



Text World Theory, real readers and emotional responses to *The Remains of the Day*

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Abstract

Recent investigations into emotion and discourse processing using the Text World Theory framework (Werth, 1999) regard psychological projection as a key factor in readers' emotional responses to discourse (Gavins, 2007; Lahey, 2005; Stockwell, 2009). The present article examines psychological projection in relation to an extract from Kazuo Ishiguro's *The Remains of the Day* (1989) and the comments made by a group of readers discussing the novel. As a result, a more nuanced account of psychological projection is proposed, which highlights the multiple perspectives which readers are able to monitor and adopt during text-world construction. Whilst previous work in Text World Theory has focused upon psychological projection in relation to a *single* text-world role (such as the addressee, for example), here it is argued that multiple projections in relation to a range of text-world enactors are of fundamental significance in our emotional responses to narrative. Such multiple projections, it is proposed, should receive greater consideration in accounts of our emotional experience of literary discourse.

Keywords

book groups; emotion; first-person narratives; Kazuo Ishiguro; mind-reading; multiple perspectives; projection; reader response; Text World Theory; *The Remains of the Day*

1 Introduction

Within cognitive poetics (and cognitive approaches to literature more broadly) there is increasing interest in the role of emotion in discourse processing, including issues such as how and why readers respond emotionally to literary texts (e.g. Burke, 2010; Miall, 2006; Oatley, 2002). The purpose of this article is to engage theoretically with recent advances in Text World Theory, which have developed the framework's account of emotion in discourse processing (Gavins, 2007; Lahey, 2005; Stockwell, 2009). The

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notion of psychological projection forms a central element in these advances, and is thought to be a key factor in our emotional engagement with literary discourse. In what follows I examine psychological projection in relation to the text-worlds of Kazuo Ishiguro's *The Remains of the Day* (1989), and the text-worlds formed during real readers' discussions about this novel. Based on these analyses, I argue for a more detailed and nuanced account of psychological projection in Text World Theory. The findings presented here form part of a wider, ongoing project which aims to scrutinize and expand Text World Theory's account of the emotional experience of literary discourse (see Whiteley, 2010).

2 Text World Theory and emotion¹

Text World Theory was created by Werth (e.g. 1995, 1999) as a cognitive linguistic model of human discourse processing, and posits that all uses of language presuppose two conditions. First, they occur within a situational context, which is called the 'discourse-world'. And second, they involve a conceptual domain of understanding, which is jointly constructed by the producer and recipient(s), known as a 'text-world' (Werth, 1999: 17). The discourse-world must involve two or more human discourse participants engaged in a naturally occurring language event, and also incorporates all the perceptual, linguistic, experiential and cultural knowledge which these participants draw upon during discourse comprehension.² Text-worlds are the mental representations which participants form in order to comprehend linguistic communication. They are conceptual or cognitive spaces that are constructed through the combination of linguistic cues and the participant's knowledge and inferences (Werth, 1999: 7). Though ontologically distinct from the discourse-world, text-worlds share a structural similarity with the discourse-world level in that they are spatio-temporally defined and contain entities, known as 'enactors' (Emmott, 1997; Gavins, 2007), and objects involved in situations.³ Text-worlds can be fleeting and undeveloped representations, but also have the potential to be richly detailed.

Text World Theory is one of several 'worlds theories' prevalent in cognitive approaches to literature.⁴ These theories capitalize on the 'text-as-world' metaphor which has gained currency in cognitive psychology, cognitive linguistics and psycholinguistics, and though they differ in scope and application, all worlds theories assume that when processing discourse readers mentally represent not just the text itself but also that to which the text refers. Worlds theories have particular potential when accounting for the experiential and emotional aspects of literary reading because they provide a framework for the discussion of readers' sense of immersion in, engagement with or transportation into the worlds that they imagine as they read (e.g. Duchan et al., 1995; Gerrig, 1993; Ryan, 1998). However, Text World Theory is unique in several respects which, when compared with other worlds-based approaches, make it especially well suited to the investigation of emotional experience. As it was designed as a model of *discourse* processing, Text World Theory is principally interested in the analysis of real texts in particular contexts. The discourse-world level of the framework means that Text World Theory is committed to the analysis of the *context* in which discourse occurs; the 'situational, social, historical, and psychological factors which play a crucial role in our cognition of language' (Gavins, 2007: 9). In Text World Theory, readers are not simply text-processors encountering

sentence level phenomena, or decontextualized minds generating mental representations, but human beings with mental resources (such as knowledge, experiences, motivations, beliefs, hopes and so on), which have a crucial influence upon the text-worlds they create. Furthermore, because Text World Theory is a cognitive *linguistic* model of discourse processing, it is also committed to close linguistic analysis of the way in which the text itself influences readers' mental representations. As such, Text World Theory systematically combines close stylistic analysis with wider contextual concerns, and offers a holistic approach to discourse which is particularly valuable in the examination of complex emotional and experiential issues. In this article, rather than conducting an overall text-world analysis of a particular discourse, I will be focusing on theoretical concerns pertaining to the discourse-world level of the framework, specifically how participants at this level interact with entities in the text-worlds they create. My discussion concludes with two recommendations that are aimed at developing the Text World Theory account of emotion in discourse.

Though Werth (1999), in his original exposition of the framework, indicates that emotion is an important aspect in the experiential focus of Text World Theory, he does not address emotion in a consistent or fully developed manner. Text World Theory's approach to emotion in discourse has been most significantly developed in recent years, in the work of Gavins (2007), who considers the emotional implications of both literary and non-literary discourses; Lahey (2005), who examines emotional involvement with lyric poetry; and Stockwell (2005, 2009), who considers our aesthetic engagement with poetic and narrative texts (including their emotional effects). Broadly speaking, these accounts capitalize on the parallels between the model of conceptual space presented in Text World Theory, and the ubiquitous metaphorical expression of emotion and human relationships in terms of space (see Kövecses, 2000; Lakoff and Johnson, 1980).⁵ Crucial to this synthesis is the notion that, when processing written discourses in particular, participants at the discourse-world level form relationships with entities at the text-world level which can be figured spatially and have both emotional effects and ethical significance (Gavins, 2007: 28; Lahey, 2005: 285; Stockwell, 2009: 160). Text-world accounts have also applied the influential empirical findings of Kuiken, Miall and Sikora (2004). Kuiken et al. demonstrate that readers implicate their 'sense of self' during literary reading and posit that literature becomes emotionally significant through such self-implication. Across these text-world investigations, what I refer to here as psychological projection is regarded as a key factor in readers' emotional responses to discourse.

