not give an artificial depiction of Alex's inner state like the other forms of thought presentation—such as (F)DT—as it gives the impression that it is pre-meditated by presenting the character's state in its 'raw' form, rather than explaining, summarising or decrypting it. This makes NI a powerful tool for communicating experience as it offers a representation as close to reality as possible. NI does require readers to infer more meaning as it is not as explicit, however this only reinforces its realistic presentation as in real-life we are not offered insight into people's internal states through bite-size pieces of descriptive information, rather we are constantly inferring meaning from people's behaviour. With this in mind, NI is an incredibly valuable point of entry into exploring character experience.

Overall, the different forms discourse presentation are used to foreground specific thoughts or information (eDS, FIT); represent different types of information such as seizure-influenced states (N-NI); and illustrate how clearly Alex is able to think, remember and process information (NV, NRT/IT). The fact that these features are, by and large, consistent across all three extracts, indicates character consistency as well as experiential consistency which are both intrinsically bound. Analysing the discourse presentation alongside the CTM indexes enhances our understanding of the storyworld and the character(s) within, as it offers a means to universally *and* stylistically account for the way the discourse offers access to the character(s) and storyworld and thus provides the analytical platform for investigating the implications of certain choices in discourse

presentation and how this impacts on the value of the information being communicated. All in all, used in conjunction with the CTM, examining SW&TP supports and enhances the presentation of information that gives way to the texture of reading.

Texture and attractive seizures

By using Stockwell's (2009a: 25) list of textual features for attractors as a checklist of criteria when assessing the presentation of attractors, I have been able to systematically assess and compare the ways in which different attractors are individually foregrounded and, as a result, how they collectively contribute to the overall presentation of Alex's interactions within and perception of the storyworld. Stockwell's list *textually profiles* storyworld presentation and has proven to be an effective method for denoting qualitative value to the emergent index patterns amongst the relevant O+P indexes and the P1+Ex indexes. The way in which the O+P indexes were characterised as entering into and/or behaving within Alex's perceptual field helped to indicate the strength of the seizures and their influence over him. The Alps, lilacs, chariots and horses, for example, were clearly overpowering in their performance with strong textual features denoting *activeness*, *fullness*, *aesthetic distance from the norm* and so on. Similarly, the oddness and subjective nature of the experience was communicated by presenting relatable entities and concepts in a novel and estranged manner (the lilacs, Alps, the out-of-place thoughts) making them clearly *aesthetically distant from the norm*. Not to mention the entities that were textually profiled to represent Alex's levels of awareness and his attentional capacity (the windscreen wipers, high-visibility jacket, torch, silhouetted figure, blackbirds, creosote).

Aside from the grammatical elements on Stockwell's list (*newness, agency, topicality*) which would largely have the same foregrounding effect across various texts, the effectiveness of the other, more conceptual and visual features (*brightness, fullness, largeness, noisiness, aesthetic distance from the norm*) are more context dependent in terms of whether these features promote their attractor status or not. In extract 3, for example, *brightness* promotes the blackbirds and Mr Peterson's silhouette to be effective attractors their silhouettes would stand out contrastively against the bright, sunlit background, which would make them more prominent than if it was night-time. Similarly, the unruly horses and chariots were attributed *aesthetic distance from the norm* based on their entirely unexpected and out-of-context appearance, whereas if in a documentary on Ancient Rome, this would not be the case.

Overall, the attractors featuring in Alex's description of his seizures work towards characterising the overall experience as they are representative of Alex's current perceptual state of his surroundings and internal experiences. The manifestation and behaviour of the different attractors provides important knowledge structures that must be incorporated into the FOCAL AWARE schema. The information combined, as demonstrated in the analysis, helps to reveal the different phases of the seizure either by highlighting Alex's levels of awareness, as well as the strength of the seizure through the way the attractors—depending on what they are (unruly horses or Handel's *Messiah*)—are textually foregrounded. In effect, Stockwell's textual features apply a 'perceptual currency' to the experience and help to maintain consistency in the portrayal of the storyworld. As discussed in chapter 2, Stockwell (2010: 422) states that 'schemas also have an aesthetic experiential dimension […] the schema will also include the feelings of excitement, fear, sharpened awareness, and readiness for action that have their roots in physical manifestations of twitchiness breathlessness, heart-racing, and agitation'. Therefore, this perceptual currency contributes to the FOCAL AWARE schema on an aesthetic dimension.

An experiential profile

In chapter 2 I discussed Radvansky and Zacks' (2014: 2) work on event cognition. Events are fundamental to how we live and experience our lives: 'they are the "things" of experience'. Our lives are a constant stream of events which we structure according to event schemas to provide episodic packages of knowledge—our memories—that make us who we are. I looked at how event models (EMs) are subdivided into 'situation models' (SM) and 'experience models', which represent EMs that are derived from language or from lived, first-hand experience, respectively. Alex's EMs (represented in readers' SMs), then, are each unique and anchored to a specific situation at a specific time. However, EMs can share schematic information which provides the 'knowledge structures' that make up the generic event schemas (see Radvansky & Zacks 2014: 27). Alex's EMs of each of his experienced seizures contain, as the CTM and stylistic overview have demonstrated, a chronological and perceptual experiential profile which is percolated into the FOCAL AWARE schema. His EMs provide information about how the events unfold and the typical actions and behaviour associated with different points in the seizure's development. With this in mind, looking at the behaviour of the attractors throughout the extracts and how they correspond with different index constellations

(mostly spatiotemporal and protagonist experience indexes), they also help to supply the mutually shared information that represents the experiential dimension of the FOCAL AWARE schema. The qualitative profile of these attractors gives way to a more macro-level—thus schematic—understanding of the 'experiential signature' of these seizures. This can be represented according to Stockwell's list of textual features, although not necessarily on a textual microscopic level, rather through the connotations that the micro-level analysis of the attractors attributes. This then helps to objectively characterise Alex's subjective experience. In effect, like the textual features that foreground the attractors and surmount to the texture that readers experience, it is Alex's direct perception of the textual features in the storyworld that characterises the way he experiences the seizure. This is a clear example of the composition of EMs: derived from situation models and experience models, with the former relating to the readers' texture (the experience derived from textuality) and the latter representing Alex's texture (the experience derived from direct experience). Therefore, for the remainder of this section I highlight the connotations and experiential profile acquired by the FOCAL AWARE schema throughout the analysis. In turn I discuss the following features: *aesthetic distance from the norm*, *activeness*, *fullness*, and my own addition: *familiarity*. For ease of reference, Stockwell's (2009a: 25) list of textual features is included for each.

Aesthetic distance from the norm ('beautiful or ugly referents, dangerous referents, alien objects denoted, dissonance')
Due to its strong presence throughout, this is undoubtedly a pervasive trait of the seizures. The negation of 'normality' through the inclusion of unexpected experiences, the irrevocable restriction of Alex's actions/behaviour depicts an alien and uncomfortable experience, the out-of-place attractors that feature during the seizures all contribute to the aesthetic distance of the seizure experience from 'normal', familiar everyday experience.

Activeness ('verbs denoting action, violence, passion, wilfulness, motivation or strength')
Activeness was a pervasive feature throughout the three extracts, more so in extracts 1 and 3 when Alex is narrating a specific seizure episode. *Activeness* was a commonality for the seizure-specific attractors: the lilacs, the Alps, the out-of-place thoughts, the unruly horses, and the chariots. Coupled with these bizarre, large and seemingly overpowering entities, the *activeness* contributed to Alex's lack of control and, resultantly, the seizure's *aesthetic distance from the norm*. This is further emphasised by the fact that the seizure still managed to progress beyond Alex's control in spite of his coping exercises.

Activeness manifested through verbs denoting action which resulted in connotations of strength which, again, emphasised Alex's inability to control these specific seizures.

Fullness ('richness, density, intensity or nutrition being denoted')
Similar to the 'strength' quality above representing *activeness*, the intensity of these seizures is reflected in the shifts in Alex's cognitive state from fully functioning to being overtaken by something stronger. The rich detail given to the different attractors (both seizure-specific and physically present in the storyworld) strongly denotes the intensity of the experience, either through the way they are presented (*activeness*, *aesthetic distance from the norm*) and/or the extent to which he can perceive them which demonstrates the degree of power the seizure has over him.

