

Narrating Identity: The impact of literary reading on storied autobiographical memory development

by

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Abstract

This dissertation describes the development and validation of a questionnaire (Narrating Identity Questionnaire; NIQ) that captures the differential contribution of expressive and integrative forms of literary reading on narrating identity development (storied autobiographical memory – Goldie, 2012). Exposure to expressive metaphors and aesthetic outcomes can transform feelings and self-perceptions (Kuiken & Douglas, 2017; Kuiken & Douglas, 2018; Kuiken, Miall, & Sikora, 2004a; Kuiken, Miall & Sikora, 2004b; Kuiken, Phillips, Gregus, et al., 2004; Sikora, Kuiken, & Miall, 2010; Sikora, Kuiken, & Miall, 2011). Alternatively, conventional metaphors and pragmatic outcomes can lead to a deeper comprehension of world knowledge and the mental states of others (Johnson, 2012; Kidd & Castano, 2013; Bowes and Katz, 2015; Mar et al., 2006; Mar, Oatley & Peterson, 2009; Mar et al., 2011; Sopčák, Salgado, & Herrmann, 2016; Kidd, Ongis, & Costano, 2016). However, previous research has yet to capture the impact of these contrasting forms of literary reading and metaphor comprehension on storied autobiographical memory development (Goldie, 2012). Utilizing three studies, a new questionnaire is developed and validated (NIQ). The NIQ articulates a framework for understanding the narrating of identity through the interplay between expressive narrating (primarily self-implicating – based in personal knowledge) and integrative narrating (primarily world-identifying – based in world knowledge). The results indicate that while an expressive approach to narrating identity directly supports a form of self-understanding, an integrative approach to narrating identity may simultaneously support this self-understanding by “inoculating” against rumination. Results are discussed first in terms of a new synthesis in mental simulation research that includes an expressive form of mental simulation, and second, in terms of future directions for the NIQ.

Key Words: Absorption, Metaphor, Expression, Integration, Narrative Identity.

Preface

This thesis is an original work by Shawn Timothy Douglas, under the supervision of Dr. Don Kuiken. Definitions and conceptualization of Expressive Enactment, Integrative Comprehension and Class-inclusion tasks presented in chapters 1 and 2 have been published elsewhere (Kuiken & Douglas, 2017; Kuiken & Douglas, 2018). Data for this thesis were collected with the approval of the University of Alberta Research Ethics Board, project ID number: Pro00074403.

All three experiments presented in this thesis were designed by Shawn Douglas and Dr. Don Kuiken. Data were collected through ©Qualtrics (2018).

Dedication

To my partner, E; an inspiration even before the beginning. Also, to my acquired family both new and old. Providing humour and shelter in some of my most trying times.

Quote

“If we wish to know about a man, we ask 'what is his story—his real, inmost story?'—for each of us is a biography, a story. Each of us is a singular narrative, which is constructed, continually, unconsciously, by, through, and in us—through our perceptions, our feelings, our thoughts, our actions; and, not least, our discourse... Biologically, physiologically, we are not so different from each other; historically, as narratives—we are each of us unique.”

— Oliver Sacks

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Introduction: Overview

The purpose of this dissertation is to develop and validate a questionnaire (Narrating Identity Questionnaire; NIQ) that captures the differential contribution of expressive and integrative forms of literary reading on narrating identity development (storied autobiographical memory – Goldie, 2012). Narrating identity that emerges through expressive literary reading involves self-implication and self-transformation in response to reading the text; including an experience of the narrative world as “up close” and “within reach.” Expressive literary reading involves also a mirroring of personal experiences in correspondence with that of the character or author. This form of literary reading operates through expressive metaphors and aesthetic outcomes to transform feelings and self-perceptions (Kuiken & Douglas, 2017; Kuiken & Douglas, 2018; Kuiken, Miall, & Sikora, 2004a; Kuiken, Phillips, Gregus, et al., 2004; Sikora, Kuiken, & Miall, 2010; Sikora, Kuiken, & Miall, 2011). Narrating identity that emerges through integrative literary reading, by contrast, involves enhanced self-understanding in relation to world knowledge and in response to reading the text; including an experience of the narrative world as “distant” and “in relation to me – but over there.” Real world knowledge is increased by understanding the real world in relation to the world that a character or author could realistically inhabit. The form of Narrating Identity that emerges from integrative literary reading operates through conventional metaphors and pragmatic outcomes to inform richly explanatory judgments about the mental states of the self and others (Johnson, 2012; Kidd & Castano, 2013; Bowes and Katz, 2015; Mar et al., 2006; Mar, Oatley & Peterson, 2009; Mar et al., 2011; Sopčák, Salgaro, & Herrmann, 2016; Kidd, Ongis, & Costano, 2016).

Transformations in self-perceptions (through aesthetic outcomes – e.g., sublime disquietude) and richly explanatory judgments (through pragmatic outcomes – e.g., narrative

coherence) derive from two psychometrically distinguished absorption-like states (i.e., Expressive Enactment and Integrative Comprehension, respectively) (Douglas & Kuiken, 2016; Kuiken & Douglas, 2017). Expressive Enactment captures aesthetically oriented self-perception through a mode of engaged reflection. This reflective engagement accentuates proximal aspects of the narrative world, as though the reader is within reach and “up close” to objects and characters in the narrative world. Being “up close” supports active explication of “what it is like” to participate in a blend of experiences that is simultaneously self-implicating, relevant for intimately-known-others, and yet grounded in imaginal text personae (characters, narrator). Taken together, these experiences (Expressive Enactment) activate memory categories familiar to oneself and to identifiably intimate others (“personal knowledge”). Integrative Comprehension, on the other hand, captures pragmatically oriented narrative development through an alternative mode of reflective engagement. This mode of reflective engagement accentuates distal aspects of the narrative world in which the objects and characters are “beyond reach” (but navigable). This form of reflection supports an inference-driven impression that fictional events are portrayed as they might “realistically” occur. Taken together, these experiences (Integrative Comprehension) activate memory categories familiar to people-in-general (“world knowledge”).

Despite these established modes of literary absorption, no corresponding measure of narrating identity has been developed. To this end, the main objectives of this project are: (a) conceptual and empirical expansion of the expressive / integrative distinction and (b) articulation of a narrating identity counterpart to Expressive Enactment and Integrative Comprehension through the development and validation of a new narrating identity questionnaire (NIQ). This questionnaire reflects: (a) an expressive form of narrating identity that relies on expressive

metaphoricity, is proximal, focused on intimately known others, and based in personal knowledge, and (b) an integrative form of narrating identity that relies on integrative metaphoricity, is distal, focused on realism and based in world knowledge.

Chapter 1 includes an outline of Expressive Enactment and Integrative Comprehension in the context of metaphor comprehension. Chapter 2 follows with an examination of how these expressive and integrative differences inform the development of the Narrating Identity Questionnaire. Chapter 3 includes a description of three studies that demonstrate preliminary scale construction analyses, including reliability and Exploratory Factor Analysis (EFA). Chapter 4 describes convergent and discriminant validity of the NIQ over three studies. Results demonstrate: (a) that the NIQ model fit was good across all three studies, and (b) the NIQ shows convergent and discriminant validity (Expressive Enactment, but not Integrative Comprehension, predicted an expressive measure of narrating identity. An expressive approach to narrating identity was directly found to support a form of self-understanding, simultaneously, an integrative approach to narrating identity was found to “inoculate” against rumination. Chapter 5 includes: (a) discussion of a new synthesis in mental simulation research that includes an expressive form of mental simulation, and (b) a proposal for future directions and further development of the NIQ.

Chapter 1: Conceptual Orientation – Constituting Narrative Identity

1.1: Theoretical Directions

The relationship between literary reading and metaphoricity is complex. Ultimately, there is agreement that metaphors are ubiquitous and inexorably interlinked with literary reading (Lakoff & Johnson, 1980; Moseley, Carota, Hauk, Mohr, & Pulvermüller, 2012). Despite the agreed importance placed on metaphor comprehension, expressive or integrative readers who are differentially “absorbed” during literary reading may experience metaphors in different ways. One absorption-like state, Expressive Enactment, involves “expression-centred explication” and predicts *unconventional literary* class-inclusion metaphor judgments (e.g., “Death is a fat fly”; Kuiken & Douglas, 2017). Another identified absorption-like state, Integrative Comprehension, involves “inference-driven interpretation” and predicts *conventional non-literary* class-inclusion metaphor judgments (e.g., “Genes are blueprints”; Kuiken & Douglas, 2017).

Understanding the interaction between narrative absorption and metaphorical thinking requires distinguishing: (a) Expressive Enactment and Integrative Comprehension, (b) Expressive and Integrative forms of metaphoric thinking, (c) how Expressive and Integrative forms of thinking influence aesthetic outcomes (self-perceptual-depth) and explanatory elaboration (pragmatic social outcomes), (d) an expressive and integrative form of narrating identity and, (e) how these processes correspond with “simulation,” i.e., “the simulation of selves in interaction.”

1.2: Expressive Enactment Explained

Expressive Enactment (Kuiken & Douglas, 2017) is a form of reflective engagement that includes three empirically distinguished factors (Peri-personal Space, Pre-enactive Empathy and Self-implicating Givenness). The first, Peri-personal Space, involves accentuation of the

proximal senses (reaching, touching, holding). It provides an impression that the text world is “up close” and objects, locations, and people seem almost palpably “within reach.” The second, Pre-enactive Empathy, involves egocentric (Klatzky, 1998) perspective coordination of the reader *and* imaginal text personae. The reader covertly and metaphorically says (with a narrator) “I am in the world of the text” or (with a character) “I am in the world of this character.” The third, Self-implicating Givenness, involves active explication of “what it is like” to participate in a blend of experiences that are simultaneously self-implicating, relevant for intimately known others, and grounded in imaginal text personae. Each of these components of Expressive Enactment requires brief review.

1.2.1: Peri-personal Space.

Peri-personal Space occurs when the reader is “entering” the world of the text. It includes proximal, “within reach” interaction with the narrative world, its objects, and its characters. This experience incorporates sensorimotor features of object recognition and manipulation (Maranesi, Bonini, & Fogassi, 2014). Such proximal self-object relations are sensed through covert activation of sensorimotor correspondences that make those objects seem potentially manipulated (through movement, touch, and gesture; Klatzky, 1998; Stern, 2010). Peri-personal Space, as an imaginal here-and-now, is supported by evidence of correspondence between activation of somatotopic areas of the motor cortex and:

- a) comprehension of action verbs (e.g., run, hit), speaking verbs (e.g., shout, whisper), state change verbs (e.g., shatter, crack), and contact verbs (e.g., hit, poke) (Kemmerer, Castillo, Talavage, Patterson, & Wiley, 2008);
- b) detection of the action implications of object-related nouns (e.g., mouth movements with food nouns) (Carota, Moseley, & Pulvermüller, 2012); and

- c) detection of the action implications of emotion words (even abstract emotion words such as “dread”) (Moseley, et al., 2012).

Moreover, a person’s sense of Peri-personal Space can be: (a) extended by viewing oneself in a mirror (Hohwy & Paton, 2010); (b) expanded to include shadows cast by an individual’s body parts (Pavani & Castiello, 2003); and (c) altered by the presence of virtual actors (Cardellicchio, Sinigaglia, & Costantini, 2013). Similar extensions or expansions of a reader’s Peri-personal Space may occur during the deictic shift that marks “entry” into the world of the text.

1.2.2: Pre-enactive Empathy.