2.1 Psychological projection

Psychological projection is an extension and development of the linguistic notion of deictic projection, which is the ability to shift one's *origo* from its anchorage in the 'I', 'here' and 'now' to an alternative position in order to create or comprehend deictic expressions (Buhler, 1982; see also Green, 1992, 1995). Deictic projection has been developed in relation to cognitive principles in the work of Duchan et al. (1995), and is thought to be fundamental to our comprehension of any discourse that does not correspond to the spatial and temporal parameters of the current discourse situation. Therefore, during literary narrative discourse (which is the focus of the present discussion), readers are

thought to 'take a cognitive stance within the world of the narrative and interpret the text from that perspective' (Segal, 1995: 15). In Text World Theory, projection is most profitably understood as a process of cross-world metaphorical mapping between discourse-world participant and text-world enactor (Gavins, 2007; Lahey, 2005; Stockwell, 2009). Stockwell characterizes projection as part of the general human cognitive capacity for 'taking one domain and mapping it onto another in order to gain access or understanding of the new domain' (2009: 9). It is the degree and extent of this metaphorical mapping which is thought to be influential in the emotional experiences of discourse-world participants.

Psychological projection is sometimes conceptualized in text-world analyses as the discourse-world participant constructing an enactor or counterpart of themselves within the text-worlds they create (Gavins, 2007; Lahey, 2003, 2005). For example, in her studies of lyric poetry, Lahey (2005) suggests that readers are able to construct a representation of themselves in their text-worlds in order to fill the addressee role created by the text. This counterpart can be a version of the reader's 'self', or, where a particular addressee is specified, readers are able to imagine themselves enacting the role of a particular character (Lahey, 2005: 285; see also Fludernik, 1995; Gavins, 2007). Lahey suggests that the experience of enacting a role in a text-world 'can be likened to experience in the actual world' (2005: 288), and thus can explain how readers experience genuine emotions in response to fictional events, as well as how fictional events can influence readers' real lives.

For Lahey (2005), the fact that readers are able to imaginatively enact roles in the text-world, either as themselves or imaginary others, is enough to account for the way they become emotionally engaged with literary texts. Gavins (2007) and Stockwell (2009) offer a more nuanced approach, suggesting that if readers are able to make a close metaphorical mapping between features of their self-aware personality in the discourse-world and features of an entity in the text-world, they will be more likely to experience stronger emotional responses to the discourse. For example, Stockwell (2009) cites various reader responses to Rudyard Kipling's well known poem 'If', which systematically attributes admirable qualities such as tenacity and courage to an unspecified second-person addressee (2009: 144–52). Stockwell suggests that readers who respond positively to the text are likely to perceive strong similarities between themselves in the discourse-world and the 'you' being referred to by the text, thus make a close mapping between their discourse-world and the text-worlds. Negative emotional responses or resistant readings ensue when this close mapping is not performed and readers remain distanced from the role of the second-person addressee (Stockwell, 2009: 151–2; see also Gavins, 2007: 83–7).

In their respective approaches, Gavins (2007), Lahey (2005) and Stockwell (2009) employ different or overlapping terminology in their discussion of readers' engagement with text-worlds. Lahey (2005) discusses 'self-implication' (following Kuiken et al., 2004); Stockwell (2009) prefers the terms 'projection' and 'identification'; and Gavins (2007) uses all of these terms. In the present discussion, I draw a theoretical distinction between different degrees of psychological projection, based upon the different conceptual or mental domains that are involved in the metaphorical mapping. The narrowest sense of psychological projection as I conceive of it corresponds to the linguistic notion

of deictic projection described earlier. The features mapped from discourse-world to text-world are the discourse-world participant's embodied sense of space and location. This type of projection is typically expressed and understood in terms of a transportation metaphor, in which readers are transported away from the 'here and now' during literary discourse (e.g. Gerrig, 1993: 3), and can be regarded as the basis for sensations of immersion, engagement and involvement in narrative discourse (Gavins, 2007: 40).

Psychological projection can also be conceived more broadly, not simply as the adoption of the spatio-temporal coordinates of another entity, but also the imaginative reconstruction of other psychological aspects of that entity's perspective, including their worldview, attitudes, emotions, goals and so on. I shall refer to this broader level of projection as 'perspective-taking projection'. This sense of projection is often expressed in terms of a performance metaphor as readers, in a similar way to actors performing roles, must 'give substance to the psychological lives of the characters' (Gerrig, 1993: 17; see also Lahey, 2005). Perspective-taking projection involves the mapping of particular human characteristics onto enactors in order to flesh out their representation within the text-world and enables discourse-world participants to treat text-world entities as 'real', life-like people who have thoughts, emotions and reactions in the same way as discourse-world participants (Gavins, 2007: 42–3).