Familiarity **(my addition)** (familiar, intimate, well-acquainted, personal)
One aspect that has repeatedly come to light is the oscillatory relationship between *aesthetic distance from the norm* and the familiar. Therefore I propose the addition of *familiarity* to Stockwell's (2009a) list for the following reasons. Firstly, familiar entities amongst unfamiliar entities can become good attractors. For example, if you recognise someone in a crowd of people you will likely be drawn to them over others, or when someone walks past you and they are wearing the same top you own, you will be drawn to it through its familiarity, and it thus makes for a good attractor.

Often Alex provides familiar experiences or reference points (thoughts, daydreams, temporal indexes, references to familiar objects) which give the readers a quality or dimension to which they can relate. However, these are often accompanied by *aesthetic distance from the norm* which obscures this familiarity. This 'give and take' relationship between *aesthetic distance from the norm* and *familiarity* creates a sense of uncertainty as the familiar is either replaced with or joined by something aesthetically distant, which removes or skews the familiar qualities. This is interesting because it emphasises the subjectivity of these seizures and the fact that they are notoriously difficult to articulate to others.

Indeed, *familiarity* is closely associated with the already existent feature e*mpathetic recognisability* ('human speaker> human hearer> animal> object> abstraction') in Stockwell's (2009a) list. While the more familiar experiences will be easier for the reader to empathise with, having a separate category for *familiarity* makes sense as levels of familiarity can be applied to the checklist of *empathetic recognisability*, for example

human speakers/hearers, animals, objects and abstractions can each be more or less familiar to a certain individual. Furthermore, e*mpathetic recognisability* is situated towards the grammatical aspects at the top of the list, whereas the experiential aspects lie towards to bottom, thus it makes sense to situate *familiarity* close to its counterpart, *aesthetic distance from the norm*.

Overall, the experiential profile of the FOCAL AWARE schema is developed through an amalgamation of *fullness*, based on its apparent intensity and all-encompassing nature; *activeness*, through its strength and overpowering quality; and *aesthetic distance from the norm*, through its manipulation of *familiarity* and divergence from 'normal' perception of reality.

6.4 Case study review

This case study demonstrates how attractor status, discourse presentation and different index constellations come into play to work towards communicating experience. The CTM provides the exact same dimensional blueprint we constantly experience in our lives, thus to reveal the inner workings of the mimetic entity, the character, that we follow through a narrative and connect with, it makes sense to apply the same blueprint. Such a means is necessary to account for something as ephemeral as experience as it must be able to be systematically encapsulated, whilst simultaneously representing its fluidity and dynamicity. All in all, pursuing the presentation of experience makes for a reliable and realistic representation of both the character (in its mental and physical manifestation) and the storyworld which, as I have mentioned throughout this thesis, are inextricably bound and mutually defining. The CTM enables the character to be tracked, mentally and physically, throughout the storyworld and by doing so, it can reveal the mechanics of character-defining experiences.

CHAPTER 7

Texture: a window to experience

This final chapter presents the key findings as per the aim of the thesis set out in chapter 1. Drawing on the case study, it promotes cognitive stylistics as a discipline that can extend beyond literature and strongly benefit the study of health discourse. I begin by reviewing the CTM and what it brings to a textual analysis to assess how it fulfils my original goals. Turning my attention to epilepsy in terms of the difficulties that can arise during diagnosis, I look at how epilepsy in literature can be used as a resource to complement the scientific understanding of the condition. I consider the notion of 'fictionalising' patients through their medical records, and how cognitive stylistics can offer a useful analytical tool in health discourse to aid patient/practitioner communication and their negotiation of meaning.

7.1 The evolution of the CTM

This thesis set out to contribute an innovative and adaptable model for tracking fictional characters that can fluidly present them within the storyworld dimensions; with the overarching goal to enable a close stylistic analysis of experience, the universal character quality. The CTM fulfilled this goal as it effectively enables the analyst to zoom in on the storyworld in real-time. The indexes offer an objective, constant, yet dynamic representation of the storyworld dimensions and its entities.

Throughout this thesis I made a concerted effort to re-examine character in light of how readers regard fictional characters and from the perspective that they actively experience the world and comprehend discourse, the former owing a great deal to the way the discourse is conceptualised. This helped me to understand better fictional characters in terms of their composition and how they are received by readers in different contexts (immersed in a text or reflecting on the character in its synthetic form). It enabled me to filter a selection of universal character-related aspects in terms of their manifestation, development and maintenance which I presented in a FICTIONAL CHARACTER schema to

illustrate their origins, developmental processes and their conceptualised manifestation as mimetic, synthetic and thematic figures. Following this, to make my findings applicable in an analytical context rather than being restricted to a theoretical paradigm, I developed the integrative CTM.

7.1.1 The CTM prerequisites

It was imperative for the CTM to be universally applicable to all texts and not be limited to fiction (I discuss the latter in 7.4). Readers, as humans, are able to communicate and function in the world through their experience of it. Likewise, characters experience their own storyworld physically, socially and emotionally. Understanding that what readers share with characters is experience, it made sense to find a way of gauging how it is communicated to readers across the discourse. Experience is a definitively ephemeral, dynamic and individual phenomenon, thus it was imperative to showcase its fluidity 'in action', rather than taking a reductive and summative approach which would lose or dilute the above qualities. This required an eclectic approach based on the fundamentals of readers as people, the 'make up' of characters and their discourse structured storyworlds:

- We (readers) constantly experience the world around us; we are thinking and feeling beings living within and behave according a society shaped by culture.
- Figure and ground is a fundamental principle of psychology which, in literature, is textually accessible through foregrounding techniques.
- Readers comprehend discourse through the construction of situation models (the text equivalent of event models) based on five core dimensions: spatial, temporal, protagonist, intentional and causal.
- Texts evoke different reactions in readers through their texture.
- All texts are comprised of different forms of discourse presentation that, because of our cognitive 'make-up' and sociocultural knowledge, we are able to ascribe and interpret.
- Characters are mimetic, synthetic, and thematic. They are mimetic 'illusions' which are synthetically constructed beneath the surface. They can also take on a thematic role in the text. To 'view' the mimetic illusion, as readers, we must process the text, yet to understand the manifestation

and mechanics underlying the illusion, it is fundamental to carry out a stylistic analysis of the synthetic level.

- Characters experience their storyworlds.
- Characters are intrinsically bound to the storyworld; they are co-defining. Full access to characters, then, depends on how this character-storyworld relationship is handled in the analysis.
- The storyworld is four-dimensional and each dimension, depending on how it is presented, gives meaning and significance to all affected aspects within.

Therefore, the CTM had to account for universal interconnected constants of character (experience) and storyworld (character defining/defined) as well as being sympathetic to the nature of the reader. This was achieved by drawing on universal aspects such as space, time, intentions, and psychological reactions through the carefully selected indexes which impose a natural and unrestrictive structure to a text to enable the analyst to qualitatively engage with the text. Superimposing conceptual dimensions through which we experience and make sense of the world enabled me to engage with the topology and autonomy of a storyworld. Furthermore, to engage with the style of the text I included the stylistic dimension consisting of discourse presentation and foregrounding techniques. Again, as above, these dimensions are applicable across all text types, fiction and non-fiction.

Overall, the CTM helps to identify the key index constellations of a specific text that give rise to the different dimensions and qualities that are used to communicate the character identity to readers. The CTM offers a neutral starting point for analysis in that it represents the text in its raw form by indexing it based solely on the (macro)propositional content which enables one to zoom in and zoom out of the micro and macro features whilst being able to maintain a clear referential base through the various indexes. This permits deeper insight into the balance of the different dimensions and, from this, identify the implications of the stylistic features employed.