With Pre-enactive Empathy, an empathic frame of reference is grounded in primary intersubjectivity, i.e., the fusion of one’s own and another’s embodied intentionality (Gallagher, 2012; Sopčák, 2011). From a phenomenological perspective, primary intersubjectivity is the substrate of several types of *secondary* intersubjectivity. Each type of secondary intersubjectivity entails a different relation between self and other (De Jaegher & Di Paolo, 2007). One prevailing type of secondary intersubjectivity, *contagion* (Kramer, Guillory, & Hancock, 2014), can be set aside for this project. Instead, we focus on the fusion of one’s own and another’s embodied intentionality. This fusion represents an interaction between the reader and the character / narrator whereby something is felt as “the same” across self and other (character / narrator). This felt “sameness” utilizes coordination of perspectives between the self (the reader) and other (character / narrator) that commonly occurs before empathy. It constitutes a readiness to empathize with the character / narrator (Cohen, 2012; Kuiken, Miall, & Sikora, 2004). This performative explication depends upon a metaphoric shift to a text personae’s perspective (e.g., “I *am* [and *am not*] Lear”).

Two conceptual issues follow from this formulation. First, the phrase Pre-enactive Empathy was chosen to identify a vaguely felt sense of “the same” that “gives a direction to thought” (Merleau-Ponty, 2012, p. 235). Unlike atemporal enactment (Gallagher, 2012) and rather than replicative re-enactment (Stueber, 2012), Pre-enactive Empathy involves the *anticipatory* aspect of meaning “horizontality” that is central to phenomenological models (Geniusas, 2012). Horizontality is the experience of the outermost limits of our perception (like a close listening for the farthest sound) – a sense of something “more” at the horizon of our experience. This anticipatory (but not predictive) sense of “more” is compatible with: (a) evidence that premotor activation results in the anticipation of explicit imagery and (b) the subsequent recognition of relevant words, phrases, syntax, etc. (Glenberg & Gallese, 2012; Willems, Toni, Hagoort, & Casasanto, 2010). Second, because considerable research indicates that bodily sensations, postures, gestures, and expressions are components of affective resonance (e.g., emotionally being “moved” ; Fuchs & Koch, 2014), Pre-enactive Empathy may seem equivalent to “affective empathy” (e.g., Perry & Shamay-Tsoory, 2013; Walter, 2012). However, affect is secondary; priority is given here to the epistemic aspects of intimately “knowing” the other.

1.2.3: Self-implicating Givenness.

Self-implicating Givenness is a form of verisimilitude, here referring to the apparent truth of the narrative world. This depends upon imaginative variation (seeking meaning through imagination) rather than inference; and upon first-person experience, rather than schematic world knowledge (Husserl, 1983). This imaginative, first-person, variation involves interplay between the exemplars of semantic categories and the category-altering particularity of episodic (personal) memories. A vague sense that an exemplar and a personal memory belong to “the same” category

motivates explication of “what it is like” for these jointly grasped events to seem “given” as “the same.” When reading about the loss experienced by the characters’ in *On Chesil Beach* (Appendix A), this form of loss acts as an exemplar against which a personal memory is understood differently – a personal memory of loss that “resonates” or seems some how “the same” as the experience of the characters in *On Chesil Beach*. According to this account (Hintikka, 2003), such moments of pre-reflectively sensed “sameness” indicate that further – and potentially fulfilling – explication of this self-implicating sameness is possible (Gendlin, 1997).

1.3: Integrative Comprehension Explained

Integrative Comprehension (Kuiken & Douglas, 2017) is a form of reading engagement that contrasts with Expressive Enactment and also includes three subcomponents (Extra-personal Space, Cognitive Perspective-taking, and Generalizing Realism). First, Extra-personal Space involves accentuation of the distal senses (seeing, hearing) and provides an impression that the text world is “beyond reach” (but navigable); objects, locations, and people seem positioned relative to each other and “over there.” Second, Cognitive Perspective-taking involves allocentric coordination of text personae perspectives. The third, Generalizing Realism, involves inference-driven articulation of fictional events that are portrayed as they might “actually” occur by activating memory categories familiar to people-in-general (“world knowledge”). Each of these components of Integrative Comprehension requires brief review.

1.3.1: Extra-personal Space.

Extra-personal Space is a scene-relevant (imagined landscape) frame of reference that integrates visuospatial perception (rather than sensori-motor grasp) of the relative locations of recognizable objects (Goodale & Milner, 2004). Such distal object-object relations are sensed through covert activation of cross-modal correspondences of a potentially navigable scene. Such

a potentially navigable scene is “out of reach and over there.” Extra-personal Space includes distance judgments of the perceived categorization of space (Fini et al., 2017).

1.3.2: Cognitive Perspective-taking.

With Cognitive Perspective-taking (cf. Davis, 1980), the fusion of one’s own and another’s visuo-spatial intentionality is sensed as simile-like coordination (Przyrembel, Smallwood, Pauen, & Singer, 2012). Such literal simile-like coordination provides a comparative frame of reference during a deictic shift to a narrative personae’s perspective (e.g., “I am *like* Lear”). However, there *is* an emergence that can take place in terms of world-understanding (rather than character understanding). The world I live in *is* also a world where people act *like* Lear. My world-understanding as being someone who can act in the future as Lear *should have acted*, knowing what Lear lost and is now a personal risk for me, signifies the emergence of world-understanding metaphor (e.g., I am and I am not the person who Lear could have been in the world).

1.3.3: Generalizing Realism.

This form of realism supports a fresh understanding of the real world through the narrative world and textually portrayed events. Somehow these doubts and convictions persist during deeply absorbing states. There may be dream-like “departure” from the “real” world when lost in a text (Nell, 1988, Chapter 10). However, this “departure” is not due to dream-like *elimination* of the reader’s capacity to judge whether the text somehow “refers” to a world beyond the text. But how? Busselle and Bilandzic (2008) propose that, beyond the default tendency to assume that there is “consistency” between textual representations and schematic world knowledge, engaged readers also become aware while reading that they are interpreting fictional events in the same manner as they interpret extra-textual (“actual”) events. Thus, readers both tacitly and reflectively assess the

level of consistency between their interpretation-driven situation model and their schema-driven world knowledge. The presence of such generic consistency can be called *Generalizing Realism*.

1.4: Further Contrasting Expressive Enactment and Integrative Comprehension

Peri-personal Space (Expressive Enactment) and Extra-personal Space (Integrative Comprehension) may contribute differently to reading engagement, even though both involve concrete sensory representations, rather than abstract non-sensory representations (Zwaan, 2014). Unlike Extra-personal Space, Peri-personal Space may provide access to the sensorimotor “intimacy” of movement, position, and touch that is especially supportive of expressive explication (Gendlin, 1997; Fuchs & Koch, 2014). Rather than a focus on the concrete sensory world “entered” during a deictic shift, a sense of synesthetic linguistic compounds (e.g., sentential metaphors) contribute to a reader’s sensorimotor sense of the perceived narrative world (Peri-personal Space). The reader experiences the world “up close” through a fusion of the proximal (e.g., tactile, kinesthetic) sensorimotor modalities of a modifying term (e.g., a metaphoric vehicle) with the visuo-spatial concreteness or even sensorially “empty” abstractness of the modified term (e.g., a metaphoric topic). Such compounds (e.g., “cold light”) may support entry into the “intimacy” of Peri-personal Space. With Extra-personal Space, by contrast, the concrete sensory world “entered” during a deictic shift may at times be mediated by synesthetic linguistic compounds that contribute to a reader’s sense of Extra-personal Space. That is, an array of synesthetic compounds (e.g., sentential metaphors) may fuse the distal (e.g., visual, auditory) visuospatial modalities of the modifying term (e.g., the vehicle) with the visuo-spatial concreteness or sensorially “empty” abstractness of the modified term (e.g., the topic). Such compounds (e.g., “covered with dust and glory”) may support entry into the relative “remoteness” of Extra-personal Space.

Especially relevant for this entry into the narrative world is affect. *Either* Pre-enactive Empathy (from Expressive Enactment) *or* Cognitive Perspective-taking (from Integrative Comprehension) may involve affect. This affect may either be implicated through an explicitly coordinated self-implicating self-other metaphor or a self-other comparison. Either form of coordination may provide reflective access to the concrete sensory intersubjectivity of affect. While the metaphoricity of Pre-enactive Empathy may facilitate affective *disclosure*, Cognitive Perspective-taking may facilitate affective *mentalizing*. Affective disclosure is signified by affective themes that are expressive and self-transforming. Affective mentalizing is signified by explanatory attributions such as inferring plausible social causes to imagined events (Spunt & Lieberman, 2012) or integrating emotional understanding with social situations (Gallagher & Hutto, 2008). Thus, our conceptualization of Pre-enactive Empathy contrasts with the notion that empathy is a distinctively emotional source of “immersion” (and transportation, absorption, or flow; Jacobs, 2014, p. 149). Also, conceptions of generic empathy (e.g., Spreng, McKinnon, Mar, & Levine, 2009) do not distinguish between Pre-enactive Empathy (expressive empathy) and Cognitive Perspective-taking (integrative empathy; Busselle & Bilandzic, 2009; Kuijpers et al., 2014), a substantiated empirical distinction with two sources of “empathic” affective resonance (e.g., Raz et al., 2014).

Thus, the performative structure of Pre-enactive Empathy involves explicit awareness of the other and tacit awareness of the self (the reader). The comparative structure of Cognitive Perspective-taking involves explicit awareness of self *and* other. This explicit awareness of self *and* other potentially shifts the balance of explicit awareness of a reader toward autobiographical diversions (Sikora, Kuiken, & Miall, 2011). As with the sensed similarity between metaphoric vehicle and topic, Pre-enactive Empathy provides a performative site where self-other similarity

not previously salient in either the self or the other, becomes salient (“emergent meanings”). These salient self-other similarities are self-implicating. In contrast, within the comparatively discerned similarity between the terms of a simile, Cognitive Perspective-taking provides a site where self-other similarity *already salient in the other but not in the self*, is made salient in both. This represents the problem of emergent meaning that requires further development.

1.5: Expressive Enactment and Metaphor

For literary reading that is especially “poetic” in nature, meaning emerges as a generative personal identification (Kuiken & Douglas, 2018). Realization of emergent meaning begins with consideration of the most basic noun-noun compounds. These compounds form categories generated by word pairs. Consider “Death is a Fat Fly,” a paraphrase of Nabokov’s extended metaphor from *Pale Fire - Canto Three* (Nabokov, 1962; Katz et al., 1988). In the first stage of emergent reading, the reader interprets noun-noun compounds metaphorically instead of literally (e.g., “death – fat fly”). In perceiving the “death – fat fly” duo metaphorically, the noun-noun compound is seen as a class of “deathly – fat flies”. Cohesion is maintained through the explored mapping of the salient features of fat flies onto death (e.g., as contaminating). In this way, something becomes freshly salient about what death is like. This salience imbalance (Ortony, 1979) may point to “contaminating” death that “carries” germs. Germs of death are infectious; they infect life. This elaborative modulation is a metaphoric extension, that is derived by identifying / creating the associatively closest superordinate category, that encompasses both death and fat flies (Glucksberg, 2008, p. 73). In creating the superordinate category, the metaphoric vehicle is made the category exemplar. Members of the ad hoc category are also made contaminating in the way that “fat flies” are “contaminating.” This demonstrates a weakly emergent meaning. Rather than a metaphor of personal identification with strong emergent

meaning, weak emergent meaning can be contrasted as a simile of personal identification. Similes of personal identification include limited generativity of vehicle to topic mapping. As a form of weakly emergent meaning, readers may identify with *text personae* (literary characters; narrator, etc.) through similes of personal identification, “e.g., I am like Death when it’s a Fat Fly” (Kuiken et al., 2004a). In this way, the narrator, and I share similar characteristics, and this realization can provide a basis for deeper generative connection in later stages.