Perspective-taking projection is related to the notions of 'mind-reading' or 'perspective-taking' in psychology, which stem from cognitive scientific research into 'Theory of Mind' (e.g. Baron-Cohen, 1995; Malle and Hodges, 2005). Mind-reading refers to the inference of other people's mental states, emotions, beliefs and so on based upon their behaviour or speech, and is recognized as a special cognitive capacity. This psychological concept has become increasingly influential in cognitive approaches to narrative (e.g. Palmer, 2004; Zunshine, 2006) and complements research into the attribution of more permanent character traits to literary characters (e.g. Culpeper, 2001). Palmer (2004) and Zunshine (2006) emphasize the role of mind-reading in readers' comprehension and appreciation of fictional narrative, arguing that readers understand novels primarily through their inferences regarding the minds of the characters. In his work on Text World Theory and emotion, Stockwell highlights the connections between psychological projection and readers' mind-reading capabilities. He writes: 'we assume that others are, in basic mechanics, the same as us, and we anticipate their beliefs, motives, speech and actions accordingly by projecting them in their circumstances' (2009: 132). In a Text World Theory context, the mind-reading inferences which readers generate arise from processes of psychological projection and are examined as a part of text-world construction.⁶

In my view, processes of 'self-implication' and 'identification' represent a further degree of psychological projection that differs from those described earlier. Self-implication and identification refer more specifically to the involvement of a reader's 'self-aware personality' in the cross-world mappings between discourse-world and text-worlds (Stockwell, 2009: 88). Indeed, Gavins (2007) and Stockwell (2009) follow Kuiken et al. (2004) in emphasizing the role of the reader's 'sense of self' in these specific kinds of projective experience, which involve acts of comparison and recognition. Self-implication and identification have received considerable investigation in recent text-world approaches (see Gavins, 2007; Lahey, 2005; Stockwell, 2009). In the present

discussion I am most concerned with perspective-taking projection as described earlier. Although there are fuzzy boundaries between the distinctions I have drawn here, I posit that deictic projection and perspective-taking projection are particularly fundamental to text-world construction and could be seen to underpin the establishment of more self-aware connections between reader and text-world.

The work of Gavins (2007), Lahey (2005) and Stockwell (2009) represents a significant leap forward for the Text World Theory treatment of emotion in discourse, providing a theoretical basis for understanding the emotions of discourse-world participants, which was lacking from Werth's (1999) version of the framework. Existing text-world analyses, however, tend to concentrate upon readers' projection and self-implication in relation to a *single* text-world enactor or role, and the emotional consequences of the relationship established by such means. For example, text-world theorists have examined the emotional effects of the position of the reader in relation to the addressee of lyric poetry, or the 'you' of second-person narrative, or specific literary characters or poetic personae (Gavins, 2007; Lahey, 2005; Stockwell, 2009). Though Gavins (2007: 64) notes that the inclusion of enactors (plural) in a text-world 'always results, to varying degrees of intensity, in an empathic identification on the part of the discourse-world participants' (see also Stockwell, 2005: 249, 2009: 109, 123), little attention has been paid to the emotional implications of such situations. This may, in part, be due to the types of texts that have been used in text-world studies of emotion in literary discourse. There is a distinct bias towards second-person literary narratives, which may be due to theorists' general tendency to pick unusual or challenging examples to develop their points. First-person novels, the focus of this article, have received almost no attention in Text World Theory work on emotion to date. This is unusual considering that, within stylistics and narratology, a connection is made between internal focalization and the creation of sympathetic, emotional connections between the reader and a literary character (e.g. Booth, 1961; Leech and Short, 1981; Stanzel, 1984).

In the following sections I analyse an extract from *The Remains of the Day* (1989) and consider perspective-taking projection, as outlined earlier, in relation to the construction of the text-worlds of this novel. In Section 4, I consider readers' comments about this novel and their implication for the text-world approach to emotion in discourse. I will then go on to make some suggestions for the development of the Text World Theory approach to emotional experience.

3 The Remains of the Day

The Remains of the Day (Ishiguro, 2005, originally published 1989) is narrated in the first-person by protagonist Mr Stevens, the ageing butler of an English stately home called Darlington Hall. The novel is set in 1956, and follows Stevens as he takes a week-long motoring trip around the west country. As he travels, Stevens becomes increasingly preoccupied with his memories regarding events at Darlington Hall during the 1920s and 1930s. This was the Hall's heyday when it was occupied by Lord Darlington himself and Stevens was head of a large and busy team of staff, which included a housekeeper named Miss Kenton. The main motivation behind Stevens's motoring trip is to visit Miss Kenton, now married and living in Cornwall, some 20 years since she left Darlington

Hall. Stevens is unmarried and has dedicated his life to his career and the pursuit of 'dignity', which he believes to be a quintessentially English ability for total emotional restraint (Ishiguro, 2005: 44). As he reflects upon his butlering achievements, however, it gradually becomes apparent to both the reader and Stevens that such dedication has been at the expense of other important aspects of his life: including relationships with his father and Miss Kenton. In what follows, I shall focus on this latter relationship, as it forms a significant element in the novel's plot.

At the discourse-world level, *The Remains of the Day* (1989) features two discourse participants: Kazuo Ishiguro and a particular reader. Because these participants do not share the same spatio-temporal location, the discourse-world is 'split' (Werth, 1999: 54–5) meaning that primacy is placed upon the text in order for communication to take place. At the opening of the novel, first-person, present-tense narrative establishes the presence of a narrating enactor in the reader's text-world (who we soon learn to be Stevens). Stevens appears to be addressing someone in his presence who knows who he is and, as detailed in recent work on psychological projection in Text World Theory, readers are likely to project into their text-world in order to fill the narratee role which is cued by the text (Gavins, 2007; Lahey, 2005). Readers who are able to map their embodied sense of location and personal characteristics onto this narratee-enactor are likely to feel directly addressed by the narrator, which facilitates immersion in the narrative.⁷