7.1.2 Experience as texture

In chapter 1, I drew on Stockwell's (2009a) work on texture—the felt experience of reading:

> [Texture] allows us to explore the depth of emotional responses to literary works created by other humans and featuring representations of other people. It offers a means of accounting for the evident power and persistence of some literary encounters. *It allows us to understand better the nature of the relationship between text and characterisation.* Texture involves a rich sense of the world of a literary experience. It includes a consideration of the ethical positioning of authors and readers. It requires aesthetics to be socially situated and properly, rigorously, systematically explored.
>
> (Stockwell 2009a: 191-2, my emphasis)

The CTM, in my view, is a helpful way of embracing the above holistically. Firstly, attention and resonance, as accounted for in my analyses through monitoring attractor status, is based on the psychological principle of figure/ground perception (see Stockwell 2016: 466). This is why looking at the behaviour of attractors in the context of communicating another person's experience is key as it helps encode their own experience and also offers the reader an intersubjective reference point. Stockwell (2016: 459) states that 'the key to the literary experience of texture, therefore lies in the moments of transition or shifts across different cognitive stylistic patterns'. The CTM is able to systematically account for these shifts within the storyworld dimensions and different forms of SW&TP.

Secondly, literature is largely driven by characters; they are the experiencing individuals that define, and are defined by, the storyworld. This makes them a key source of interest for readers and, as a result, readers have a large number of expectations and preferences concerning characters. Considering this, then, a great deal of the text concerns, on some level, characters and their experience of the storyworld, meaning that the derived texture from the text largely manifests through characters and their experience. While we cannot capture the texture of a text that readers feel, using the CTM we are able to capture the character's experience – their experienced texture. Therefore, I propose the presence of two forms of texture: the character's experienced quality of their lives and the reader's experience of textuality. Each type has two outcomes: a (sequence of) event model(s) and a (sequence of) situation model(s), respectively. The CTM directly accounts for the first type of texture, yet purposefully

avoids directly accounting for and making assumptions about the readers' experience of the text. Nonetheless, the empathy (in its broad sense, not the emotion-focused sense) readers can have for characters, means that character experience is a foundation of readerly experience. Cognitive stylistics is well-equipped to deal with the textual mechanics that lead to texture, yet the CTM's amalgam of methods and theory, carefully selected to serve as the best way to represent the portrayal of character and the reader as a character constructing experiencing being, provides the scope for an in-depth, replicable and systematic analysis.

Thirdly, using the CTM alongside the observation and tracking of experiential schemata (the FOCAL AWARE schema) has proved to be an insightful way of structuring experience for analysis. The data offered by the CTM enabled the schema to be encoded not only through explicit information about said experience, such as 'the seizure makes me feel X, Y and Z', rather the CTM's sensitivity to the fusion of character and storyworld dimensions enables it to extrapolate more implicit, accumulative information. This is what gives us access to what Stockwell (2010: 422) highlights as the 'aesthetic experiential dimension' of schemas (as discussed in 2.2.1): 'schemas also have an aesthetic experiential dimension […] the schema will also include the feelings of excitement, fear, sharpened awareness, and readiness for action that have their roots in physical manifestations of twitchiness, breathlessness, heart-racing, and agitation'. The example of 'sharpened awareness' is something that occurred in extract 1 when Alex starts to regain awareness after the seizure, yet he does not explicitly state this; instead it is construed through his perception of his surroundings and the qualities encoded into the storyworld dimensions.

7.2 Literature and epilepsy: a resource

In chapter 5 I explained that I had chosen *The Universe Versus Alex Woods* to demonstrate how the CTM can extrapolate the components of an 'uncharted', yet realistic experience. By 'uncharted' I mean that it is an experience that a reader is unlikely to have experienced or, even if they have experienced it, it would not be like Alex's seizure. I also chose this text because I wanted to illustrate how fiction provides an excellent means of giving others insight into different medical conditions, especially those that are subjective and idiosyncratic, as well as broadening our understanding of them. More specifically, by

drawing attention to subtle linguistic patterns and textual cues that function in a narrative concerning this type of individual experience, I argue that such experiential accounts can be successfully used as a rich resource for exploring the experiences of focal seizures, that extends beyond the generic visual and behavioural symptoms often relied upon by medical practitioners for diagnoses of suspected epilepsy.

Literary works throughout history are a good way of seeing how epilepsy was perceived in specific historical and cultural contexts (Jones 2000; Larner 2012). The old-fashioned erroneous beliefs that people with epilepsy were 'possessed', or that epilepsy was shameful as it was associated with excessive masturbation, have been a strong contributory factor towards the stigmatisation of the condition. Jones (2000) states that

> Society's understanding of epilepsy as reflected through literature has changed over time. The ancient belief that seizures were a supernatural force has given way to the present understanding that epilepsy represents a medical condition. The authors of these great works, some of whom had epilepsy, have enriched the understanding of how epilepsy affects people.
>
> (Jones 2000: 1171)

In Shakespeare's *Othello*, for example, Iago's description of Othello's seizure depicts Othello as almost feral and alien as he 'breaks' away from normal behaviour: 'he foams at mouth and by and by breaks out into a savage madness' (Act 4, Scene 1). Likewise, in *Oliver Twist* Dickens depicts the criminal, Monks, as having epilepsy and associates his threat to Oliver with a tonic-clonic seizure:

> "Rot his bones!" murmured the man, in a horrible passion between his clenched teeth, "If I had only had the courage to say the word, I might have been free of him in a night. Curses on your head, and black death on your heart, you imp! What are you doing here?"
>
> The man shook his fist, and gnashed his teeth, as he uttered these words incoherently, and advancing towards Oliver as if with the intention of aiming a blow at him, fell violently on the ground: writhing and foaming, in a fit.
>
> Oliver gazed for a moment at the struggles of the madman (for such he supposed him to be,) and then darted into the house for help.
>
> (Dickens 1842: 130)

Larner (2012: 424) confirms that 'Dickens's construction of epilepsy is somewhat typical of his time, with a formulaic, stereotyped portrayal of adult individuals with epilepsy as male, evil, violent, and sometimes murderous'. In recent years, however, epilepsy is

depicted as a medical condition that 'normal' people have (Alex Woods, for example), rather than an alienating supernatural force. Another example is the protagonist, Finn, in Andrew Smith's *100 Sideways Miles* (2014), who has epilepsy and treats it as something he accepts whilst making clear that it annoys him through his use of humour:

> Anyone at all could simply have walked into my house, done whatever they wanted to do. But who would want to do anything in a house where some twitching zombie kid is lying facedown in a pool of his piss?
>
> There was something on my right arm. The atoms in my nerves reconnected, and I could feel Laika pressed against me. My dog always did that when I blanked out. She must have found a dry spot on the shores of Lake Finn where she could keep an eye on me.
>
> (Smith 2014: 53)

In comparison to the above examples of characters with epilepsy in *Othello* and *Oliver Twist* which describe the character in the third person, *The Universe Versus Alex Woods* and *100 Sideways Miles* are both written in the first person. As my analysis has demonstrated when described from the point of view of the 'experiencer', it can give valuable insight into the condition, whereas a third person account can only report on the behaviour of the individual during the seizure. In other words, if Monks and Othello described the experience, it would probably give readers a very different perspective.

Furthermore, literary works such as Dostoyevsky's *The Idiot* (1869) are an exemplary detailed and realistic depiction of focal aware seizures. Since Dostoyevsky himself had epilepsy, he was able to mediate the experiential symptoms through the character Prince Myshkin. His work is considered a prime example of how medical practice can be enhanced through art as it provides a stage for the composition of rich, revisable, detailed accounts of different conditions (Wolf 2006, 2013). In particular, Wolf (2013) notes that 'in literary accounts of epilepsy the aura has a prominent place as the subjective aspect of the seizure experience. Descriptions by authors with their own aura experiences stand out *by their precision and authenticity*' (Wolf 2013 415, my emphasis). Epilepsy is still being rigorously researched and new behavioural symptoms, or 'seizure semiology', are being recognised and recorded (see Cirignotta, Todesco, & Lugaresi 1980; Rayport, Rayport & Schell 2011; Seneviratne 2010). With this in mind, gaining insight into seizures through circumstantial evidence in the form of rich, boundless narratives is an invaluable resource for gaining access to manifold and lateral depictions of the neurological disorder.