In stage two, unlike stage one, there is a strongly emergent meaning that is bidirectional (Goodblatt & Glicksohn, 2017; Katz & Al-Azary, 2017). Not only does meaning emerge generatively (in a weakly emergent way) from vehicle to topic (“e.g., contaminating from stage one), but it also emerges from topic to vehicle. This bidirectionality creates a strong emergent meaning with new interpretations, independent of the isolated vehicle or topic (Moreno, 2004; Tourangeau & Sternberg, 1982). With “Death is a Fat Fly,” a secondary category emerges by reversing the metaphoric topic and vehicle; instead of A is a B (death is a fat fly), reversal of the vehicle and topic (a fat fly is death) generates a new ad hoc category for which death is the exemplar. Members of this ad hoc category are “life-ending” in the way death is “life-ending.” The constraints from stage one (“contamination”) remain active in the modification of fat flies by death in stage two. Thus, stage two provides modulation of stage one through an extended metaphor. The result is a “fat-fly-ish death” that is both metaphorically “contaminating” and metaphorically “life-ending.”

In stage three, the metaphoric understanding becomes personally identifying and represents the location where narrating identity and metaphorical understanding interact. When readers deeply engage in literary texts and identify with a character, the reader views the characters and themselves as part of the same class or category. Something is learnt both about

the character and the reader. Here, readers commonly use the pronoun “you” to describe what it’s like to be in a situation that both the reader, the character and others are a part of (Kuiken, Miall, & Sikora, 2004, p. 183; Sikora, Kuiken, & Miall, 2011, p. 264). As a part of this category, something more is understood about what it means to be someone in the character’s situation. To know what it’s like to say with the narrator that “I am and I am not Fat Fly-ish Death.” When “you” *are* a fat fly-ish deathly contamination *that also is metaphorically life-ending*, “you” have (“carry”) the (metaphoric) germs of (metaphoric) death within you. The third stage represents category modification of death and fat flies *with* fat flyish death *and with* me, representing the relationships with self / other implication at the heart of narrating identity. In this third stage, the reader identifies with the statement “I am” fat fly-ish death *and* I am a deathly fat fly. I am the “contamination of death,” I am the “end of life / vitality.” This elaborative modulation is a metaphoric extension that is derived by identifying / creating the closest superordinate category that encompasses who I am and *both* death-causing-contamination and vitality-ending-contamination. Important here, is that unlike with stage one, the “closest superordinate category” is not developed through mere association, but a bidirectional and interactive emergence.

The category modifying interplay between a category exemplar and personal memory (or memories) arises through self-reference, especially a felt “sameness” between the character / narrator and a personal memory. This is in contrast with stage one, where category modification may occur between an exemplar and memory through explicit and literal self-other comparisons (simile of personal identification – an integrative mode of self-character metaphoric understanding; Kuiken et al., 2004a). Support for both possibilities is provided in cognitive psychology (cf. Smith, Zakrzewski, Herberger, Boomer, Roeder, et al., 2015), although comparable studies of first-person category modification have not been undertaken for literary

reading (although see Seilman & Larsen, 1989; Tsunemi & Ksumi, 2011). Of importance is the possibility that either or both forms of category modification reinforce convictions about verisimilitude, especially through the self-relevant “familiarity” of personal events and vividly portrayed text events.

1.6: Integrative Comprehension and Metaphor

Integrative Comprehension, on the other hand, predicts conventional metaphors (metaphors that require only unidirectional mapping as with “genes are blueprints”; Kuiken & Douglas, 2018). Conventional metaphors correspond with an inference-driven and explanatory development of a situation model of the narrated world. There is now compelling evidence that literary reading facilitates “simulation” of the “thinking styles” of narrative personae (Djikic & Oatley, 2014; Oatley, 2016) and increases subsequent social understanding (e.g., Kidd & Castano, 2013). Such enriched social understanding may include response to the conventionally metaphoric “mentalizing” that characterizes inference-driven construction of situation models. This mode of engagement may subserve important pragmatic outcomes (e.g., attitude change, improved skills in person perception) but perhaps not the shifts in understanding that accompany aesthetic outcomes.

In terms of Integrative Comprehension, metaphor comprehension occurs in a manner that resembles—but is not identical to—the three-stage Expressive Enactment comprehension process outlined above. According to the first stage of metaphor comprehension, the reader through a simile-like comparison process, rather than literally, interprets a noun-noun compound (e.g., “gene-blueprint”). In perceiving “gene-blueprint” as simile-like, the noun-noun compound is seen as a class of blueprintish-genes where cohesion is maintained through a mapping process that explores the ways that the salient features of blueprints (i.e., well-organized, structurally

connected and “readable”) map onto genes. In this way, something is freshly salient about what a gene is sometimes like. Such salience imbalance points to genes as being connected and ordered as blueprints are connected and ordered. As with stage one Expressive Enactment metaphoricity, this suggests weakly emergent meaning, to the extent that genes are emergently understood as being potentially laid out and “read.”

In stage two, the novel category of gene-like blueprints remains constrained by the original salience imbalance of blueprintish genes that began in stage one. The reader’s interpretation of a gene as being well-organized, structurally connected and “readable” (from stage one), now constrains the second category (geneish blueprints) and ascribes attributes to blueprints that are salient for only genes (and not for blueprints). “Gene-like blueprints” are now “adaptable” and “readable”, rather than just “readable.” Meaning emerges freshly because of the change in topic-vehicle orientation; the blueprint as an “*adaptable, readable*” and “well-structured” permits a different kind of understanding than the merely “readable” and “well-structured” one made salient during stage one. This reversal of topic and vehicle makes salient an attribute of blueprints *and* genes that was not salient for either blueprints *or* genes prior to metaphoric description. This reversal of topic and vehicle creates a shift in salience. This shift in salience represents the “interaction” or bidirectionality between metaphoric vehicle and topic discussed in previous research, as with stage two Expressive Enactment metaphoricity (Tourangeau & Sternberg, 1982; Glucksberg & Keysar, 1990; Moreno, 2004; Black, 1962; Anaki & Henik, 2017; Danesi, 2017; Katz & Al-Azary, 2017; Goodblatt & Glicksohn, 2017).

In stage three, metaphoric understanding becomes world identifying and represents the location where narrating identity and metaphorical understanding interact. Because this pathway represents a pragmatic acquisition of knowledge about the world, this integrative process usually

ends at stage one, when the basic knowledge that can be gained from the metaphor is attained. Although the integrative path to metaphor comprehension usually stops at stage one, there are times when readers continue through stage two to stage three. This move to stage three occurs when the pragmatic focus of the reader shifts from the text's metaphoricity to their life story and dynamic consideration of their lives in the context of a possible future. In this case, the reader utilizes Extra-personal Space, rather than Peri-personal Space, Cognitive Perspective Taking, rather than Pre-enactive Empathy, and Generalizing Realism, rather than Self-implicating Givenness. With "Genes are Blueprints," when the perception of "your world" includes blueprintish genes and gene-like blueprints, "your world" has ("carries") the (metaphoric) readability of (metaphorically) adaptable genes. "Your world" includes identifiable problems (in the past or future) that are "readable" blueprints and you live in a world with adaptable "readable" blueprints. In this third stage, the reader identifies with the statement "Your world" includes "readable blueprints" and your world includes "readably adaptable objects." Your world is one where problems can be read and solutions adapted. This elaborative modulation is a metaphoric extension. It is derived by identifying / creating the closest superordinate category that encompasses your conception of "the world" (the world-for-me) and both readable blueprints and readably adaptable objects.

1.7: Exploring Identification in Expressive Metaphors of Personal Identification and Integrative Metaphors of World Identification

According to Kuiken and Douglas (2017), an analogous three stage emergent process of metaphor comprehension occurs through metaphoric identification with text personae (i.e., the narrator, primary characters). This form of metaphoric identification (identified in stage three) includes resonance between personal memories and text personae has been called metaphors of

personal identification (Cohen, 1999; Kuiken, et al., 2004a). And, through metaphoric identification, the reader's sense of self and sense of text personae is simultaneously altered.

With Expressive Enactment, metaphoric personal identification enriches the comprehension of text personae and of the self. Enriched comprehension of the self may occur through the enrichment of "close" personal memories related to the text. Perhaps because of the meanings that "emerge" through the bidirectional interplay of personal knowledge and conceptions of relevant text personae. Metaphoric personal identification is "realized" through Expressive Enactment, particularly during stage three, of an extended class inclusion process. Considering the metaphor that is encapsulated by the sentence, "I am Fat Fly-ish Death," metaphor comprehension begins by first "mapping" salient properties of Fat-flyish death (the metaphoric contribution) onto myself (the metaphoric topic). This form of metaphoric and storied access to Narrating Identity requires a special focus on how autobiographical memories are accessed and shifts the topic of discussion from autobiographical memory or mere recounting to Narrative Identity. In this way, perhaps in part through an accumulation of such metaphorically identifying syntheses, the reader "realizes" a fuller sense of self and simultaneously a fuller sense of text personae.

In contrast, the relation between the reader and text personae during Integrative Comprehension may only involve the unidirectional mapping that is simile-like – as with stage one of metaphor interpretation (e.g., I am *like* adaptable, readable genes). This pragmatic form of narrative (textual) understanding is almost always the end point of the integrative path of metaphor interpretation as personal knowledge. When the integrative path stops in stage one, Integrative Comprehension generates world knowledge of myself and text personae in relation to the world. Also, in this case, the text is the primary focus of the reader, rather than the narrating

of identity and change is based on text personae in the *literature itself* (Kuiken & Douglas, 2018; Kuiken & Douglas, 2017). Alternatively, on rare occasions, integrative emergent meaning regarding ones' *worldview* may emerge. This form of emergent meaning develops from an interaction of the metaphoric understanding of textual events and memories. For example, my world is and my world is not one that includes gene-like blueprints; there is a structural world knowledge inherent in narrating my identity, when I make sense of my possible future, as someone who lives in a gene-like blueprint world. This kind of metaphoricity potentially inspires action by holding in view simultaneously (a) the knowledge that the world is one that can be changed but (b) requires action in the world. What drives this form of emergent integrative understanding is a form of personal understanding through *world knowledge (world identification)*, rather than through *personal knowledge (self-implication)*. World knowledge emerges from this integrative process of metaphor comprehension, where knowledge is gained through understanding and acting in the world – involving planning, integration of information, and understanding how the world “fits” together at a distance. By contrast, as outlined earlier, personal knowledge emerges from the expressive process of metaphor comprehension, where self-knowledge is gained through self-transformation and personal action with intimate others – involving fusion of self and other and self-understanding, up close. Integrative Comprehension is limited for (a) personal understanding through *personal knowledge*, and (b) personal understanding in the context of textual personae alone (Kuiken, Miall, & Sikora, 2004). Expressive Enactment generates personal knowledge of both the reader and text personae through simultaneous “realization” of previously “unrealized” attributes. These attributes can be viewed as features implicit in metaphors of personal identification, in both personal memories and text personae. However, in the narrating of identity, Integrative Comprehension may play a

more central role. Integrative Comprehension permits the extension of this “realization,” structurally (of the world and our place in it), to possible futures, and to facilitate real-world change in the narrating of identity. In summary, these two forms of literary reading should correspond with two forms of narrating identity, especially as narrating identity should emerge through two distinct forms of metaphoricity (expressive and integrative). The expressive path is indicative of metaphors of personal identification that shifts our personal knowledge and the integrative path is indicative of metaphors of world identification that shifts our world knowledge. The following section explores narrating identity in the context of expressive and integrative literary reading.

Chapter 2: A Brief Introduction to Retrospective and Prospective Narrating Identity

Narrative Identity (Narrating Identity in its active form) is central to the appreciation and understanding of our lives in the way that we retrospectively and prospectively tell our life stories (Goldie, 2012). And, the telling of our life stories is potentially impacted by the way we understand literary texts. For Goldie (2012), ironic juxtaposition of internal (focused awareness of *self-perception* in a situation) and external perspectives (focused awareness of the self *situationally*) is central to the development and articulation of our life stories, i.e., how we narrate our identities. Rather than focusing on such ironic alternation, we propose that a comparable function is served by metaphoric categorial juxtapositions.

2.1: Narrating Identity - An Internal / External Perspective

2.1.1: The Past (Retrospective Considerations).