However, the text-worlds of *The Remains of the Day* (1989) quickly depart from the initial world located at the 'coding time' of the narrative – the time at which the narrative is told (Green, 1992). A high frequency of epistemic modality and frequent use of flashbacks means that as soon as Stevens's narrative begins, it cues a complex series of embedded world-switches and modal worlds (Gavins, 2007).⁸ Because these worlds are created by Stevens, an enactor within the initial text-world, they exist at an ontological distance from the reader in the discourse-world. The reader cannot verify the reliability of the information contained in these worlds and, as explained in Gavins (2007: 126–45), this enables the author to play deliberate 'tricks' and foreground the limitations of the narrator's perspective. Indeed, Stevens's unreliability (Booth, 1961) is a central issue in the text-worlds the novel creates. In his narratological analysis of unreliability in the novel, Phelan (2005) emphasizes the importance of readers' inferences in their comprehension of the text, which are encouraged by Stevens's (often unintentional) failure to provide readers with the 'full picture' of narrative events. For example, Stevens persistently claims that he is visiting Miss Kenton in a purely professional capacity, in order to re-recruit her as a housekeeper. Readers, however, may well infer that Stevens is actually motivated by a romantic attachment to Miss Kenton, which was established during their time together at Darlington Hall. This inference is provoked by a number of features. For instance, when Stevens refers to Miss Kenton in the present he uses her maiden name, even though she is married and now called 'Mrs Benn'. During his travels he rereads her letters obsessively, and finds himself thinking about her words when he is alone, early in the morning or late at night. Based upon my cultural and experiential knowledge about human relationships, I interpreted Stevens's actions as classic symptoms of romantic attachment. Stevens himself does not explicitly acknowledge his romantic feelings for Miss Kenton until the penultimate chapter of the novel (Ishiguro, 2005: 251–2).

In Text World Theory, inferencing is the most central process of interpretation involved in text-world construction (Werth, 1999: 57). Through inferencing, participants make use of their existing linguistic, perceptual, experiential and cultural knowledge in order to make sense of new sensory and linguistic input and to construct coherent mental representations of the discourse (Gavins, 2007: 24). Throughout *The Remains of the Day*, readers use the textual cues of Stevens's narrative to make inferences about his mental states and the full extent of his situation. Perspective-taking projection is particularly important here, as readers use their projective capacities in order to try and understand why Stevens is narrating in the manner he does. Both Gavins (2007) and Stockwell (2009) associate psychological projection of all levels with the establishment of a sympathetic or compassionate connection with the enactor. Such connection involves, for example, a sense of emotional closeness, positive emotions such as liking the enactor, and emotions related to the support of the enactor's goals (see Oatley, 2002: 61). Indeed, in my reading of the novel I felt a sympathetic connection with Stevens.⁹ However, I wish to emphasize that accounting for readers' emotional experience solely in terms of their psychological projection into Stevens's perspective would neglect the influence of the other text-world enactors in the discourse. As Stevens is always alone when he narrates his tale, these enactors exist within the world-switches (in this case, flashbacks) which Stevens creates as he recounts scenes from his memory.

Stevens's memories, even of events which occurred 20 years previously, involve detailed recreations of the actions and speech of the enactors involved. Wall (1994) argues that the scenes that Stevens remembers are 'more often than not reliable' due to the conventions of unreliable narration, even though they raise questions about the limits of memory (1994: 20). As Phelan (2005) notes, this is a deliberate strategy on the part of the author, which enables readers to make inferences about events in Stevens's past and relate these scenes to his present situation. The text-worlds Stevens constructs as he narrates his memories are also influential in readers' emotional experience of the discourse. Take, for example, the following extract from the penultimate chapter of the novel. Stevens is sitting in the dining room of the Rose Garden Hotel in Cornwall, remembering the evening when Miss Kenton decided to accept a marriage proposal from her acquaintance, Mr Benn, and leave Darlington Hall. In the following analysis, I shall refer to the narrator-enactor of Stevens, who is located in Cornwall in 1956 (the coding time of the narration) as 'Stevens 1'. When Stevens 1 narrates his memories, he cues a world-switch located in the past containing an enactor of himself, which I shall refer to as 'Stevens 2'. Stevens 2 is not aware of Mr Benn's marriage proposal in the following dialogue (Miss Kenton informs him shortly afterwards). However, their discussion pertains to Miss Kenton's plans to visit Mr Benn that evening:

- 1 ...I went down to Miss Kenton's parlour. She was sitting at her table, though
- 2 there was nothing before her and her hands were empty; indeed, something in
- 3 her demeanour suggested she had been sitting there like that for some time prior
- 4 to my knocking.
- 5 'Mr Cardinal is here, Miss Kenton,' I said. 'He'll be requiring his usual room
- 6 tonight.'
- 7 'Very good Mr Stevens. I shall see to it before I leave.'

- 8 'Ah. You are going out this evening, Miss Kenton?'
 9 'I am indeed, Mr Stevens.'
 10 Perhaps I looked a little surprised, for she went on: 'You will recall, Mr
 11 Stevens, we discussed this a fortnight ago.'
 12 'Yes of course Miss Kenton. I beg your pardon, it had just slipped my mind for
 13 the moment.'
 14 'Is something the matter Stevens?'
 15 'Not at all Miss Kenton. Some visitors are expected this evening, but there is
 16 no reason why your presence will be required.'

(Ishiguro, 2005: 224–5, my line numbers)

The first text-world formed by Stevens 1's focalized narrative here includes Stevens 2 and Miss Kenton, in the parlour at Darlington Hall. World-building elements in lines (1) to (4) describe Miss Kenton's posture as she sits at her table, before the direct speech of the two enactors is represented. Direct speech creates a world-switch from the past-tense of the narrative to the present-tense of the time of speech, which Werth notes 'takes us, as it were, directly into the character's discourse-world' (1999: 221; see also Gavins, 2007: 50). Here the text uses free direct speech, so this shift into the present time of the enactors is maintained over several utterances. The lack of interpretative interludes or explanatory tags on Stevens 1's part means readers must make inferences about the communicative actions of the enactors in order to build a coherent text-world representation of the scene.