Crawford et al (2015) point out the potential fictional literature in general has in helping better understand multiple contexts and roles that comprise a medical condition in its entirety:

> Literature–both fiction in a range of forms and autobiographical narratives, including pathographies–can tell us not only about medicine or doctors, but also about the experience of health, sickness, illness, encounters with clinics and clinicians, the reactions of significant others, the support found in the strangest of places, the role and impact of informal caring, and the radical reordering necessary after the dramatic rift that significant illness causes through an individual life.
>
> (Crawford et al 2015: 38)

Crawford et al (2015: 39) specifically focus on the genre of pathography 'the writing of illness experience' especially focusing on mental illness; however the points they raise are by no means limited to this genre. They highlight how fictional texts 'set in motion our interpretative capabilities in a different way […] the way we read fictional works can then in itself offer a space for reflection on the ways in which illness is encountered by us either as observers or experiencers' (Crawford et al 2015: 42). Carter (2004) sums this up well as he disregards the notion that there is a distinction between literary and non-literary language. Instead, he proposes that the two should be considered as points on a continuum: 'a cline of literariness in language use with some uses of language being marked as more literary than others in certain domains and for certain judges within that domain' (Carter 2004: 69). In terms of health humanities, by using highly subjective accounts of seizures I am attempting to show the potentially useful (through its richness in detail) counterpart of the non-literary end of the language scale. In terms of the benefits of literature in presenting medical conditions is that, unlike the general lists of symptoms for different conditions which are contextually impoverished, literature provides a relatable point of reference that each party (the person(s) experiencing the condition and those that are not) can meet on, see Figure 7.1 below.

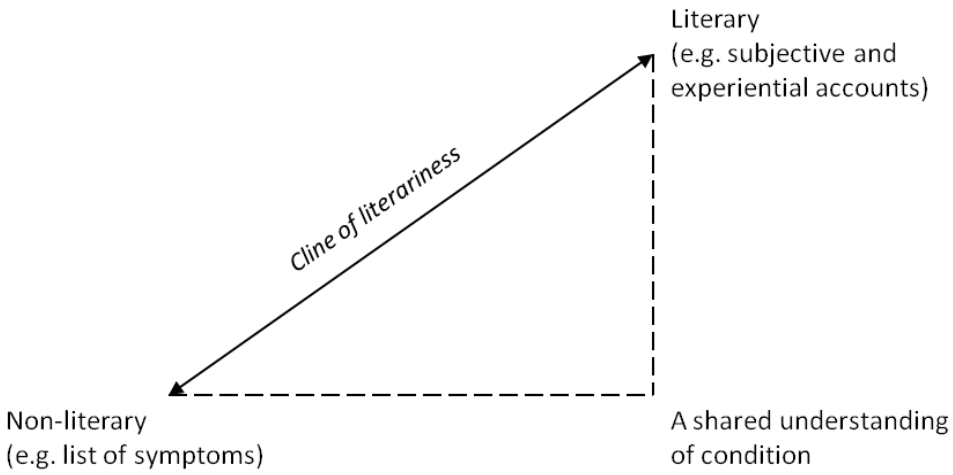


Figure 7.1 Cline of literariness

With this in mind, Crawford et al (2015: 46) point out how mental illness narratives 'provide insights into the experience of madness that is both different from and complementary to that found in a clinical textbook'. They explain how these texts can also be used to refine the practitioners' skills at 'listening for' these kinds of narratives and that this can then be integrated into clinical pedagogy. Crawford and Baker (2009) explain that

> The most wonderful element of literature is that it reflects and refracts the uniqueness of humanity. Readers of literature then in turn further echo this uniqueness through the individuality of their readings. If a mere acknowledgement of the multiplicity of human responses and experiences is the only gained benefit from reading fiction, then it is a worthwhile pursuit.
>
> (Crawford & Baker 2009: 249)

This is particularly noteworthy with regard to focal aware seizures. It is highly important that practitioners become familiar with the subjectivity and the multiple ways these seizures can be communicated as well as contextualising the experiences which gives the practitioner more relatable information which they can use to negotiate the rich experiences that these seizures can invoke. In other words as simply, yet eloquently, put by Crawford et al (2015): 'literature can offer insights into the *experience of experiences* which may be unfamiliar to the reader' (47, original emphasis).

7.2.1 Alex's seizures

The analysis has helped to provide a clear picture of Alex's seizures from what they feel like to how they appear to others. Alex's focal aware seizures were depicted as subjective experiences through which he offered a detailed narrative for each individual episode (extracts 1 and 3) making use of the storyworld dimensions as a relatable point of reference for readers. Likewise, Alex's repeated attempt to best communicate the experience to readers before he knew they were seizures in extract 2, relying on the fact that readers would be familiar with the experiential comparisons that he was making. Taking all of this into account, what becomes apparent on the macrolevel is that the FOCAL AWARE schema operates on and is enriched by three general perspectives (all of which stand true in the real-world): an experience, an observed episode, and a neurological disorder.

1. **An experience**

   In this context the seizure is described experientially, be it perceptually or sensationally depicted, this dimension is attributed to the person having the seizure and every aspect of how it is affecting them on a personal and individual level. When articulated, this then results in a subjective account. With regard to Alex's identity, the rich knowledge of the subjectivity of the seizure provides readers with a richer referential resource which, in comparison to just knowing that Alex has epilepsy, will enable them to anticipate more accurately Alex's behaviour through his seizure-filtered perception. Put simply, Alex's identity is enriched through his experiences, not just the medical condition's labels. For example, to replace the rich experiential schematic knowledge with the simple statement: 'I had a focal aware seizure in the car', would make our impression of Alex very different to how it currently stands.

2. **An observed episode**

   This accounts for the externalised perspective of those witnessing a seizure. This is experienced through their visual perception of the individual's physical behaviour during a seizure, but it offers no access to *how* the person is feeling as they have the seizure. This context occurs in extracts 1 and 2 where Alex mentions how other people react to his seizures (the officer, the

police and his school). It is a particularly useful point of reference for readers as it helps to physically situate the seizing individual in the storyworld from an external perspective and also offers a realistic depiction as readers essentially becomes witnesses, as they would if it was to happen to someone in real-life.

3. **A neurological disorder**

   In this context seizures are often decontextualised and spoken of objectively using standardised medical terminology. For example, neurophysiological terms; medication types and information; seizure types; causal descriptions (such as brain lesions, head injury, idiopathic; tiredness, alcohol, stress); symptomatic summaries (decontextualised lists of potential symptoms); as well as information regarding general guidance (standard procedure to adopt if someone has a seizure). This context is commonly associated with clinical environments, patient information (leaflets, websites) and/or medical research. While this context did not occur often in the extracts, when it did it had significant impact due to the way Alex presented it. In extracts 1 and 2, Alex's use of the terms 'aura', 'seizure', '"fit"', 'convulsions' and '"concentration issues"', and when he formalises specific triggers by listing them as proper nouns 'Bad Sleeping Habits' and 'Stress', this all stand out against his detailed experiential narratives. Likewise, in extract 2 when he uses speech marks to introduce the nouns used by other people to describe his condition '"fit"' and '"concentration issues"', and similarly, in extract 1. More specifically, these examples of the neurological disorder context occur when Alex discusses the events retrospectively as he does not use these terms when he is having a seizure (i.e. the abovementioned experiential perspective).

Combined, these three perspectives provide a well-rounded picture of how Alex experiences the seizures and how he regards his epilepsy in general. The first two perspectives enable Alex to provide readers with more reference points for empathy, enabling them to get closer to him and better understand the experience. The latter perspective validates—through labelling—the subjective experiential perspective, and acts as a common, impersonal language for practitioners, patients and society. However,

having a good understanding of what the experiential perspective entails is important as the third perspective can wrongly *in*validate the experience perspective as experiential information may be dismissed as being irrelevant and/or incompatible with the labels. For example, a detailed FOCAL AWARE schema offers a richer structure of knowledge, resulting in a greater likelihood of recognising compatibility in seemingly unrelated events.