For Goldie (2012), ironic juxtapositions of internal and external perspectives (especially in the form of free indirect discourse) are central to the way that we narrate our identity. From Goldie's (2012) perspective, free indirect discourse represents the blurring or interplay of experiences between how you remember past events and how you lived through that experience. Using the example of a party, he describes how feeling liberated and adventurous in a moment may be retrospectively viewed as obnoxious and unwieldy. The first perspective is internal to a moment, as a character (I was liberated and adventurous), contrasted with a retrospective consideration of events, more nearly as narrator (I was obnoxious and unwieldy). Because there is a blurring between what that moment felt like and its retrospective consideration, the way that our identity is narrated is through some combination of these two perspectives. As such, in the context of narrating identity, remembering the event is not simply "the past," but rather a past that is simultaneously remembered as lived through (internal) and as perceived by others (external).

2.1.2: The Future (Prospective Considerations).

Goldie's perspective (as with ours), also involves projecting self-narrative into the future. Goldie distinguishes between two forms of narrative thinking as they relate to self-projecting into the future (central and acentral imagining). Central imagining captures the experience 'from the inside', or 'centrally.' Likewise, with the expressive path of metaphor processing outlined earlier, metaphoric personal identification also includes a 'central' or 'from the inside' perspective. The main difference between Goldie's perspective and the one presented here is the shift from Goldie's "I am" to the more explicit metaphoricity of the first-person categorical comparative "I am and I am not." Acentral imagining involves a third-person perspective. Likewise, with the integrative path of metaphor processing outlined earlier, imagining a situation occurs from a third-person perspective, metaphoric integrative world identification also includes "the world is and the world is not one that includes a particular possible future."

2.2: Metaphoricity in Narrating Identity as Expressive Personal Identification and Integrative World Identification

We argue that narrating identity is much more complex than either: (a) a blurring between myself at this moment of narrating identity while remembering the past, and my experience of the past; or (b) a blurring between myself at this moment of narrating identity while projecting myself into the future. For example, "I am and I am not liberated"; "I am and I am not obnoxious." Knowing that I might be liberated, or I might be obnoxious is insufficient to consolidate narrated identity. We believe that another step is necessary, that gives meaning to the distinction inherent in an internal / external perspective. Specifically, *how* freshly emergent expressive self-implication or integrative world identification informs the narrating of our identity. The focus of this project, then, is on how these freshly emergent understandings of our identity operate through either personal identification *or* world identification. The interplay

between our past and present self is then through metaphors of personal identification or integrative world identification; a narrating of identity operating through metaphoric juxtapositions. How does expressive self-perception or an integrative self-understanding inform *how* I narrate identity? To highlight how these forms of emergent meaning inform our narrated identity, we used a story, *On Chesil Beach* (McEwan, 2007), that focuses on the termination of a relationship. Loss is an example of a vivid autobiographical event for which both expressive and integrative forms of narrating identification may operate; and for which everyone has some general experience (loss of a loved one, a beloved pet, an important relationship).

2.2.1: Expressive Metaphors of Personal Identification.

Because expressive self-implication (for example, in the context of loss) is an emergent phenomenon, we utilize metaphors of personal identification (stage three) of the metaphor process outlined earlier. Unconventional literary metaphors are read expressively, motivated by inexpressible realizations that result in self-perceptual depth (Kuiken & Douglas, 2018). Emergent meaning in literary reading (especially in stage three) is expressed through metaphors of personal identification in narrating identity. Having in mind a loss in our lives and explicating a metaphor such as “Death is a Fat Fly” represents the interaction between narrating identity and metaphorical understanding. Although the precise features that participants use to understand how “Death” and “a Fat Fly” are a part of the same category is variable, we provide one way that participants may explicate this relationship. The third stage represents category modification of death and fat flies *with* fat flyish death and *with* myself, representing the ways, or examples of relationships with intimate others that are a part of this category. Although, a third person activation of this process can’t entirely be ruled out, there is evidence that unconventional metaphors and not conventional metaphors predict self-perceptual depth and are self-implicating (Kuiken & Douglas, 2018). Given this self-implication, we propose that from stage three, when

“you” are fat flyish death and “you” are a deathly fat fly, “you” have (“carry”) the (metaphoric) germs of (metaphoric) death within you. In this third stage, the reader identifies with the statement “I am” fat fly-ish death and I am a deathly fat fly. I am the “germs of death” and I am the “end of vitality; I am vitality-ending-contamination.” This elaborative modulation is a metaphoric extension that is derived by identifying / creating the closest superordinate category that encompasses who I am and both death-causing-contamination and vitality-ending-contamination. I am a part of life where I observe and am a part of the whiling away of that vitality in others. I in some sense take part in the kind of vitality-ending-contamination that is ubiquitous in life.

2.2.2: Integrative Metaphors of World Identification.

We have argued (Kuiken & Douglas, 2018) that with the expressive path and unconventional literary metaphors like “Death is a Fat Fly” frequently elicit emergent meanings (strong sense), but that the integrative path and conventional non-literary metaphors frequently only make it to the simile-like stage one of the outlined process (emergent meanings, weak sense). Conventional non-literary metaphors are read for a purpose, towards a pragmatic goal of facilitating the coherent structuring of information. Often, that goal only requires a basic mapping between the topic and the vehicle (Genes and Blueprints). That doesn’t mean that stage three is never reached in conventional non-literary metaphor reading. For instance, in the context of scientific writing, “metaphors shape the mind, structure our experiences, and influence behavior” (Taylor & Dewsbury, 2018, p. 1). This perspective suggests a complex treatment of conventional non-literary metaphors (as with stage three; see Section 1.6). Important in this distinction is that there is some greater contextual information that requires a complex reading of the metaphor (for example, a scientific theory that includes “Genes” and “Blueprints”). In this way, with the proper motivating context, even conventional non-literary metaphors may become

emergent (whether it's scientific literature or a narrated identity). When experiencing a loss, the world fails to make sense in the way that it had before the loss. To read the metaphor "Genes are Blueprints" in the context of loss may facilitate reconstruction of intelligible coherent narrative as self-in-the-world-identity. Consider the example from stage three in the context of loss: When you read "Genes are Blueprints", your perception of "your world" may include blueprintish genes and genetic blueprints, "your world" view has ("carries") the (metaphoric) readability of (metaphoric) adaptable genes. In this way, "the world" includes identifiable problems (in the past or future) that are "readable" blueprints and the fresh emergent knowledge that I live in a world with adaptable "readable" blueprints can represent many kinds of solutions. My world includes "readable blueprints" and my world includes "readably adaptable objects." This elaborative modulation is a metaphoric extension. It is derived by identifying / creating the closest superordinate category that encompasses who I am in the world and both readable blueprints and readably adaptable objects. I am adaptable and readable and changeable as constituted as a self-in-the-world. Whereas conventional metaphors in literary reading may only reach stage one of the metaphor process, encountering a metaphor such as "Genes are Blueprints" specifically in the context of loss may lead to an emergent understanding of the "world of" loss. An understanding of the world where you exist is one that is coherent, intelligible and can be changed.

2.3: Contrasting Two Forms of Narrating Identity in the Context of Loss - Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation

Metaphoricity in the context of loss can lead to two distinct forms of narrating identity with contrasting outcomes. First, the world is viewed as including emergent self-understanding that increases perceived meaningfulness in relationships with others (Poignant Bivalent Self Understanding). In this case, although negative emotions are present (as associated with loss), so too is increased appreciation for others in ones' life (a positive consequence of loss, signifying

the “bivalence” of this measure). Such bivalence may also lead to self-understanding. Second, with the other view, there is a fixation on a moment of felt isolation and rumination (Ruminative Separation and Isolation). In this case, the negative emotions associated with the loss are focal, resulting in an inability to perceive increased appreciation of others in one’s life. Such a negative focus may also be isolating.

2.3.1: Poignant Bivalent Self-Understanding.

It is argued here that poignantly bivalent feelings originate from the interaction of narrative absorption in literary reading, metaphorical thinking and felt loss. This interaction generates the bivalent appreciation of simultaneously knowing what is lost and the increased appreciation of relationships because of that loss. Kuiken and Oliver (2013), discuss this kind of poignancy as a dynamic consideration of both the past and the future. The complexity in this dynamic system is that because of a past loss, an individual may imagine what the future will be like when it’s a part of the past. In other words, even though I’ve lost people in my life, eventually, I’ll lose the people who are currently a part of it. Knowing this fact can lead to an increased appreciation for the people present in my life currently. This complexity is especially prescient for how Poignant Bivalent Self-understanding emerges in the narrating of our identity. Especially with Poignant Bivalent Self-understanding, the construct captures the sense of knowing what past loss feels like and realizing that what is not yet lost (currently) will be lost (in the future) and therefore increasing appreciation for what is currently held. This appreciation may also be distinctively aesthetic, emerging from the fusion of character-and-self that indicates metaphors of personal identification. Rather than just aesthetic poignancy, the poignancy of literature may permit a moment of open reflection that encourages metaphors of personal identification, allowing for a different way of narrating ones’ life story. Kuiken and Oliver

(2013) refer to an “opposition” between the metaphoric vehicle and topic (e.g., “noticeable absence; quiet presence”) in metaphors of personal identification that supports Poignant Bivalent Self-understanding (Short, 1996, Chapter 2; Stockwell, 2002, Chapter 8). When such “oppositions” are explicitly metaphoric (I am [and I am not] Fat Fly-ish Death), the space between the character-and-self story can inform or be informed by the self-now and self-later narrative, that dynamically operates because the self-earlier that experienced the loss is still with us (Borbely, 2011; Goldie, 2012).

Research reported in Kuiken and Sharma (2013), adds weight to the preceding formulation of poignantly mixed feeling. First, Kuiken and Sharma (2013) examined the effects of loss and trauma on “sublime disquietude,” i.e., a fusion of the disquietude of “discord” and the exhilaration of “release” (see also Kuiken et al., 2012). Sublime disquietude occurred most consistently among readers who had experienced either loss with a traumatic “edge” or trauma with a mournful “softening.” With Poignant Bivalent Self-Understanding, rather than just focusing on the text, in this project, the focus is on narrating identity as the interaction between the individual reader and their personal memory (loss experienced) and the text. Second, Sopčák (2013) observed poignantly mixed feeling during the “radical” reflection that he calls “existential reading.” Specifically, in response to literary texts that portray the no-longer-almost-having of human finitude, some of his readers described a paradoxical blend of acute vulnerability and affirmative joy. Third, Koopman (2013) identified a group of readers who presented the classic Aristotelian mixture of terror and pity, along with a sorrowful appreciation of an author’s articulation of grief. In each of these three studies, the experience of human fragility moved toward poignantly mixed feeling. And, in each case, bivalent feeling alone was insufficient to identify poignancy; a touch of loss, lack, or absence was also involved.

The poignancy subscale of the NIQ is a measure of a happy and sad emotion bivalence, or a sense of loss that projects meaning into the future. Part of this complex scale also involves “missing” something in the future that wasn’t yet established, or made real (“While thinking about this memory, I became aware of a deep sadness that something had been “lost” - and yet I felt grateful for this moment”; Ersner-Hershfield, et al., 2008; Kuiken & Oliver, 2013; Menninghaus, et al., 2015; Verhaeghen et al., 2014).

2.3.2: Ruminative Separation and Isolation.

A core goal of this project is to conceptually and empirically distinguish self-understanding when narrating identity results in a positive outcome (Poignant Bivalent Self-understanding) as change in self-depth, self-perception, etc., Kuiken et al., 2012; Kuiken and Sharma, 2013), from narrating identity that results in Ruminative Separation and Isolation (the fixedness associated with rumination, that is negative and may lead to depression; Smith & Alloy, 2009). Distinguishing ruminative thinking from self-reflection is not new. Nolen-Hoeksema and others (2003) have referred to the need to better understand brooding in rumination. Especially for how a form of Ruminative Separation and Isolation can be distinguished from Poignant Bivalent Self-Understanding (Treyner, Gonzalez, and Nolen-Hoeksema, 2003; Johnson, et al., 2010). Furthermore, Verhaeghen, Joorman, and Aikman (2014) have made the distinction between rumination and reflection explicit in the context of creative thinking generally and found two corresponding constructs: (a) self-focused rumination – brooding (here conceptualized as Ruminative Separation and Isolation), and (b) self – reflective pondering (here Poignant Bivalent Self-Understanding).