Though it may seem that this exchange is about a simple misunderstanding regarding the staff rota, in my reading of the extract I inferred that much more was going on. For example, the information that Stevens 1 provides regarding Miss Kenton's bodily position in lines (1) to (4) enables readers to make inferences about her mental state. From her lack of activity, I inferred that *Miss Kenton is deep in thought or troubled* about some matter of import. Interestingly, neither Stevens 1 nor Stevens 2 seem to make a connection between Miss Kenton's demeanour and her potentially troubled state of mind. Stevens 2 simply proceeds to discuss matters of business with her. Such behaviour appears, to my mind, rather insensitive and I evaluated Stevens 2 negatively at this point. The little 'Ah' before Stevens 2's utterance in line (8) led me to infer that *he is surprised* by the news of Miss Kenton's intention to leave Darlington Hall that evening, which must mean that *he didn't know about her intention*. These inferences are supported by Stevens 2's question in line (8), the comment 'perhaps I looked a little surprised' in line (10) and his claim that the information had slipped his mind in line (12). However, Miss Kenton's utterances suggest that *she thinks Stevens 2 already knows about her plan to go out* that evening: in line (7) she refers to the issue as if it is shared knowledge and in line (10) to (11) she cites the time when they discussed it.

In addition to making inferences based on the illocutionary force of their utterances, I also drew upon information about the characters gained through the previous discourse when interpreting this scene. As noted in Section 2, a major advantage of the Text World Theory approach is that it allows for a discussion of the wider contextual knowledge, which feeds into processes of inference and interpretation. Because of Stevens 1's unreliability and tendency to provide an incomplete picture of the events he narrates (Phelan,

2005: 34), I was more inclined to view the utterances of Miss Kenton as most reliable in this exchange. Furthermore, my knowledge of both Stevens 1's and Stevens 2's tendency to be obsessively fastidious about house matters meant that it would be quite unusual for him to forget staff rota arrangements in this manner. Miss Kenton's question in line 14: 'Is something the matter Stevens?' led me to infer that *there is something unusual about Stevens 2's body language or facial expression* in the text-world. This information about Stevens 2's demeanour led me to infer that *Stevens 2 actually disapproves of Miss Kenton going out*. A plausible reason for Stevens 2's disapproval, in the light of the romantic connection which readers are likely to have identified by this point in the novel, is that *he does not like Miss Kenton visiting Mr Benn*.

The foregoing analysis provides a demonstration of the extent of the perspective-taking projection that is involved in constructing the text-worlds of *The Remains of the Day*. The inferences I have described are listed here:

- 1 Miss Kenton is *deep in thought or troubled*.
- 2 Stevens is *surprised*.
- 3 Stevens *didn't know* about Miss Kenton's intention (and indeed claims to have forgotten).
- 4 Miss Kenton *thinks* Stevens already knows about her plan to go out.
- 5 There is something unusual about Stevens's body language or facial expression.
- 6 Stevens actually *disapproves* of Miss Kenton going out.
- 7 Stevens *does not like* Miss Kenton visiting Mr Benn.

Of these seven inferences, one is the result of an implicature generated by Miss Kenton's question (number 5), and the remaining six are examples of mind-reading, evident through my attribution of thoughts, beliefs or emotions (which are italicized in the list) to the text-world enactors based upon their speech or behaviour. This type of dialogic scene presentation is common throughout the novel and provides a rich source of information regarding Stevens' perspective. Significantly, however, the mind-reading inferences in the list also pertain to my interpretation of Miss Kenton's perspective too. In constructing the text-worlds of this extract it was necessary for me to project psychologically into both Stevens and Miss Kenton and imaginatively construct the perspective of both these enactors.

Furthermore, although I would not rate this analysed passage as one of the most emotive in the novel, the influence of such double projection upon my emotional experience of the extract is still evident. I interpreted Miss Kenton's behaviour in lines (1) to (4) as indicative of a troubled mind, and when Stevens 2 failed to respond to this I evaluated him negatively and thought that he was being insensitive. This negative evaluation, however fleeting, is an emotional response to the text and to Stevens 2's character in particular. This emotional response arose from my perspective-taking projection into the enactors of both Stevens and Miss Kenton and the inferences I made regarding their respective views on the incident. Though I noted earlier that I experienced a sympathetic connection with Stevens 1 in my reading of the text, here I experienced a much less sympathetic and more negatively judgemental response to Stevens 2. This demonstrates some of the complexity involved in readers' emotional experience of the narrative,

which, in an extension of recent text-world theory approaches to emotional response, could be seen to arise from the *multiple* projections that are performed during text-world construction.

In the foregoing analysis, I have suggested that readers are capable of projecting into multiple roles during the discourse, including the narratee-enactor, an enactor of Miss Kenton, and two enactors of Stevens. In the first case, psychological projection can be seen to engender sensations of immersion and engagement in the discourse. In the other cases, psychological projection involves the imaginative reconstruction of an entity's perspective and the attribution of mental states and other characteristics to the enactor. I argue that these multiple projections are significant in readers' emotional responses to the text-worlds they create, and may go some way towards accounting for their complexity. My claims are given further support in the discussion group data I have collected regarding the novel: these are discussed in the following section.

4 Reader responses to *The Remains of the Day*

As part of my investigation into emotion and literary narrative, I collected reader response data about *The Remains of the Day*.¹⁰ I supplied three of my female friends, aged between 24 and 25, with copies of the novel, and a month later recorded them discussing it.¹¹ When collecting this data I used low-control methods suitable for exploratory investigation, so that natural validity was prioritized as much as possible over empirical control (see Steen, 1991; Swann and Allington, 2009). Although they had to finish the novel by a certain date and discuss it with others, participants were able to read the novel in their normal manner and environment, and discuss it with friends in a natural setting. My study was researcher-provoked, but the arrangement was similar to that of a book group, which is a popular and socio-culturally important way in which readers outside of the academy engage with literature (see Fuller, 2008; Long, 2003). I was not present during the discussion; but in order to facilitate their discourse I supplied participants with some (deliberately general) suggested topics, which were: 'the novel as a whole', 'the main character' and 'the relationships between the main character and other characters'. These topics reflect my interest in how readers' emotions relate to text-world enactors, but were principally aimed to encourage 'on-book' discussion (O'Halloran, 2008). The aim of this data collection was to investigate the type of emotional experiences readers reported in relation to the novel, and which (if any) aspects of the novel readers identified as the object or cause of such experiences.