More specifically, by drawing attention to subtle linguistic patterns and textual cues that traverse a literary narrative concerning this type of individual experience, I argue that such experiential accounts can be successfully used as a rich resource for exploring the experiences of focal aware seizures, that extends beyond the generic visual and behavioural symptoms often relied upon by medical practitioners for diagnosis of suspected epilepsy.

The experience of experiences

Returning to Crawford et al's (2015: 47) statement that 'literature can offer insights into the *experience of experiences* which may be unfamiliar to the reader', this notion can and must be extended to the 'real-life' clinical setting where practitioners require holistic and broad FOCAL AWARE schemas to help them make sense of potentially diagnostically problematic patient accounts. The five general sources of information about what happens during a seizure are as follows (not listed in:

- Real PWE's (person with epilepsy) individual experiences;
- Real PWE's experience communicated in a consultation;
- Seizure experiences in fictional works (either based on the author's direct experience or their adaption/interpretation of secondary sources);
- Witness accounts;
- The general symptomatic information (i.e. website descriptions medical textbooks etc).

Items 2 and 3 are listed as separate sources because the situational context of a consultation is likely to result in a patient expressing themselves in a different way. For example, they may opt for more 'medical' terms over more familiar ones which they would use when speaking to friends or family. They may also withhold subjective experiences as they might consider this to be irrelevant, or even unimportant. Through

items 1 to 5 there are differing levels of experiential richness, from the first person accounts of non-fictional PWE as well as their accounts in a clinical setting, the (potentially) rich fictional descriptions that can be revised, rewritten and premeditated, to the experientially weaker perspectives such as witness accounts and the contextually impoverished general symptomatic information which tend to be stripped of subjective information. The only aspects that can be traced throughout all accounts of seizures are the different symptoms. However, if that is the case, why bother with trying to articulate rich experiential accounts when the information you need is available within a concise symptomatic list? First of all, the experiential quality of these seizures is highly important because all the listed symptoms require a context that acts as a point of reference for the individual and for the person they are describing them to. Sometimes it is easier for a practitioner to flesh out the symptoms from someone's description, for example the generic symptomatic words/phrases, such as: 'derealisation', 'déjà vu', 'rising feeling of intense fear' are unlikely to be in a young child's vocabulary, thus describing what they feel, in their own words can then be translated into symptoms. Secondly, the symptoms do not all occur at once during a seizure; they tend to begin and progress as the seizure spreads through a particular region of the brain. Therefore, providing a descriptive, chronological narrative helps to establish when and how certain sensations/feelings begin and end. Therefore, having a broad and working knowledge of how others experience these episodes is key. Having a rich FOCAL AWARE schema is essential for practitioners with limited experience of such cases. Malmgren, Reuber and Appleton (2012) found that the level of experience of the physician impacted on the number of misdiagnosis cases. As my analysis in chapters 5 and 6 demonstrated, the development of the FOCAL AWARE schema enables the reader to become accustomed to the nature of these schemas and better at recognising them.

7.3 Focal aware seizures in real-life

In this section I address how focal aware seizures are notoriously problematic to diagnose due to their varied and subjective symptoms. I look at how this can affect the practitioner's interpretation of the individual's description through linguistic entrapment. Following this, I highlight several qualitative conversation analysis studies that

demonstrate how linguistic analysis can help differential diagnoses. I then refer to the CTM and explain how cognitive stylistics can help further this much needed research.

7.3.1 The chameleon seizure

At the beginning of chapter 5 I explained how focal aware seizures were renowned for their subjective, variable and indescribable symptoms as they usually originate in the temporal lobe which is important for feelings, emotions and memories (see Reuber, Schachter, Elger, & Altrup 2009: 52). Reuber, Schachter, Elger, and Altrup (2009: 52), for example, describe focal aware seizures as follows: 'often difficult to describe. People may also be aware of a sensation rising up from their stomach or they may hear voices or experience an odd taste or smell'. On the surface, the majority of these symptoms do not appear to be too problematic to identify, yet they vary from person to person. To illustrate this, the following quotations are genuine descriptions of focal aware seizures (Epilepsy Foundation website 'What do auras feel like to you?').

> 'i usually feel like i am spaced out, and i can hear things and am somewhat there but if someone is talking to me i get irritable[*sic*] and tell them to shut up because i feel so weird...it is frustrating because no one understands what its[*sic*] like...'
>
> 'Imagine that feeling of going on a roller coaster and you just went down the peak of that first hill.....that's the closest thing I can think of to describe what my auras feel like.'
>
> 'out of breath, can't think, almost as if someone is holding you up and dangling you over a cliff by your ears'
>
> 'like flicking throu[*sic*] the TV, missing a programme, and being unable to go back'
>
> 'Since I've started medicine the auras are very persistent and a bit more creepy feeling I can't explain it exactly like someone raking their fingers inside of you...I also get tightness in my palms w/burning, sometimes I'll get trembles in the arm and I usually start to space out and lose focus.'

With the benefit of knowing that these individuals have epilepsy, the seizure symptoms can, more or less, be identified within these quotations. However, if these experiences are being raised for the first time with the GP, this is where these subjective symptoms cause trouble. In fact, Malmgren, Reuber and Appleton (2012: 81) state that 'surprisingly, there are no generally accepted and validated diagnostic criteria for the diagnosis of epilepsy at

present'. The elusive nature of these symptoms can be very problematic for diagnosis; if brain scans are inconclusive as many are and do not reveal any abnormalities or seizure activity, the practitioner often has to rely on the patient's articulation of their symptoms (see Stone, Reuber & Carson 2013: 106). It is also important to bear in mind that individuals may have been having these seizures for a long time, thus extricating seizure experience from 'normal' experience is not necessarily straightforward. Notwithstanding the fact that describing these symptoms is notoriously difficult. This often stands in the way of an accurate depiction of what these seizures feel like (see Reuber, Schachter, Elger, & Altrup 2009: 52; Schwabe, Howell & Reuber 2007: 715). Stone, Reuber and Carson (2013: 105) explain that 'the commonest source of diagnostic error is when the clinician pays too much attention to the patient's psychosocial history and not enough to the presenting symptom'; incidentally, panic and anxiety is a fairly common misdiagnosis. They state:

> The mimics and chameleons of functional symptoms could be a whole textbook of neurology, but when things go wrong, there are some recurring themes, notably: diagnostic bias introduced by the presence or absence of psychiatric comorbidity or by life events; neurological diseases that look 'weird'; and a lack of appreciation of the more unusual features of functional symptoms themselves.
>
> (Stone, Reuber & Carson 2013: 112)

Prolonged diagnosis and misdiagnosis can have long-term negative effects: stress, injury, inability to drive, permanent/temporary memory problems, cognitive decline, psychosocial and socioeconomic issues, and even sudden unexpected death from epilepsy (SUDEP) (see Malmgren, Reuber & Appleton 2012: 81). Therefore, swiftly and accurately 'decoding' the patient's description is of utmost importance.

7.3.2 Linguistic entrapment

The portrayal of these seizures is also subject to how the medical practitioner represents the symptoms in the patient's records. Crawford, Nolan and Brown (1995) discuss how patient records are effectively 'biographies', but the objectivity of these biographical accounts is questionable as they can be more fictional than factual. While their study focuses on psychiatry and mental health, their observations and findings can be applied to the representation of symptoms for the focal aware seizures. They explain that 'a 'fictional distance' opens up between patients and the records which are kept about them'

(Crawford, Nolan & Brown 1995: 1141). They highlight how misuse of language in representing patient symptoms can easily misrepresent and fictionalise the patient. Given the character-centred trajectory of this thesis, this is particularly interesting. Indeed, an experienced epileptologist with a rich FOCAL AWARE schema will be far more perceptive to a patient's description of a potential focal seizure. However, a junior doctor, or even a neurologist with a different specialisation, can easily instantiate a schema for another medical condition and thus misrepresent the patient's description by perhaps foregrounding specific segments of information over others, homing in on the wrong aspects of the patient's narrative. As put by Stockwell (2016: 466): 'drawing on the fundamental cognitive linguistic distinction between figure and ground, we can explore how a reader is encouraged by textual organization to foreground some features and aspects, to the relative neglect as others'. Therefore, the clinician is essentially the patient's reader who, subsequently, becomes the patient's *author* when writing their records (see Figure 7.2).