Rumination can be isolating, but the quality of the isolation is also important. A sense of loss can lead to a descriptive explication that can result in self-understanding (Kuiken et. al.,

2012). When self-reflection fails, and the quality of the repetition is on loss in a harmful way, how is that loss perceived? Perhaps it's loss-fixedness that is strictly past focused, rather than a sense of importance in the moment for what else could be lost and future possibilities that cannot be imagined. For instance, co-rumination, or rumination (repetitively dwelling on negative feelings) in the context of others is not uncommon (Moreira, Miernicki & Telzer, 2016). We created items to capture this in the Ruminative Separation and Isolation subscale, (e.g., "While thinking about this memory, it seemed that I alone can remember how it really happened"). This suggests an inward orientation and fixedness to the past that resists the felt importance of presence with significant others.

Still, ruminative thinking is only one variety of repetitive thought, and repetition itself may lead to changes in ruminative styles. Variations in narrating identity that include a sense of repetition can lead to Poignant Bivalent Self-understanding. When a situation is freshly "seen again," a shift can be made away from ruminative styles and toward beneficial growth, or expressive vitality (Jones, Roy, & Verkuilen, 2014). Ruminative styles can resist the kind of open reflection that leads to the bivalency of poignancy, and the other benefits of self-reflection (e.g., Ruminative Separation and Isolation; "While thinking about this memory, I felt "stuck" in the past; I couldn't think about how the past influences the present or future"); (Poignant Bivalent Self-understanding; e.g., "While thinking about this memory, something about it made me realize that it was "meaningful" – something about myself was clearer than before" - Verhaeghen et al., 2014; Copeland, 2016).

2.3.3: Summary and Predictions.

Understanding how we narrate our identities requires an understanding of how Expressive Enactment and Integrative Comprehension inform Poignant Bivalent Self-

Understanding and Ruminative Separation and Isolation. To study these two forms of narrating identity, the research presented here assesses shifts in the narrated sense of self using a task that combines an index of metaphor comprehension (Jones & Estes, 2006) with measures of Absorption-Like States (Kuiken & Douglas, 2017) and narrative-induced self-perceptual change (the Narrating Identity Questionnaire; NIQ). We will also examine whether Expressive Enactment or Integrative Comprehension (measured using the Absorption-like States Questionnaire; ASQ) predicts these reading induced shifts in sense of self and other. The literary text chosen for this study (an excerpt from *On Chesil Beach*, by Ian McEwan) captures the experience of the end of a relationship (a common undergraduate experience) and the experience of “looking back” over the ending of that relationship (a common undergraduate experience for those who have “moved on” from relationship termination).

Given previous research and our current conceptualization of the NIQ, we predict two possibilities:

Prediction One: We can confirm two distinct forms of Narrating Identity (Poignant Bivalent Self-understanding and Ruminative Separation and Isolation), and Expressive Enactment (but not Integrative Comprehension) will predict the beneficial (Poignant Bivalent Self-understanding) form and not detrimental (Ruminative Separation and Isolation) form of Narrating Identity. Expressive Enactment (but not Integrative Comprehension) will also predict class inclusion judgments for unconventional literary metaphors. Class inclusion judgments are here defined as the extent to which the modified term (the topic, e.g., “a painfully preserved memory”) and the modifying term (the vehicle, e.g., “a thing of beauty”) are understandable as members of the same class or category (Jones & Estes, 2005; Estes & Ward, 2002;

Glucksberg, 2008). Integrative Comprehension (but not Expressive Enactment) will predict Ruminative Separation and Isolation and class inclusion judgments for conventional non-literary metaphors. According to this possibility, expressive and integrative forms of narrating identity will be implicated by different engagement styles with the text (Prediction One; **The Differential Text Engagement Model**: Comparable to Kuiken & Douglas, 2018)

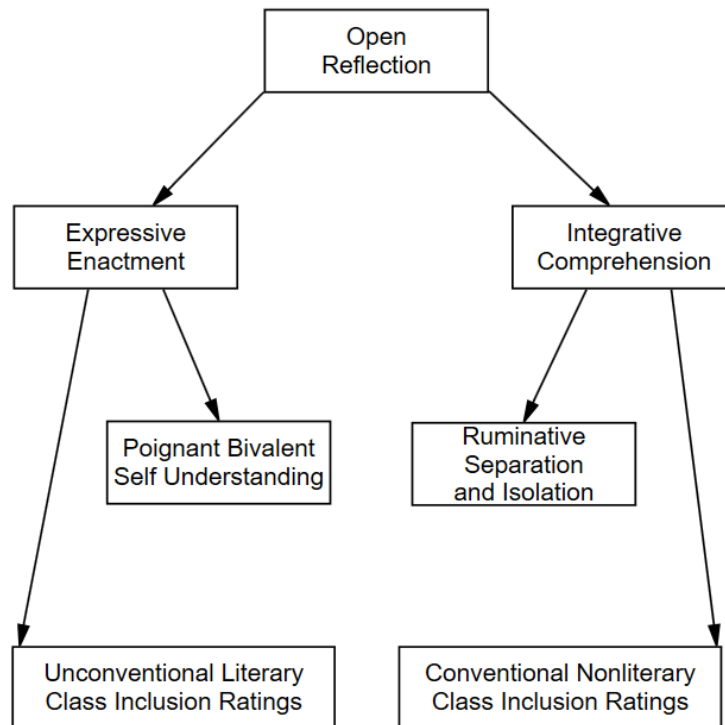


Figure 1: Flowchart Prediction One

Prediction Two: Expressive Enactment will lead to both Poignant Bivalent Self-understanding and Ruminative Separation and Isolation. The expressive pathway is

potentially harmful as well as beneficial. Even though expressive and integrative metaphors have been differentially predicted by Expressive Enactment and Integrative Comprehension in the past, (Kuiken & Douglas, 2017), this asymmetry is only present for “aesthetic” outcomes, and not for Narrating Identity. Integrative Comprehension will predict neither PBSU nor RSI. Expressive Enactment (but not Integrative Comprehension) will predict ratings (class inclusion judgments) for unconventional literary metaphors; Integrative Comprehension (but not Expressive Enactment) will predict class inclusion judgments for conventional non-literary metaphors. (Prediction Two; **The Generic Aesthetic Expressive Enactment Self-implication Model**).

These predictions will be explored using Structural Equation Modeling.

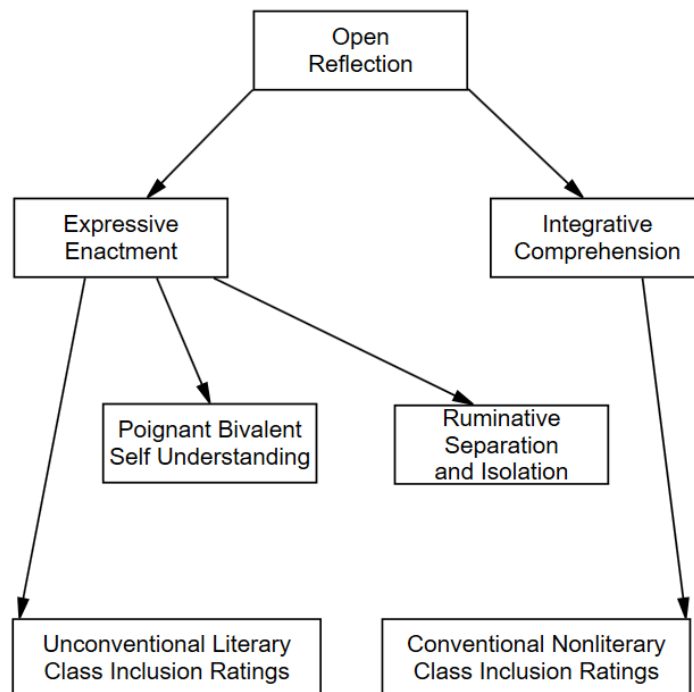


Figure 2: Flowchart Prediction Two

Chapter 3: Exploring the Structure of Narrating Identity - Methods, Preliminary Psychometrics, and Exploratory Factor Analyses for Studies 1 – 3

This chapter serves to provide a preliminary psychometric foundation for the newly developed Narrating Identity Questionnaire and describes the preliminary psychometric work to test the outlined predictions. To this end, this chapter includes a description of the methods, preliminary psychometric work and Exploratory Factor Analyses for studies 1, 2, and 3. It provides evidence for both Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation discussed earlier at length, and a third factor, Memory Transformation - memory as “transformed,” or “changed” after literary reading that may precede *both* Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation.

3.1: Methods, Procedures, and Materials for Studies 1, 2, and 3

3.1.1: Study One.

3.1.1.1: Methods.

3.1.1.1.1: Participants.

First year psychology students at the University of Alberta ($n = 267$) participated in the study for partial course credit (24% males, 76% females, mean age = 19 yr). No differences were found comparing participants with and without English as a first language, perhaps because of the median time these students had been in Canada (mdn time in Canada in years = 10).

3.1.1.1.2: Procedures Summary

The consent form, study procedures, and debriefing were completed online and compiled using the output / code / data analysis generated by Qualtrics (copyright © [2018] Qualtrics). Upon accessing the study online, participants were informed that the study was about “meaningful reading experiences,” requiring one and a half to two hours to complete and that their responses will be anonymized and remain confidential. Participants were presented with the

option to complete an alternative education activity instead of participating in the study.

Participants who chose to complete the study ($n = 267$) were asked to read a preselected excerpt (Appendix A) from Ian McEwan's (2008) *On Chesil Beach* three times. The first reading was the complete excerpt, followed by a second reading of the same excerpt with 5 highlighted passages (Appendix A) that included metaphor relevant class inclusion material. Participants were then asked to read these highlighted passages a third time within the context of a story-specific and a generic metaphoric class inclusion task (See Appendix B). That is, for each passage ($N = 5$), participants were asked for each story-specific class inclusion task to:

- a) Rate the extent to which the modified term (the topic, e.g., “a painfully preserved memory”) and the modifying term (the vehicle, e.g., “a thing of beauty”) are understandable as members of the same class or category (“0” = “Not a Member”; “4” = “Full Member”; Jones & Estes, 2005; Estes & Ward, 2002; Glucksberg, 2008) (See Appendix B).
- b) Provide three examples of “what else fits” into the same category as the vehicle and topic (similar to procedures used by Kenett et al., 2016).
- c) Indicate whether at least one of those three examples is a concrete event that occurred in a particular place and time in their life (i.e., an autobiographical memory) or, if none of the three responses qualify as an autobiographical memory, to identify any autobiographical memory that “comes to mind” while reading that particular passage.
- d) After reading and reporting autobiographical memories for each of the five passages, participants were asked to select just one autobiographical memory that “feels most important.”

After identifying this particular memory, participants were asked to complete the generic class inclusion task and rate the extent to which the modified term (the topic, e.g., “Death”) and the modifying term (the vehicle, e.g., “a Fat Fly”) are understandable as members of the same class or category (Jones & Estes, 2005; Estes & Ward, 2002; Glucksberg, 2008; See Appendix B). Participants then completed the Absorption-like States Questionnaire (ASQ; Kuiken & Douglas, 2017) and an abbreviated version of the Experiencing Questionnaire (EQ; Kuiken, Campbell, & Sopčák, 2012). Lastly, participants were reminded of the memory that they selected earlier, and they were asked to complete the Narrating Identity Questionnaire (See Appendix C) for that selected memory, a brief follow up questionnaire (e.g., How long ago did the event you remembered occur?) and a complete debriefing (See Appendix C). This was the order of questionnaire presentation for studies 1 and 3. Study 2 reversed the order of presentation of the Absorption-like States Questionnaire and the Narrating Identity Questionnaire, where the Narrating Identity Questionnaire was presented before the Absorption-like States Questionnaire.