The analysis of my discussion group data proceeded with certain caveats. Because the data were collected after the reading experience and in a group setting, participants' accounts could be affected by 'forgetfulness and *post-hoc* rationalisation' (Short and Van Peer, 1989: 25) and participants' knowledge about 'stereotypical' explanations for behaviour (Nisbett and Wilson, 1977). Social and interactional factors such as self-presentation and group dynamics inevitably shape the reports the participants produce regarding their reading experiences (Allington and Benwell, 2007; Steen, 1991). Therefore, participants' reports cannot be regarded as direct reflections of their mental processes as they read the novel. However, I do consider those reports to have useful implications for Text World Theory's attempt to map these mental processes. When analysing the transcript, I found

that the *manner* in which these participants discussed scenes and characters from the novel has important implications for the Text World Theory approach to emotion in discourse.

At several points in the discussion, the accounts given by participants were suggestive of projection into particular text-world enactors. For example, in Extracts 1 and 2, Participant C twice equates the discourse-world reader with Stevens's narratee:

Extract 1¹²

C: Even with *us* [Stevens] is trying to maintain that professional dignity, even with *this reader*.

Extract 2

A: Lord Darlington perhaps wasn't as great as [Stevens] thought he was.

C: Or as he tried to make out *to the reader* at least.

Participant C's comments accord with Lahey's (2003, 2005) claim that readers are likely to build up 'counterparts' of themselves within their text-worlds in order to fill the addressee role that is demanded by the text. This projection, as suggested in Section 3, creates the impression that the reader is being directly addressed by the narrator. Here, Participant C clearly equates the reader with the addressee of Stevens's narrative, and through the use of the pronoun 'us', she includes both herself and the other readers she is addressing in the narratee category.¹³ Another, more explicit, example of reported psychological projection is shown in Extract 3:

Extract 3

B: *I completely identified* with Miss Kenton as was just (*laughs*), I mean it might be my current emotional state and the way that everything is going at the moment with my life, but *I just completely identified with her* frustration with the situation when someone's not speaking to you.

Here Participant B is referring to a scene in which Stevens and Miss Kenton are deliberately not speaking to each other after an argument. She makes a direct comparison between her own life and that of the text-world enactor Miss Kenton. This accords with the Text World Theory notion of self-implication or identification, which involves the metaphorical mapping between the discourse-participant's 'self aware' personality and a text-world enactor (Gavins, 2007: 86; Stockwell, 2009: 138). As Gavins (2007: 103) suggests, projection in relation to a text-world enactor here seems to facilitate the establishment of a 'compassionate connection' across the discourse- and text-world divide.

Elsewhere in the data, readerly projection is indicated by other, less explicit means. Consider, for example, Extract 4. Here, Participant A is referring to a scene at the end of the novel in which Stevens and Miss Kenton, after their reunion meeting, bid each other farewell at a bus stop.

Extract 4

- A: It really is the remains of the day there's nothing ... comforting about that just *this is what's left of our relationship we're having a conversation about what might have been at a bus stop and you're going back to a person you don't love, who you've just told me you don't really love.*

Interestingly, part way through this utterance Participant A shifts from speaking in her own voice to speaking as Stevens (indicated by the italics). Here, the pronouns 'you', 'me' and 'we' do not refer to entities in Participant A's discourse-world but instead, Participant A appears to be adopting the deictic centre of Stevens in order to express her view of his thoughts and feelings. Holt (2007) suggests that in such cases, speakers are 'enacting' the perspective of whomever's speech they are imitating, the crucial distinction between this and reported speech being the absence of a reporting verb. Thus, as part of her speech in the discussion group, Participant A psychologically projects into Stevens's perspective and enacts his role in the scene she is describing.

As Text World Theory was designed as a model for all human discourse processing, and takes face-to-face interaction as the prototype for all other aspects of communication and cognition (Gavins, 2007: 18), its tenets are also relevant when examining the discourse produced in group discussions. As the participants communicate, they are creating and negotiating the content of text-worlds in interaction with each other. Though the data I collected do not provide access to readers' text-world representations *as they read the novel*, they can still be used to learn more about text-world construction in general. What is significant about the text-worlds created in this discussion is the variety of perspectives into which participants project, as demonstrated in Extract 5.

In Extract 5 the members of the group are trying to decide which story event was the final straw in Miss Kenton and Stevens's doomed romance. Participant A is arguing that it was the scene in which Miss Kenton decides to abandon hope of a union with Stevens and marry Mr Benn instead. The scene they are referring to is a continuation of the extract analysed in Section 3. Shortly after Miss Kenton and Stevens discuss her intention to take an evening off, Miss Kenton informs Stevens that she has received a proposal of marriage from Mr Benn to which she must give an answer that night. Miss Kenton repeatedly hints that she wishes Stevens to intervene and stop her from visiting Mr Benn, but Stevens does nothing to prevent her from heading out for the evening. Upon her return, Miss Kenton informs Stevens that she is engaged to be married and will shortly be leaving Darlington Hall permanently. Stevens responds in a formal and perfunctory manner (in keeping with his view of the importance of dignity and emotional restraint) and, though Miss Kenton is upset by his apparent lack of concern, he simply makes his excuses and returns to work. In the following, the participants discuss this scene:

Extract 5

- A: Several times she [Miss Kenton] says to him [Stevens] 'he's asked me to marry him' and he [Stevens] does nothing.
B: Almost, 'what should I do, what do you think I should do?'