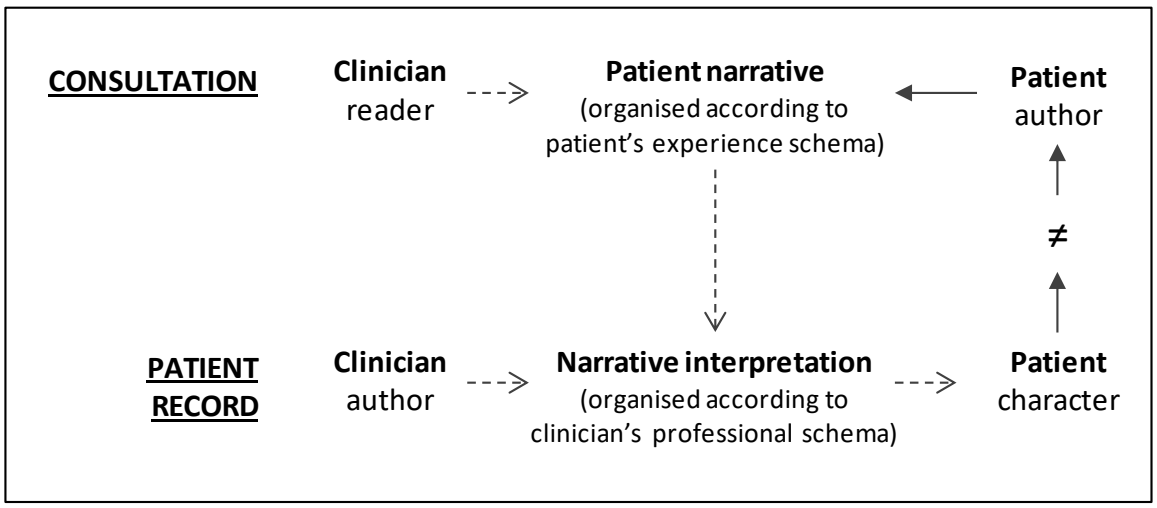


Figure 7.2 Fictionalising patients

Crawford, Nolan and Brown (1995) explicate five ways through which 'fictionalism of an individual' takes place. The first way is through autobiography which is not necessarily a blow-by-blow representation of the experiences of the self; some aspects may be more foregrounded than others, others may be disregarded and so on. This echoes exactly the way in which situation models are constructed; not as all-encompassing representations of discourse, but as constructs sensitive to context and subject to the way in which they are

communicated as well as the intentions of the listener. In terms of focal aware seizures, some symptoms may stand out more than others for the individual: the intense feeling of fear may be more powerful than the feeling of confusion, thus that symptom may receive more emphasis in a consultation. The second way is a mistake that is made to try and take an individual's dialogic account, which is an amalgam of memories, and attempt to detect 'a single true nature of the patient's self or problems from these materials is an activity which we might characterise as "monological"' (Crawford, Nolan & Brown 1995: 1145). Third, when 'corporate biographies' (those written by the health professionals) mediate autobiographical accounts, the 'fictional distance' grows between the actual experience and the reported experience. Fourth, this concerns how the corporate biographies will be interpreted when they are read by another person. This offers another layer of interpretation and thus another compromised representation. The final way in which an individual can be fictionalised is an extension of the former as it refers to how the reader of a patient's records recounts the patient information and resultantly, 'flesh and blood patients may receive interventions directed at a "personality" quite unrelated to them' (Crawford, Nolan & Brown 1995: 1146).

An excellent literary example of how professional backgrounds can impact on the interpretation of real-life accounts are the literary critical interpretations of Tennyson's description of his 'trances' in his autobiographical vignettes from his son's *Memoirs* of his father:

> A kind of walking trance […] often come upon me through repeating my own name to myself silently till, all at once, as it were, out of the intensity of the consciousness of individuality, the individuality itself seemed to dissolve and fade away into boundless being; and this not a confused state, but the clearest of the clearest, the surest of the surest, the weirdest of the weirdest, utterly beyond words, where death was an almost laughable impossibility, the loss of personality (if so it were) seeming no extinction, but the only true life.
>
> (Tennyson 1897: 320)

Barton (2008), a literary critic, describes this as an ode to individuality:

> Tennyson's ability to put himself into a trance through the repetition of his own name […] A name, as the verbal and textual signifier of individual consciousness, works paradoxically as both the link and the barrier between inner self and external reality, figuring the self in the world and announcing its difference. Rather than removing the name so that he might dissolve into

> reality, the poet's solution to this paradox is to dwell upon it, making his name the site at which he is able to experience the one true life.
>
> (Barton 2008: 105)

Similarly, in response to the same piece of text, Hair (1991) states that:

> It is clear from this account that Tennyson's own name is, in his experience, more than just a sound that refers, by use and convention, to him as an individual. It is, rather, the symbol of his uniqueness […] and this approach to his own name is the art of reflection, the method that Coleridge is teaching.
>
> (Hair 1991: 77)

Again, the theme of individuality is present and the symbolism of his name pertains to his unique and individual self. However, knowing that Tennyson had temporal lobe epilepsy and that these states are most likely to have been focal aware seizures, the characteristics of his reported experiences are far more in keeping with the subjective symptoms associated with these seizures (LaPlante 1993: 127-8). The repetitive automated behaviours can be seen in the repetition of his name, the sense of derealisation 'the loss of personality', the odd ('jamais vu') indescribable quality of these seizures is communicated through the 'the weirdest of the weirdest, utterly beyond words'. Not to mention the fact that he is describing the experience as extremely clear and lucid is another indicator, as these seizures are also reported to give a very crisp, 'high definition' perspective on the world.

Taking all of the above into account, the question is how can this communicative barrier be overcome? How can we accurately manage such idiosyncratic subjective patient narratives? A misinterpretation of narrative is a matter for linguistic analysis and, as I shortly demonstrate, the answer lies in cognitive stylistics.

7.3.3 Differential diagnosis and applied linguistics

A selection of studies using conversation analysis has been carried out that exemplify how close linguistic analysis, such as examining the use of pronouns, word choice, different metaphors within of patient/practitioner consultations can reveal a great deal of information that is highly valuable to diagnosis.

Expressive textual cues

In their pilot study of epilepsy patients' conversational displays of coping resources, Monzoni and Reuber (2009: 655) studied pronoun usage of individuals who claimed to be coping well with their epilepsy. They found that these patients were 'keen to present themselves to the neurologist as resourceful individuals who take an active stance toward their seizures and handle their disorder well', yet they were not coping as well as they made explicit. For example, they replaced terms such as 'seizure', 'fit', 'blackout' or 'attack' with 'unusual pronouns' such as 'it' or the discourse marker 'you know'. Moreover, when discussing their experiences of seizures, individuals tend to give first person accounts; however, when they explain that the seizure frightened them in some way, they adopt the second-person perspective, as if to distance themselves from the situation (see Monzoni & Reuber 2009: 656). They also found that individuals who overtly admitted that they found the seizures to be frightening experiences employed specific metaphors depicting seizures as uncontrollable and threatening entities external to themselves (see Monzoni & Reuber 2009: 655-6; Plug, Sharrack & Reuber 2009).