3.1.1.2: Materials.

3.1.1.2.1: The Text.

Following three previous studies (Fitzner & Kuiken, 2013; Douglas & Kuiken, 2014; Kuiken & Douglas, 2017), participants read striking or evocative passages from the novella *On Chesil Beach* (McEwan, 2008), a story that describes a protagonist’s response to termination of a marital relationship amidst both partners’ reluctance to speak honestly with each other. After reading, participants were asked to write recursively and expressively about their experience of a pivotal (preselected) passage (See Appendix A) and then to describe their reflections using (a) a preliminary version of the ASQ and (b) selected items from the EQ (Kuiken, Campbell, & Sopčák, 2012). The passages were selected because at least five participants rated them as

“striking or evocative” in a previous study by Douglas and Kuiken (2014). Each chosen passage also contained a literary metaphor that could be adapted to a metaphoric statement in our class-inclusion task (e.g., “Struggling to find words for anger is hurling a stone that falls short of the water's edge”).

3.1.1.2.2: Absorption-Like States Questionnaire (ASQ).

A 37-item version of the ASQ rated on a five-point scale (from 0 = “not at all true of me” to 4 = “extremely true of me”) was used to compare the contrasting effects of Expressive Enactment and Integrative Comprehension on: (a) aesthetic outcomes, (b) the subcomponents of the NIQ and (c) a story-specific and general metaphoric class inclusion task. The ASQ was included to assess how Expressive Enactment and Integrative Comprehension scores differentially predict a “readiness” to think categorically (the extent to which A (topic) and B (vehicle) are a part of the same category). This version of the ASQ has (a) demonstrated good reliability and validity across several studies, with (b) contrasting prediction of aesthetic (sublime disquietude through Expressive Enactment) and explanatory (Narrative Coherence through Integrative Comprehension) outcomes and (c) differential prediction of metaphor comprehension (expressive and explanatory); Kuiken & Douglas, 2017; Kuiken & Douglas, 2018).

3.1.1.2.3: Open Reflection.

Four item parcels (averaged groups of items), each parcel including three to four items with similar content, were used to assess Open Reflection (14 items total; $\alpha = .91$): (a) resisting task-related distractions (e.g., “I was no longer thinking about why I was reading it”); (b) resisting concern-related distractions (e.g., “I somehow put aside thoughts about my everyday tasks and responsibilities”); (c) shift to narrative time (e.g., “My sense of time passing shifted to

how time was going by in the evolving narrative”); and (d) altered sense of time (e.g., “Time seemed to slow down, speed up—or perhaps even come to a standstill”).

3.1.1.2.4: Integrative Comprehension.

Four item parcels, each parcel including three to four items with similar content, were used to assess Integrative Comprehension (13 items total; $\alpha = .84$): (a) Extra-personal Space (e.g., “I felt like I was watching the character[s] who were visibly there in front of me”); (b) Cognitive Perspective-taking (e.g., “I could understand the feelings of each different character”); (c) affective realism (e.g., “The characters’ feelings, attitudes, and concerns resembled those of people in the real world”); and (d) realistic conduct (e.g., “The characters’ actions seemed similar to those I observe in real life”).

3.1.1.2.5: Expressive Enactment.

Three item parcels, each parcel including three to four items with similar content, were used to assess Expressive Enactment (10 items total; $\alpha = .87$): (a) Peri-personal Space (e.g., “I could almost feel what it would be like to reach, move, or change position in relation to things (objects, characters) in the world of the text”); (b) Pre-enactive Empathy (e.g., “For a moment I felt like I ‘was’ the character whose experience was being described there”); and (c) self-implicating “givenness” (e.g., “Recalling experiences in my own life helped me to sense what one of the characters was going through”).

3.1.1.2.6: Experiencing Questionnaire (EQ) – Aesthetic Outcomes.

The aesthetic effects of each participant’s most memorable *reading experience* were assessed using a revised and extended version of the Experiencing Questionnaire (EQ; Kuiken, Campbell & Sopčák, 2012). Each of 41 items was rated on a 5-point scale (from 0 = “not at all

true of me” to 4 = “extremely true of me”). Rather than either pleasure or interest, the aesthetic outcomes examined here were the suggestive and poignantly bivalent aspects of each participant’s most memorable *reading experience*.

Although the 41-item version of the Experiencing Questionnaire (EQ - Kuiken, Campbell & Sopčák, 2012), rated on a 5-point scale (from 0 = “not at all true of me” to 4 = “extremely true of me”), was used in the study, only self-perceptual depth was used for construct validation of the NIQ. In particular, the self-perceptual depth subscale of the experiencing questionnaire (EQ) was used to (a) validate aspects of the new Narrating Identity Questionnaire (to distinguish aesthetic poignant bivalence from the kind of poignant bivalence at the heart of narrating identity) and (b) help to distinguish Integrative Comprehension from Expressive Enactment in a model comparing absorption like states to narrating identity. We also examined whether Expressive Enactment or Integrative Comprehension would predict reading induced shifts in sense of self and other (measured using the Absorption-like States Questionnaire; ASQ; and the EQ; Kuiken & Douglas, 2017; Kuiken, Campbell & Sopčák, 2012).

3.1.1.2.7: Narrating Identity Questionnaire (NIQ).

Where the ASQ and EQ are measures of textual reflection, the NIQ is a measure of memory reflection in response to reading the text; to this end, a preliminary 19-item version of the NIQ rated on a 5-point scale (from 0 = “not at all true of me” to 4 = “extremely true of me”) was developed. The NIQ was designed to capture the narrating of autobiographical memory to the extent that these memories suggest a felt shift in self, related to the character, or narrator – as a “transformation” (Memory Transformation Subscale; item number $\alpha = .84$ Study One, $\alpha = .79$ Study Two, $\alpha = .82$ Study Three). For example, “While thinking about this memory, it seems to

have been transformed somehow” (Kuiken et al., 2004b; Kuiken & Oliver, 2013; Fauconnier & Turner, 2002, p. 95-96; Racionero-Plaza, 2015).

In addition to the “transformative” quality of narrating identity, the NIQ also contrasts both self-reflection and poignancy with rumination (Verhaeghen et al., 2014; Copeland, 2016). In particular, the NIQ distinguishes the bivalent poignancy and self-reflection from the ruminative feeling of being “stuck” in the past. To this end, we created 6 items to capture a “beneficial” Poignant Bivalent Self-Understanding and five items to capture a “detrimental” Ruminative Separation and Isolation. The items created as a measure of a “beneficial” form of Narrating Identity are meaning focused (e.g., a combination of poignancy and self-understanding “... I felt both light with joy and heavy with sadness, as though knowing about something “lost” allows me to appreciate my life right now.” “... I realize for a moment that it is still with me and I know myself better because of that.”). The items created as a measure of a “detrimental” form of Narrating Identity are rumination focused (e.g., a combination of feeling “stuck” and isolated “... I felt “stuck” in the past; I couldn’t think about how the past influences the present or future.”; “... it seemed that I alone can remember how it really happened because others in the memory are irretrievably “lost” or “changed”).

3.1.2: Study Two.

3.1.2.1: Participants.

In Study Two, 284 students participated for partial credit (25% males, 75% females; mean age = 19). Again, no differences were found comparing participants with and without English as a first language. Again, this may in part be due to the median time these students have been in Canada (mdn time in Canada in years = 10).

3.1.2.2: Materials and Procedure.

Study Two utilized the same procedures and materials as Study One except for reversing the order of presentation of (a) the Metaphoric Class-inclusion Task (with the NIQ) and (b) the ASQ (See Appendices E and F). Reversing the order permits (a) an assessment of order effects and (b) comparison of ASQ baseline responses with the ASQ responses after the autobiographical memory task. Hopefully, such a comparison would provide insight into any differences in absorption scores at baseline and when explicitly accounting for autobiographical memory.

3.1.3: Study Three.

3.1.3.1: Participants.

In Study Three, 269 students participated for course credit (24% males, 76% females; mean age = 19). Again, no differences were found comparing participants with and without English as a first language. Again, this is likely due to the median time these students have been in Canada (mdn time in Canada in years = 10).

3.1.3.2: Materials and Procedure.

Study Three was identical to Study One, except that a general metaphoric class inclusion task was added after the story-specific class-inclusion task to assess a predisposition to think in terms of fused categories more generally (Douglas & Kuiken, 2016; Katz, et al., 1988; Jones & Estes, 2005). The 35-item general metaphoric class inclusion task (cf. Douglas & Kuiken, 2016) includes unconventional (unfamiliar, low-apt) metaphors (n = 7) (e.g., “Death is a fat fly”); and conventional (familiar, high-apt) metaphors (n = 7) (e.g., “Genes are blueprints”); borderline literal metaphors (n = 7) (e.g., “That ruler is a tool”); scrambled sentences (e.g., “A smile is a volcano”); and oxymora (e.g., “To lead you must walk behind”). Also, see Appendix F for discussion of the extended project.

3.2. Preliminary Psychometric Work (Descriptive Statistics, Interitem Correlations, Exploratory Factor Analyses) for Studies 1 – 3

3.2.1: Study One – Summary.

Study One indicated three Narrating Identity factors, matching Poignant Bivalent Self-understanding, Ruminative Separation and Isolation, and Memory Transformation. All correlations between subscales were moderate (.25 - .4) representing factor overlap without collinearity. Cronbach's alpha and Guttman's alpha range from moderate (.69) to good (.84)

Variables	Mean	SD	Min, Max	α'	α''
Poignant Bivalent Self-Understanding	3.38	.98	1, 5	0.84	0.82
Ruminative Separation and Isolation	3.21	.93	1, 5	0.73	0.69
Memory Transformation	2.71	1.12	1, 5	0.84	0.82

representing moderate to good reliability. Because absorption-like states are considered as antecedents of, or at least informative of, the NIQ, we tested order effects in Study Two (whether the order of the NIQ / ASQ matters for this factor structure; See Appendix D).

3.2.1.1: Descriptive Statistics.

Table 1: Study One, NIQ subscale Descriptive Statistics

* α' = Cronbach's alpha; α'' = Guttman's alpha.

3.2.1.2: Exploratory Factor Analysis.

Three theory-consistent components were extracted based on a series of algorithms developed in R through package nFactor (Raïche and Magis, 2010). Optimal coordinates refer to linearly extrapolated coordinates controlling for previous eigenvalues. Parallel analysis is based on the Kaiser rule (eigenvalues greater than 1) but allowing for several analyses to be run in parallel with random seeds, converging on a more stringent assessment of eigenvalues greater

than 1. The acceleration factor assesses the “elbow” of the scree plot curve. It represents the component that best matches the “elbow” based on the second derivative (See Appendix D for Scree Plot and NIQ inter-item correlations).

Table 2: *Exploratory Factor Analysis; Principal Components Analysis of NIQ with Oblimin Rotation.*

	MT	PBSU	RSI	h2	u2
1.MT1	0.87			0.84	0.16
2.MT2	0.82			0.8	0.2
3.MT3	0.85			0.66	0.34
4.PBSU1		0.86		0.65	0.35
5.PBSU2		0.69		0.57	0.43
6.PBSU3		0.62		0.57	0.43
7.PBSU4		0.67		0.65	0.35
8.PBSU5		0.57		0.5	0.5
9.PBSU6		0.63		0.5	0.5
10.RSI1			0.72	0.55	0.45
11.RSI2			0.50	0.32	0.68
12.RSI3			0.75	0.58	0.42
13.RSI4			0.80	0.64	0.36
14.RSI5			0.50	0.43	0.57

Note: MT = Memory Transformation, PBSU = Poignant Bivalent Self Understanding, RSI = Ruminative Separation and Isolation, H2 = Communality and U2 = Uniqueness, all loadings less than 0.3 are not included in the table

3.2.1.2: Factor Correlations.