- A: I felt ... she wanted him to say 'marry me', like 'here you are on a plate' and she doesn't go far enough because he won't step forward at all, then when she comes back and says 'I've accepted it' and he just says 'Oh congratulations' and she's saying 'I'm handing in my notice' and he just says 'oh well thank you very much' and then she says something like 'I've worked here for like fifteen years and you can't even say any more than congratulations is that all I mean to you' essentially and at that stage, cards on the table he cannot say anything more.
- B: But all he cares about is being proper and going back to being dignified in front of everyone.
- A: Yep.
- C: And also perhaps he [Stevens] wanted her to turn it down, perhaps he was waiting to see if she would ... turn down the marriage without him having to say anything, perhaps he was waiting for her to do it because for him that's not part of ... the professional dignity.

What is striking about this part of the discussion, and indeed several other points in my data, is the way the participants seem collaboratively to be remembering and reconstructing the scene. Participant A has the most to say on this topic, but both B and C make supporting overlapping contributions to A's narration. Furthermore, the discussion group are not simply paraphrasing the novel. Their rendering of the scene differs greatly from the linguistic cues found in the text. For instance, the first-person focalization is lost and the scene is considerably compressed. A further significant difference between the participants' version of the scene and that found in the text is the attribution of mental states to the enactors, in utterances such as: 'she *wanted* him to say marry me'; 'he *cares* about being proper'; 'he *wanted* her to turn it down'. The text of the novel is dialogue-based like the extract analysed in Section 3, and the desires and beliefs of the enactors are not explicitly stated. Thus, participants' descriptions are evidence of their perspective-taking projection and the generation of mind-reading inferences regarding the mental states which underlie the enactors' behaviour.

The participants' report of the dialogue between Stevens and Miss Kenton also differs considerably from the direct speech in the novel. For example, Participant A reports Miss Kenton's speech as 'I've worked here for like fifteen years and you can't even say any more than congratulations is that all I mean to you'. In the novel, the corresponding utterance reads:

'Am I to take it,' she said, 'that after the many years of service I have given in this house, you have no more words to greet the news of my possible departure than those which you have just uttered?' (Ishiguro, 2005: 230)

Rather than attempting to construct a faithful representation of the enactors' actual worlds through reported speech, the participants seem to be using reported dialogue to convey their interpretation of the enactors' attitudes and the 'subtext' behind their exchanges.

In the text-worlds being created in Extract 5, participants adopt a variety of perspectives. They represent the mental states of both Stevens and Miss Kenton, and Participant A effortlessly shifts between the speech of Stevens and Miss Kenton in order to demonstrate their attitudes towards each other. The participants construct the scene in the third

person (e.g. 'she wanted him to say ...') and in the first-person by enacting the role of text-world entities (e.g. 'what should I do, what do you think I should do?'). Work in conversation analysis suggests that spoken communication typically features such shifts in perspective, particularly in the form of reported speech (e.g. Holt and Clift, 2007; Myers, 1999; Tannen, 1989). Although the Text World Theory framework uses the prototype of spoken, face-to-face discourse in order to understand other discourses including written and literary communication, the creation and comprehension of multiple perspectives has been given less consideration than it deserves in the Text World Theory approach to literary narrative. Extracts 4 and 5 from my reader response data lend support to my claim that readers are able to project psychologically into the perspectives of multiple enactors during text-world construction. If such psychological projection is possible during discussions about *The Remains of the Day*, it seems reasonable to suggest that it is also possible when reading the novel.

Further empirical and theoretical support for the idea that reading involves multiple projections comes from a variety of sources; including work in cognitive psychology and narratology. Gerrig (1996) suggests that readers are able to switch very quickly between their own, reader-centred perspective and the perspectives of different characters (character-centred perspectives) during reading, meaning that they are able to interpret utterances or events in the narrative with respect to either their own knowledge or that of characters. Discrepancies between the knowledge held by readers and that held by characters is a source of tension and suspense, which leads to an 'emotionally charged experience' of the scene (1996: 134). Palmer (2004) also emphasizes the fact that readers represent the minds of multiple characters when comprehending narrative. He calls these representations 'embedded narratives' and argues that a reader's understanding of the interaction between 'embedded narratives' is crucial in their comprehension of plot (2004: 16). One of the most sophisticated models of multiple projection is present in the work of rhetorical narratologists Phelan (1996, 2005) and Rabinowitz (1998 [1987]). They have developed an influential 'model of audiences' which posits that in any given narrative readers can position themselves *simultaneously* in up to five distinct audience roles, including the *authorial audience* (synonymous with 'implied reader'); *narrative audience* (an observer role within the fiction) and the *narratee* (Genette, 1980; see Phelan, 1996: 215–20). Most significantly for the present discussion, the rhetorical approach posits that these multiple audience roles are integral in an account of the 'experience of reading' and uses this model to explicate the emotional and ethical effects of narratives. For example, Phelan (1996: 145, 152) links readers' emotional engagement with their entrance into the 'narrative audience' role, and accounts for emotional intensity and distance using the 'narratee' and 'narrative audience' concepts (see also Phelan, 2005). I believe that future Text World Theory accounts of emotion and literary reading should incorporate these insights and consider the emotional significance of the multiple projections which readers are able to perform when reading literary narrative.

5 Conclusion

Text World Theory, as a holistic approach to discourse processing, offers an overarching framework that is particularly useful in investigating the emotional significance of the

interaction between reader and text during literary discourse. In the light of my reading of *The Remains of the Day* in Section 3, and the reader response data in Section 4, I wish to make two proposals regarding the development of the Text World Theory approach to emotion in discourse. Firstly, as noted in Section 2, recent work in Text World Theory has focused on the emotional implications of the projective relationship between a discourse-world participant and a *single* text-world enactor. However, it seems evident to me that readers are able to project psychologically into a range of text-world roles and that this ability is not only integral to narrative comprehension but key to our emotional experience of literary narrative. Future work in Text World Theory should dedicate greater attention to the multiple, shifting, projections performed by discourse participants during text-world construction.¹⁴

My second proposal is a development of the first. Currently, Text World Theory focuses upon the emotional implications of the relationship established between a discourse-world participant and an entity in their text-world, conceived of in terms of a metaphorical mapping. Through concentrating on this connection between the discourse- and text-world, the emotional impact of the relationships that are established and represented *within* text-worlds has been overlooked. Emotional experience also arises from our understanding of the relationships *between* text-world entities, which, in the case of *The Remains of the Day*, are revealed through their behaviour and interactions. The importance of monitoring the interacting relationships of various entities is emphasized by Tannen (1989; see also Emmott, 2002). Tannen argues that interacting perspectives make up scenes, which have great emotional power:

I regard mutual participation in sense-making as essentially a response to scenes ... scenes are crucial in both thinking and feeling because they are composed of people in relation to each other, doing things that are culturally and personally recognisable and meaningful.