Distinguishing epileptic and non-epileptic seizures

Non-epileptic seizures (NES; also known as 'pseudo-seizures', 'non-epileptic attacks', or 'psychogenic non-epileptic seizures') are pathopsychological and are caused by 'a dissociative process' rather than 'abnormal electrical activity in the brain' (Schwabe, Howell & Reuber 2007: 713). NES can be easily misinterpreted as generalised epileptic seizures or as focal epileptic seizures (although the latter misinterpretation is slightly less common). Their strong resemblance to epileptic seizures means that misdiagnosis is common: in fact 25% of people with NES are misdiagnosed with epilepsy, and NES is the most common misdiagnosis for epilepsy (Benbadis 2005: 9-10; see also Reuber, Monzoni, Sharrack & Plug 2009: 139). Differential diagnosis studies have made headway in recent years. Reuber (2005), for example, draws attention to 'linguistic hints' that often support a diagnosis for NES. He explains that individuals with NES often use negation and offer little detail when they describe their seizures; instead they tend to focus on the circumstances wherein the seizure occurred. This is not the case when people have epilepsy describe their seizures as they offer as much (subjective) information as possible to describe what the seizure feels like (see Reuber 2005: 49-50; Reuber, Monzoni, Sharrack & Plug 2009; Schwabe, Howell & Reuber 2007: 715). Another study by Schwabe, Howell and Reuber (2007: 720) who analysed English and German patients'

(either with epileptic seizures or NES) descriptions of their seizures, found that 'seizures are depicted as an enemy or threat [...] characterised as an entity that acts independently of the patient's will. Finally, this entity approaches from the outside'. Such conceptual characteristics, however, were non present in patients' descriptions of NES, these were 'often characterised by contradictory or incoherent metaphorical conceptualisations' (Schwabe, Howell and Reuber 2007: 720). Fascinatingly, they also discovered that these metaphorical characteristics in the descriptions for epileptic seizures were present in *both* German and English. These studies positively support Reuber's (2005: 49) comment that differentiating between these seizures 'cannot be based on any single observation, and no single semiological feature is shared by all types of psychogenic nonepileptic seizures'. The supportive theoretical network cognitive stylistics offers means that it can effortlessly account for multiple observations on different levels of linguistic analysis.

Similarly, Reuber, Monzoni, Sharrack and Plug (2009: 139) draw attention to the multidisciplinary EpiLing project at Bielefeld University which, using conversation analysis (CA), investigated '*how* patients talk about their seizure experiences rather than *what* symptoms they mention' (original emphasis). Drawing on more than 150 patient/practitioner interactions where the patients either had epilepsy or NES, they were able to identify 'a set of linguistically describable features, which appeared to have discriminating value' (2009: 139-140). The linguists involved in the project were given five complex cases where they were '"blinded" to all medical information' (Reuber, Monzoni, Sharrack and Plug 2009: 140); however using their CA methods, they successfully predicted the diagnoses for 17 out of the 20 cases.

Following this, Reuber, Monzoni, Sharrack and Plug (2009: 140) investigated 'whether this qualitative approach could be translated into a diagnostic score with acceptable sensitivity, specificity, and interrater reliability. For this part of the study, the linguists were asked to condense their written analysis into 17 separate numeric scores to allow further quantitative analyses'. The participants were undiagnosed at the time as it was uncertain as to whether they were had epilepsy or NES. The neurologist they saw had never met them before, nor were they given access to the patients' video/EEG recording. The neurologist conducted the interview with an open beginning without references to seizures and, later when discussing seizures asked open and general questions to avoid prompting specific responses, letting the patient guide the conversation and deem the relevant material (see Jenkins et al 2015 for CA study of benefits of using open questions

in epilepsy patient/practitioner consultations). This allowed the participant to control and guide the topic of the conversation, choosing the information they saw as relevant. Based on the patient descriptions, the linguists compiled a diagnostic scoring aid (DSA) consisting of items identified by 'linguistically defined "diagnostic" observations' (Reuber, Monzoni, Sharrack & Plug 2009: 143) that they would rate either as '"1" = more in keeping with epilepsy; "0" = don't know or unable to rate; "-1" more in keeping with PNES' (2009: 140). Most importantly, in their conclusion they note the fact that the linguists' primary, purely qualitative analysis was slightly more accurate than that of the DSA diagnosis, as 'the qualitative procedure allows raters to *place particular emphasis* on one or several particular observations in their overall judgment' (2009: 143, my emphasis). Reuber, Monzoni, Sharrack and Plug (2009: 143) posit that future studies could enhance 'diagnostic performance […] by giving diagnostically more reliable items more weight'. In cognitive stylistic terms this means that diagnostic performance can be enhanced by integrating foregrounding techniques and contextualising the information given by the participants. The CTM, in my view, successfully exemplifies how this qualitative information can be captured whilst retaining the context and being sympathetic to the integratedness of the individual within their narrated environment. In other words, objectively accounting for the texture—as achieved by the CTM—permits access to not only the semantic and grammatical clues that are characteristic of certain types of seizures, but it also contextualises the symptoms on an experiential level, i.e. how the spatiotemporal dimensions are affected, how the individual's awareness is affected through the objects and properties that are (not) foregrounded, how they present themselves within the context through their experiences/properties, and so on. This method of analysis also illustrates the progression and dynamicity of experience; in the analysis the index constellations helped to locate distinct shifts in Alex's experience. Symptomatic lists and DSAs, however, run the risk of losing the influential and expressive quality of the construal of temporality in narrative. Returning to the notion of linguistic entrapment and the fictionalisation of patients in their records, the boundary between fiction and non-fiction becomes blurred, and worryingly so. Therefore, to attempt to recognise, avoid and overcome mischaracterisation, the logical step to take it is to employ a discipline that can cope with the complexity of characterisation and the communication of experience: cognitive stylistics.

7.4 Cognitive stylistics and health communication

The resourcefulness and eclecticism of cognitive stylistics makes it a discipline that can extend beyond the traditional application to literary texts. While my analysis of the communication of character experience in my thesis concerns a fictional novel, the fact that experience is a universally shared property, and that characters are mimetic agents, illustrates that the CTM can be adapted to all people-centred discourse. Moreover, my specific analysis of Alex's experience of his symptoms demonstrates *how* the CTM can be used effectively for such types of discourse.

7.4.1 Corpus stylistics and epilepsy

The CTM is able to consistently account for the constant maintenance and shifts in different storyworld and protagonist dimensions through its use of corpus linguistic methods. Using corpus linguistic techniques to quantify rich qualitative data is an excellent example of the ability of linguistic analysis to strategically harness what would appear to be experiential and subjective information, and find within it structure, or its 'algorithm', so to speak. In the context of helping patients with suspected epilepsy and practitioners who are faced with a problematic differential diagnosis, I propose a corpus stylistic approach. The abovementioned CA studies of patient/practitioner consultations offer great insight into the power of language, yet they are restricted to the amount of time it takes to analyse a certain amount of consultation transcripts, and it is risky to generalise from such small samples, especially in the context of such varied and subjective experiences. This is not to rule out CA, rather I propose that it would be empirically better supported if used in conjunction with corpus linguistic techniques. Corpus linguistics affords, as put by Crawford, Brown and Harvey (2014: 75), 'a reliable means of identifying trends and patterns in communication. This is a major development in language analysis because it increases the scope of what can be investigated'. Most importantly, it can quantify large datasets *without* depriving the data of its defining context as a purely quantitative analysis would do (see Harvey & Adolphs 2012: 477-9).

This thesis has demonstrated how it is possible to objectively represent experience. This is particularly important in the context of focal aware seizures as the subjectivity certainly poses 'uncharted territories' in terms of what to analyse, and so a corpus-based approach is the logical direction to take. More specifically, a corpus of epilepsy narratives can be extremely versatile insofar that it could include subcorpora for patient/practitioner

interviews as well as written, individual narratives describing seizure symptoms. The latter is particularly important because, as the case study of the thesis has shown, one of the benefits of using literature as a means of gaining access to 'the experience of experiences' is that a great deal of detail can be communicated through free-flowing narratives. This enables the individual to articulate what they feel without time constraints of a consultation, and without embodying the patient role as they would in a consultation. Harvey and Adolphs (2012) explore the difference between the style of the interaction between a patient and physician with that of a routine conversation between patient and a chaplain. For the latter they state that 'there doesn't appear to be an obvious pre-allocated sequence or agenda, which characteristically informs the more standardized doctor–patient consultation' (Harvey & Adolphs 2012: 476). This is quite a drastic difference which needs to be taken into consideration as an unrestricted seizure account rather than a consultation interview, would be the most fruitful source for cognitive stylistic analysis exploring the subtle linguistic patterns that characterise the experiences. The information exposed from this data can then be used as a resource for practitioners to help them negotiate meaning in these consultations. Everyone who has come into contact with a focal aware seizure (either witnessed, experienced, or briefly heard of) will have a FOCAL AWARE schema. Such a dataset can produce the linguistic patterns that can potentially enrich one's FOCAL AWARE schema to a level that will be able to interpret such subjective descriptions. Lastly, Crawford, Brown and Harvey (2014) discuss the positive and impactful influence applied linguistics can have on health care research:

> The confluence of applied linguists interested in or experienced in health care and clinicians interested in or schooled in applied linguistics will be the alchemy required to advance health language research as part of the broader field of health communication studies and practice. But this axis will need to explore and pursue new partnerships with a range of other relevant disciplines and their technologies in order to deliver increasingly nuanced and applicable findings.
>
> (Crawford, Brown & Harvey 2014: 76-7)

In conjunction with the abovementioned proposed research direction, the CTM and the close stylistic analysis it permits, exemplifies a potential eclectic unison between applied linguistics and healthcare research. Fictional characters are essentially people in text form, which is precisely what a patient becomes during a consultation. Therefore,

providing the means for ensuring an accurate, coherent and rich representation of these persons is essential.