Table 3: *Factor Correlation Table*

	MT	PBSU	RSI
MT	1	0.36	0.4
PBSU	0.36	1	0.25
RSI	0.4	0.25	1

Note: MT = Memory Transformation, PBSU = Poignant Bivalent Self Understanding, RSI = Ruminative Separation and Isolation

3.2.2: Study Two – Summary.

Study Two also indicated that 3 factors are implicated in narrating identity, matching Poignant Bivalent Self-understanding, Ruminative Separation and Isolation, and Memory Transformation. All correlations between subscales were low to moderate (.12 - .22) representing factor overlap without collinearity. Cronbach’s alpha and Guttman’s alpha range from satisfactory (.57) to good (.80) representing satisfactory to good reliability. Some discrepancy in factor determinacy (possible retainment of 1, or 4, rather than 3 factors) lends some support to the possibility of order effects. Study Three completes the test of order effects by reversing the order back in line with Study One (ASQ presented first, followed by the NIQ).

3.2.2.1: Descriptive Statistics.

Table 4: *Study Two Descriptive Statistics*

Variables	Mean	SD	Min, Max	α'	α''
Poignant Bivalent Self-Understanding	3.53	.78	1.0, 5.0	.68	.65
Ruminative Separation and Isolation	3.33	.84	1.2, 5.0	.60	.57
Memory Transformation	2.95	1.02	1.0, 5.0	.80	.77

Note: α' = Cronbach’s alpha; α'' = Guttman’s alpha.

3.2.2.2: Exploratory Factor Analysis.

Although the algorithms sometimes suggest four factors and at other times, one factor, the first three points on the plot seem clearly grouped, consistent with the three-factor NIQ structure (MT, PBSU, and SRI). This discrepancy does suggest that order effects are perhaps implicated. (See Appendix D for Scree Plot and NIQ inter-item correlations).

Table 5: *Exploratory Factor Analysis; Principal Components Analysis with Oblimin Rotation.*

	MT	PBSU	RSI	h2	u2
1.MT1	0.86			0.79	0.21
2.MT2	0.84			0.77	0.23
3.MT3	0.77			0.56	0.44
4.PBSU1		0.71		0.53	0.47

5.PBSU2		0.56	0.35	0.65
6.PBSU3		0.32	0.23	0.77
7.PBSU4		0.70	0.51	0.49
8.PBSU5		0.66	0.49	0.51
9.PBSU6	0.32*	0.54	0.47	0.53
10.RSI1			0.62	0.48
11.RSI2			0.75	0.55
12.RSI3			0.69	0.48
13.RSI4			0.61	0.41
14.RSI5			0.12	0.88

Note: MT = Memory Transformation, PBSU = Poignant Bivalent Self Understanding, RSI = Ruminative Separation and Isolation, H2 = Communality and U2 = Uniqueness, all loadings less than 0.3 are not included in the table; * = double loading

3.2.2.3: Factor Correlations.

Table 6: Factor Correlations

	MT	PBSU	RSI
MT	1	0.22	0.12
PBSU	0.22	1	0.13
RSI	0.12	0.13	1

Note: MT = Memory Transformation, PBSU = Poignant Bivalent Self Understanding, RSI = Ruminative Separation and Isolation

3.2.3: Study Three – Summary.

Study Three also indicated that a set of 3 factors are implicated in narrating identity, matching Poignant Bivalent Self-understanding, Ruminative Separation and Isolation, and Memory Transformation. All correlations between subscales are moderate (.26 - .46) representing factor overlap without collinearity. Cronbach's alpha and Guttman's alpha range from moderate (.75) to good (.83) representing moderate to good reliability.

3.2.3.1: Descriptive Statistics.

Table 7: Descriptive Statistics

Variables	Mean	SD	Min, Max	α'	α''
Memory Transformation	2.76	1.07	1.0, 5.0	.83	.80
Poignant Bivalent Self-Understanding	3.37	1.00	1.0, 5.0	.79	.77
Ruminative Separation and Isolation	2.54	.82	0.8, 4.0	.78	.75

* α' = Cronbach's alpha; α'' = Guttman's alpha.

3.2.3.2: Exploratory Factor Analysis.

The nFactor package (Raîche & Magis, 2010) recommends a two-factor extraction, however, it's clear from the scree plot, that the third factor is very close to the cut-off values. The issue here seems to stem from the need to include more items that clearly distinguish reflection from rumination (only two items are used to capture the ruminative component of Ruminative Separation and Isolation, and two items were used to capture the reflective aspect of Poignant Bivalent Self-Understanding).

Table 8: *Exploratory Factor Analysis; Principle Components Analysis with Oblimin Rotation.*

	MT	PBSU	RSI	h2	u2
MT1	0.68			0.58	0.42
MT2	0.87			0.81	0.19
MT3	0.88			0.80	0.20
PBSU1		0.45	0.55*	0.64	0.36
PBSU2		0.57	0.30*	0.55	0.45
PBSU3	0.41*			0.45	0.55
PBSU4		0.73		0.69	0.31
PBSU5		0.90		0.78	0.22
RSI1			0.54	0.44	0.56
RSI2			0.73	0.61	0.39
RSI3			0.80	0.69	0.31
RSI4			0.77	0.60	0.40

Note: MT = Memory Transformation, PBSU = Poignant Bivalent Self Understanding, RSI = Ruminative Separation and Isolation, H2 = Communality and U2 = Uniqueness, all loadings less than 0.3 are not included in the table; * = double loading

3.2.3.3: Factor Correlations.

Table 9: *Factor Correlations*

	MT	PBSU	RSI
MT	1.00	0.35	0.26
PBSU	0.35	1.00	0.46
RSI	0.26	0.35	1.00

Note: MT = Memory Transformation, PBSU = Poignant Bivalent Self Understanding, RSI = Ruminative Separation and Isolation,

3.3: Summary of Introductory Psychometrics and Order Effects

Although Study Two does not provide strong support for the three-factor structure of the NIQ, including Poignant Bivalent Self-Understanding, Ruminative Separation and Isolation, and Memory Transformation, Studies One and Three do provide strong support for this three-factor NIQ measure. This is the case despite minor deviations in Study Three, likely due to fewer self-understanding items in comparison with Study One. Sufficient support is provided for the three-factor version of the NIQ to move forward with Structural Equation Modelling work. Moving forward includes careful consideration of Study Two, which provides evidence that there is an order effect depending on when the NIQ is presented with respect to the ASQ. Studies One and Three included the ASQ followed by the NIQ and Study Two included the NIQ followed by the ASQ. Questionnaire order effects are not novel generally in psychometric research (Tourangeau & Rasinski, 1988). They are also not novel in particular to the realm of absorption (Council, et al., 1983; Council et al., 1986; Nadon et al., 1991; Milling et al., 2000). Although the evidence is variable, sometimes order effects are not found with the Tellegen Absorption Scale (TAS; Nadon et al., 1991), and other times, order effects are found (Council, et al., 1983; Council et al., 1986; Milling et al., 2000). With the latter study, stricter statistical and experimental controls uncovered such contextual effects between hypnotic suggestibility and the TAS. Of importance,

in Milling et al., (2000), order effects were found in both directions (both the TAS and the suggestibility measure were affected by the order of the presented material; ie., context). First, there was an explicit context effect (TAS scores were lower and suggestibility scores were higher). Second, related to the context effect, the correlation between suggestibility scales and the TAS were higher when they were presented in the same experiment than when presented separately in different studies. Although in the current series of studies, we do not have the ASQ and NIQ presented alone, SEM beta coefficient comparisons were made (See Chapter 4). Perhaps part of the reason for the discrepancy in the studies regarding TAS and context effects in previous research is that too much weight is given to overall scale fit and overall scale ratings (high / low), and less on changes in beta coefficients. We clearly demonstrate a difference in the way the components of the ASQ predict components of the NIQ between Study Two (NIQ presented first followed by the ASQ) and Studies One and Three (ASQ presented first followed by the NIQ). Yet, the SEM model fit for the NIQ is high across all three studies (see Chapter 4, Tables 10, 11 and 12). This pattern of results fits with our expectations because the NIQ is thought to measure changes in narrative identity as a result of literary reading. When readers engage with the ASQ, this kind of storied thinking permits a moment of openness in which the reader can reflect on how memories are affected by narrative. Due to the order effects, the following discussion focuses on Studies One and Three. Taken together, the following results are dependent upon the ASQ being administered before the NIQ. Future research should include the NIQ on its own.

Chapter 4: Confirmatory Factor Analyses (CFA) and Structural Equation Modelling (SEM) for Studies 1 – 3

Chapter 4.1: Study One – CFA and SEM.

4.1.1: *Model fit: CFA and SEM.*

The following sequence of SEMs were conducted to (1) test the fit of a three factor NIQ structure, and (2), to test if prediction one was supported (a clear difference between an expressive and integrative path for narrating identity and that expressive literary reading predicts Poignant Bivalent Self-understanding and not Ruminative Separation and Isolation), or if prediction two was supported (that an expressive path predicts BOTH Poignant Bivalent Self-understanding and Ruminative Separation and Isolation). Strong support for a three-factor model was found using CFA (Poignant Bivalent Self-Understanding, Ruminative Separation and Isolation, and Memory Transformation; see Model 1a – Appendix F). However, a follow-up SEM was prioritized, as it represented a model fit equal to the CFA, and more aptly represents theoretical considerations. In the Structural Equation Model (see Model 1b; see Appendix F), there was a path leading from Memory Transformation (memory as “transformed,” or “changed” after literary reading) to *both* Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation. Memory Transformation *should* predict Varieties of Memory Transformation (PBSU and RSI). For PBSU, the memory transformation is active and dynamic, leading to a renewed sense of appreciation for the focal relationships in ones’ life. For RSI, the Memory Transformation represents the shift to ruminative tendencies.

4.1.2: *SEM results for the NIQ.*

Expressive Enactment predicted all NIQ factors as outcome variables (Memory Transformation (Model 2b), Poignant Bivalent Self-Understanding (Model 2c) and Ruminative Separation and Isolation (Model 2d), but Integrative Comprehension did not predict *any* NIQ

subscales (Models 2b, 2c, and 2d; Figure 3). A follow-up model (Model 2e; Appendix F) demonstrated that the path between Expressive Enactment and Memory Transformation, Poignant Bivalent Self-understanding and Ruminative Separation and Isolation were driven primarily by Pre-enactive Empathy, and Poignant Bivalent Self-understanding and Ruminative Separation and Isolation were also driven by Self-implicating Givenness (See Appendix F for full model descriptions).

4.1.3: SEM results for metaphor comprehension.

Lastly, Model 2f includes Story Specific metaphoricity as Class-Inclusion Ratings (ratings of the extent to which a metaphoric topic and vehicle pair are part of the same category; c.f., Kuiken & Douglas, 2018). Model 2f includes story-specific class- inclusion ratings in the context of Absorption-Like States (expanded in Study Three to include general class-inclusion ratings; Model 2g). We found in Model 2f that Integrative Comprehension and not Expressive Enactment predicted story-specific class-inclusion ratings. Although one might expect Expressive Enactment to have predicted Story Specific Class-Inclusion Ratings, Story Specific Class-Inclusion Ratings are storied and integrative by nature, consistent with Conventional Nonliterary Metaphoric Class-Inclusion Ratings (explored further in Kuiken and Douglas, 2018; and in Study Three here).