... details [in discourse] create images, images create scenes, and scenes spark emotions, making possible both understanding and involvement. (Tannen, 1989: 16, 35)

In addition to psychologically projecting into multiple perspectives during literary reading, discourse participants synthesize the various perspectives present in a text to create such emotionally powerful scenes. Indeed, Werth (1999: 55) notes that once text-world details such as time, location and entities have been established, participants go on to seek out the relationships between those entities and the qualities that they possess. Text-world investigations into emotion and literary reading should, I suggest, pay greater attention to the scenes that readers create as a result of the multiple projections they perform during text-world construction.

Notes

- 1 Text World Theory investigations into emotion and discourse tend to be based largely upon the researcher's intuitive sense of emotional experience and do not attempt to define emotion itself. The focus instead is on how to '*understand how to understand* emotional response using Text World Theory' (Lahey, 2005: 164–5, emphasis present in original). Similarly, in the present discussion I do not aim to define or describe emotion itself, and work from

- the assumption that emotional experiences do occur during literary reading. However, see Whiteley (2010) for a more detailed engagement with emotion theory – in particular the synthesis of Text World Theory with emotion theories from cognitive and social psychology.
- 2 In most written discourses and some instances of verbal communication (such as telephone conversations) the discourse-world is ‘split’ as participants occupy different spatio-temporal situations. In split discourse-worlds, participants’ perceptual knowledge of the immediate surroundings becomes less important, and the shared linguistic, experiential and cultural knowledge of the participants are of central significance.
 - 3 The term ‘enactor’ originates from Emmott (1997) where it is used in a specific sense to mean a version of a character (e.g. past or present). Gavins’ (2007) use of the term is broader and refers to any text-world entity.
 - 4 Worlds theories include: work on ‘mental models’ (Johnson-Laird, 1983) and ‘situation models’ (Van Dijk and Kintsch, 1983) in cognitive psychology (see also Gerrig, 1993); possible worlds theories (e.g. Ryan, 1991); Mental Spaces Theory and Conceptual Integration (e.g. Fauconnier, 1997); Contextual Frame Theory (Emmott, 1997); Text World Theory (Gavins, 2007; Werth, 1999); ‘storyworlds’ (Herman, 2002).
 - 5 For example, the conceptual metaphors emotional relationship is a distance between two entities and emotional effect is physical movement underpin expressions such as ‘we’re close friends’ or ‘it was so moving’ (Kövecses, 2000; see also Lakoff and Johnson, 1980).
 - 6 Within psychological approaches to mind-reading, there is considerable disagreement over the precise mechanisms involved in the attribution of mental states to others. Some argue that this is achieved through a process of theorizing (e.g. Goldman, 1992), others through a process of simulation (e.g. Leslie, 1991), and still others posit a mix of both (e.g. Malle and Hodges, 2005). Here I regard mind-reading as a form of psychological projection, a view most aligned with the simulation theory of mind-reading which proposes that we imaginatively simulate another’s mental activity with our own in order to impute mental states. Interested readers may wish to consult Carruthers and Smith (1996) for a useful review of debates in this area.
 - 7 This projection is problematized by later details in the text, see Whiteley (2010) and also Lahey (2005).
 - 8 In Text World Theory, ‘world-switches’ occur when the spatial and/or temporal deictic parameters established within the matrix world alter. Examples include narrative flashbacks, views of concurrent scenes, and incidences of direct speech. ‘Modal-worlds’ are created by modalized propositions in the text. Modalized propositions form conceptual worlds distinct from the matrix world because, in order to understand them, participants conceptualize ‘both the propositions being modalized, and, separately, the speaker’s attitude towards them’ (Gavins, 2007: 13).
 - 9 As noted in Section 2, within stylistics and narratology the notion that exposure to a character’s point of view encourages identification or sympathy with that character is well established (though sympathy/identification tend to be loosely defined in these approaches) (Booth, 1961; Leech and Short, 1981; Stanzel, 1984). Text-world approaches offer a cognitive account of this phenomenon. See in particular Stockwell (2009) for a cognitive poetic definition of sympathy.
 - 10 Within cognitive poetics there is increasing recognition of the need to engage with the responses of real readers outside the academy, for example see Burke (2010), Miall (2006), Stockwell (2009).

- 11 None of the participants had seen the popular Merchant Ivory film adaptation of the novel, which may otherwise have affected their reading of the text.
- 12 *Note on transcription conventions*: Data extracts have been transcribed as prose for ease of reading. Commas and dashes are used to separate clauses and do not always correlate with pauses. Inverted commas are used to show reported speech and question marks to indicate questions. Ellipses indicate sections omitted for brevity, including repetitions and fillers. Comments in round brackets supply extra information about non-linguistic aspects of the transcript, in lower case they refer to the actions of the speaker e.g. (*laughs*) and in upper-case the actions of the group e.g. (*LAUGHTER*). Comments in square brackets and the use of italics are my additions to aid clarity.
- 13 Kuiken, Miall and Sikora (2004) also examine the category membership signalled by readers' use of pronouns in the verbal protocols they collected. They found that when establishing 'metaphors or personal identification', readers used the second person in order to include themselves in the same category as a literary entity.
- 14 See Whiteley (2010) for further analysis of multiple projection in relation to Ishiguro's novels.

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