To demonstrate how an analysis of epilepsy narratives using corpus stylistics and the CTM can benefit healthcare professionals and patients, I will briefly present the topic of the paper I am currently writing. Using the CTM, I analyse a large sample of first-person narratives (approximately 120) from the Epilepsy Foundation's online forum 'What do your auras feel like to you' where individuals describe their experiences of focal aware seizures. The analysis is conducted in comparison to the symptomatic description provided on the United Kingdom's National Health Service's (NHS) NHS Choices website to identify any discrepancies between the two sources. The symptoms listed on the NHS Choices website (e.g. déjà vu, tingling sensations in arms or legs) are translated into tags and applied to the forum narratives, along with the other indexes from the CTM. This then shows how often these symptoms occur, and consequently reveals the parts of the narratives that *do not* qualify as these symptoms. These are the main source of interest in this study as the CTM can help track and establish an experiential and circumstantial profile, or set of profiles, to objectively capture the information that is not present in the NHS symptom list. The forum narratives highlight the chronology and manifestation of the auras, whereas the NHS symptoms are atemporal and decontextualised. For example, the predicates the forum users' use to denote its manifestation can give important information about the onset and duration of the sensations. Likewise, contextual information can also help to explain how the seizure enters and affects their awareness.

The NHS Choices (2017) website is considered to be a trusted source of information. Its general symptomatic list is similar to descriptions found on other epilepsy-related websites, patient information leaflets, and so on. This is also the standard information that GPs have and will often base patient referrals on these very symptoms. The results of this research can create a rich descriptive resource that accurately represents the array of symptoms and experiences. This can then be drawn on to enhance medical resources and training to work towards bridging the communicative gap that can often lead to misdiagnosis or prolonged diagnosis. Overall, such a study demonstrates how the subjective accounts offered in these online forums are an invaluable asset which can be systematically analysed and fed back into professional healthcare.

7.5 Characters and experience

When reading, we are given the impression that we are following living entities through a storyworld, yet beneath the mimetic façade characters are cumulatively and segmentally developed within the storyworld parameters; the text 'buffs' and accentuates the character identity across different storyworld dimensions. There is no distinct, 'special' way of writing about a fictional character or a real person; the only variables lie in their context and the medium in which they are presented. This means that fictional characters and real people are compositionally distinguishable on a fundamental level (text-based versus biological), yet presentionally indistinguishable (in text form). Every millisecond of our lived lives we experience the world and the same can be said for characters; as mimetic agents they too experience their storyworld. Therefore, by tracing this ontological and shared constant, it enables us to look at how characters are cumulatively constructed which is the epitome of characterisation.

This thesis has demonstrated how it is possible to capture 'experience' the universal, yet seemingly intangible and ephemeral, quality shared by all living things. It has shown that context—a person's surroundings, both physical and abstract and the entities that populate it—plays a core role in mediating experience. Context helps the speaker communicate her internal sensations and experiences by refracting her perception of the ground through them, giving the addressee a relatable point of reference without having to shroud the experience through figurative assimilations. Ultimately, capturing experience begins with a pursuit of texture.

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Appendix

What do you think of literary characters?

* Required

General details

The following information about yourself will help to put your answers into context.

Sex *

- Male
- Female

Age *

Only participants over the age of 16 can take part in this survey.

- 16-19
- 20-29
- 30-39
- 40-49
- 50-59
- 60-69
- 70-79
- 80+

Have you recently studied or currently study English literature or some form of literary studies? *

- Yes
- No

Please indicate your highest level of education *

- No formal qualifications
- GCSEs (or equivalent)
- A-level/Scottish Highers/International Baccalaureate/BTEC/NVQ/high school diploma
- Bachelor's degree
- Master's degree
- PhD
- Post doctorate
- Other:

On average how many fictional books do you read a year? *

- 1-5
- 5-10
- 10-15
- 15-20
- 20+

Protagonists

Please reflect on your own experiences and preferences when reading for pleasure.

In general, how important are the following qualities and characterising features to you? *

	Very important	Important	Fairly important	Not at all important	I don't know
Described in an interesting way					
Believable					
Consistent (in behaviour, actions, thoughts and speech)					
Realistic (i.e. with flaws/ imperfections)					
Interesting					
Depth					
Well-rounded					
Different to you					
A past/ background					
Strong-willed					
Perfect					
Heroic					
Mysterious					
Intelligent					

Emotions / feelings	○	○	○	○	○
Thoughtful	○	○	○	○	○
Caring	○	○	○	○	○
Morals / values	○	○	○	○	○
Personality	○	○	○	○	○
Idiosyncrasies	○	○	○	○	○
Mannerisms / habits	○	○	○	○	○
Goals and motivations	○	○	○	○	○
Overcome obstacles	○	○	○	○	○
Physical appearance	○	○	○	○	○

Please add any further traits or information (optional)

Do you see a protagonist as having a life outside of what is explicitly mentioned by the author? *

- ○ Yes
- ○ No
- ○ Other:

Do you ever find yourself thinking about a protagonist when you are not reading? *

- ○ Yes
- ○ No
- ○ Other:

Has a character ever made you... *

	Yes	To a degree	No
Cry	○	○	○
Laugh	○	○	○
Angry	○	○	○
Happy	○	○	○
Frustrated	○	○	○
Disappointed	○	○	○
Reflect on your own life	○	○	○
Learn something about yourself	○	○	○
Change your outlook on life	○	○	○
Look at something in a different way	○	○	○
Admire them	○	○	○
Worry about them	○	○	○
Feel protective towards them	○	○	○
Feel sorry for them	○	○	○
Dislike them	○	○	○

If there is a protagonist that you dislike, are there any redeeming features that would make you want to continue reading? *

Think of a protagonist you know, can you: *

	Completely	To a degree	No	I don't know
Picture them in your mind?	○	○	○	○
Imagine how they would react to you?	○	○	○	○
Anticipate how they would act in specific situations, for example: a cafe, a shop, a hospital?	○	○	○	○

When you imagine a protagonist, do you have a detailed mental image of them? *

- ○ Yes
- ○ To a degree
- ○ No
- ○ Other: [ ]

Please do the following: 1) Imagine a protagonist from a book you have recently read. 2) Now imagine someone you know in real life. Aside from being different individuals, does the constitution/composition of your mental representations differ in any way for each? If so, please could you explain how? *

[ ]

Do you consider a protagonist to be more or less real than: *

	More real than	As real as	Less real than
Yourself	○	○	○
Queen Elizabeth II	○	○	○
Another character in the same story	○	○	○
The author of an autobiography	○	○	○
The main individual of an autobiography	○	○	○
The author of a biography	○	○	○
The main individual of a biography	○	○	○
An actor acting as a fictional character	○	○	○
Sherlock Holmes (in the book)	○	○	○
Sherlock Holmes (in the TV series)	○	○	○
The actor that plays Sherlock Holmes	○	○	○

Further comments

Do you have any other comments about protagonists? (optional)

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