Table 10: Study One, *Models 1 (model fit), and 2 (SEM with path coefficients)*

Study One		
Model 1a: 3 Factor NIQ (CFA)	No Pathways	
CFI = .99; TLI = .98; RMSEA = .06; RMSEA CI = .00 / .14; SRMR = .02		
Model 2b: Expressive Enactment and Integrative Comprehension on	Expressive Enactment	Integrative Comprehension

Memory Transformation						
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Memory Transformation	.494	.004	.22	--	--	--
(β 2) Integrative Comprehension \rightarrow Memory Transformation	--	--	--	-.22	.214	.29
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .06						
Model 2c: Expressive Enactment and Integrative Comprehension on Poignant Bivalent Self-Understanding	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Poignant Bivalent Self-Understanding	.56	<.000	.17	--	--	--
(β 2) Integrative Comprehension \rightarrow Poignant Bivalent Self-Understanding	--	--	--	.07	.583	.16
CFI = .89; TLI = .86; RMSEA = .10; RMSEA CI = .08 / .11; SRMR = .06						
Model 2d: Expressive Enactment and Integrative Comprehension on Ruminative Separation and Isolation	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Ruminative Separation and Isolation	.64	.006	.22			
(β 2) Integrative Comprehension \rightarrow Ruminative Separation and Isolation				.01	.995	.27

CFI = .87; TLI = .83; RMSEA = .11; RMSEA CI = .09 / .12; SRMR = .07

Model 2f: Expressive Enactment and Integrative Comprehension on Story Specific Class Inclusion Ratings						
	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
Table 10 Continued: Study One, <i>Models 1 (model fit), and 2 (SEM with path coefficients)</i>						
Model 2f: Expressive Enactment and Integrative Comprehension on Story Specific Class Inclusion Ratings						
	Expressive Enactment			Integrative Comprehension		
	St. β	p		St. β	p	
(β 1) Expressive Enactment → Story Specific Class Inclusion Ratings	-.02	.849	.10	--	--	--
(β 2) Integrative Comprehension → Story Specific Class Inclusion Ratings	--	--	--	.23	.048	.13
CFI = .87; TLI = .83; RMSEA = .11; RMSEA CI = .09 / .12; SRMR = .06						
Model 2g: Expressive Enactment and Integrative Comprehension on General Class Inclusion Ratings (Only Applicable for Study Three)						

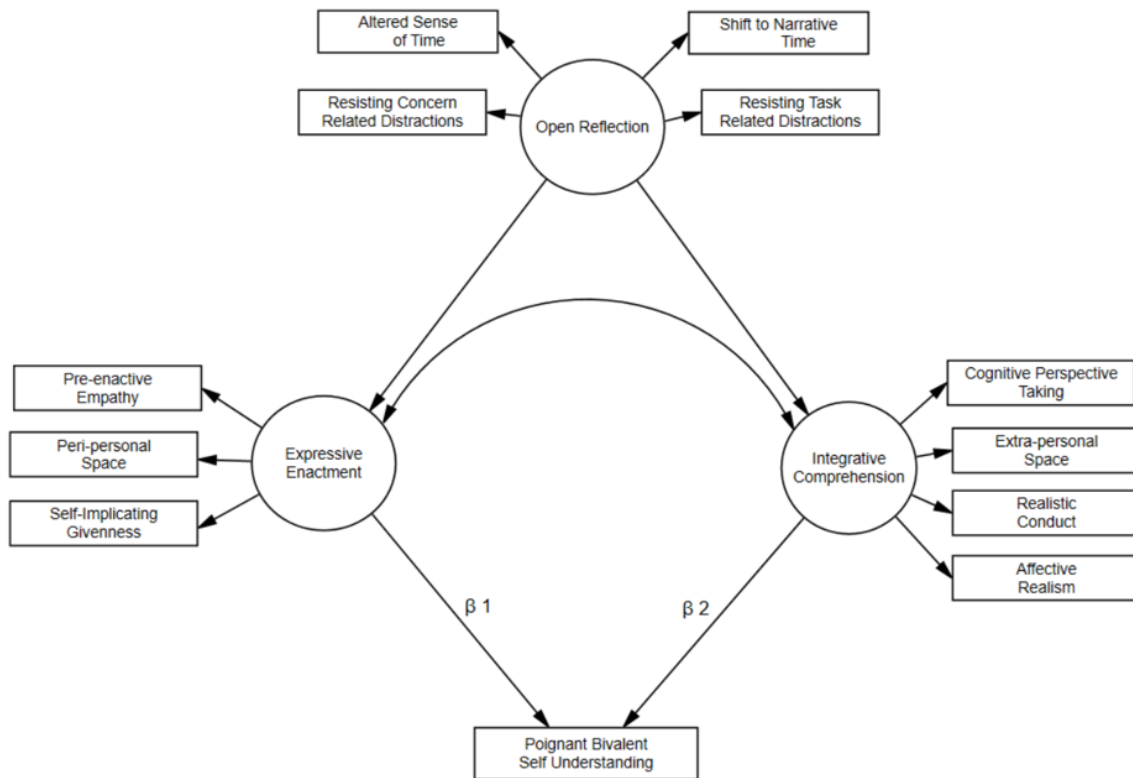


Figure 3: Model 2c: Absorption Like States Questionnaire (Expressive Enactment and Integrative Comprehension Predicting Poignant Bivalent Self-understanding – Models 2b, 2c, and 2d include identical structures; See Appendix E for all SEM models).

4.2: Study Two - Confirmatory Factor Analysis (CFA) and Structural Equation Modelling (SEM).

4.2.1: Model fit: CFA and SEM

As with study one, the following sequence of SEMs were conducted to (1) test the fit of a three factor NIQ structure, (2), to test if prediction one was supported (a clear difference between an expressive and integrative path for narrating identity and that expressive literary reading predicts Poignant Bivalent Self-understanding and not Ruminative Separation and Isolation), or if prediction two was supported (that an expressive path predicts BOTH Poignant Bivalent Self-understanding and Ruminative Separation and Isolation), and (3), to further test order effects, the

NIQ was presented first, followed by the ASQ). Given the apparent order effects demonstrated in Chapter 3, the following results should be considered in that context. Strong support for a three-factor model was again found using CFA (Poignant Bivalent Self-Understanding, Ruminative Separation and Isolation, and Memory Transformation; see Model 1a, Appendix F). Again, a follow-up SEM represented an equal model fit, aptly representing theoretical considerations. As with Study One, the SEM (Model 1b; Appendix F) included a path leading from Memory Transformation (memory as “transformed,” or “changed” after literary reading) to *both* Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation.

4.2.2: SEM results for the NIQ.

As with Study One, Expressive Enactment predicted all NIQ factors (Memory Transformation, Poignant Bivalent Self Understanding, and Ruminative Separation and Isolation), but Integrative Comprehension predicted none of the NIQ subcomponents (Models 2b, 2c, and 2d; Figure 3). This is additional support, taken with Study One, for Poignant Bivalent Self Understanding as a bivalent appreciation and depth of understanding in relation to narrating identity (Kuiken & Douglas, 2017). With Model 2e, as with Study One, A follow-up model (Model 2e; Appendix F) demonstrated that the path between Expressive Enactment and Memory Transformation, Poignant Bivalent Self-understanding and Ruminative Separation and Isolation was driven primarily by Pre-enactive Empathy, and Poignant Bivalent Self-understanding and Ruminative Separation and Isolation were also driven by Self-implicating Givenness (See Appendix F for full model description).

4.2.3: SEM results for metaphor comprehension.

With Model 2f, Story Specific Class Inclusion Ratings were not predicted by Expressive Enactment and only marginally predicted by Integrative Comprehension. Although Integrative

Comprehension on Story Specific Class-Inclusion Ratings did not reach the .05 significance level, it was below .1, at .073. Perhaps this difference provides further evidence that there is an order effect with the NIQ and ASQ. If the NIQ is primarily “expressive,” rather than “integrative” in nature, then completing the NIQ first may interfere with “integrative” absorption and its relationship with metaphoricity.

Table 11: Study Two, *Models 1 (model fit), and 2 (SEM with path coefficients)*

Study Two						
Model 1a: 3 Factor NIQ	No Pathways					
CFI = .98; TLI = .92; RMSEA = .07; RMSEA CI = .00 / .14; SRMR = .02						
Model 2b: Expressive Enactment and Integrative Comprehension on Memory Transformation	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Memory Transformation	.40	.004	.16	--	--	--
(β 2) Integrative Comprehension \rightarrow Memory Transformation	--	--	--	-.14	.299	.25
CFI = .88; TLI = .85; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .07						
Model 2c: Expressive Enactment and Integrative Comprehension on Poignant Bivalent Self-Understanding	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Poignant Bivalent Self-Understanding	.67	.001	.16	--	--	--

(β2) Integrative Comprehension → Poignant Bivalent Self-Understanding	--	--	--	.01	.996	21.
CFI = .90; TLI = .86; RMSEA = .10; RMSEA CI = .08 / .11; SRMR = .06						
Table 11 Continued: Study Two, <i>Models 1 (model fit), and 2 (SEM with path coefficients)</i>						
Model 2d: Expressive Enactment and Integrative Comprehension on Ruminative Separation and Isolation	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β1) Expressive Enactment → Ruminative Separation and Isolation	.56	.013	.17	--	--	--
(β2) Integrative Comprehension → Ruminative Separation and Isolation	--	--	--	.06	.759	.22
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .07						
Model 2f: Expressive Enactment and Integrative Comprehension on Story Specific Class Inclusion Ratings	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β1) Expressive Enactment → Story Specific Class Inclusion Ratings	.02	.912	.13	--	--	--
(β2) Integrative Comprehension → Story Specific Class Inclusion Ratings	--	--	--	.23	.073	.18
CFI = .88; TLI = .84; RMSEA = .11; RMSEA CI = .90 / .12; SRMR = .07						

Model 2g: Expressive Enactment and Integrative Comprehension on General Class
Inclusion Ratings (Only Applicable for Study Three)

4.3: Study Three – Confirmatory Factor Analysis (CFA) and Structural Equation Modelling (SEM).

4.3.1: Model fit – CFA and SEM.

Again, the following sequence of SEMs were conducted to (1) test the fit of a three factor NIQ structure, and (2), to test if prediction one was supported (a clear difference between an expressive and integrative path for narrating identity and that expressive literary reading predicts Poignant Bivalent Self-understanding and not Ruminative Separation and Isolation), or if prediction two was supported (that an expressive path predicts BOTH Poignant Bivalent Self-understanding and Ruminative Separation and Isolation). Reinforcing the results from Studies One and Two, strong fit support for a three-factor model was again found using CFA (Poignant Bivalent Self-Understanding, Ruminative Separation and Isolation, and Memory Transformation; see Model 1a). Again, a follow-up SEM represented an equal model fit, aptly representing theoretical considerations. As with Study One, the SEM (Model 1b) included a path leading from Memory Transformation (memory as “transformed,” or “changed” after literary reading) to *both* Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation.

4.3.2: SEM results for the NIQ.

As with Study One and Two, Expressive Enactment predicted all NIQ factors (Memory Transformation, Poignant Bivalent Self Understanding, and Ruminative Separation and Isolation), but unlike Studies One and Two, Study Three suggests an interesting interplay between Expressive Enactment and Integrative Comprehension. Where Expressive Enactment predicts Poignant Bivalent Self-Understanding, Integrative Comprehension negatively predicts

Ruminative Separation and Isolation. This suggests the need for follow-up studies to determine if and under what circumstances Integrative Comprehension can be inoculative against Ruminative Separation and Isolation. Closely linked with this finding, with Model 2e, the pattern presented here is the same as with Studies One and Two (Pre-enactive Empathy primarily drives the relationships between Expressive Enactment and the NIQ components). The difference in Study Three is that Self-implicating Givenness only predicted Poignant Bivalent Self-understanding, demonstrating a marginal relationship with Ruminative Separation and Isolation (.055).

4.3.3: SEM results for metaphor comprehension

Furthermore, again, as with Studies One and Two, Integrative Comprehension and not Expressive Enactment predicted Story Specific Class Inclusion Ratings (Model 2f - confirmed from Study One, and marginally in Study Two). Also, following Kuiken and Douglas (2018), with Model 2g, Expressive Enactment predicted Unconventional literary metaphoric class-inclusion ratings and negatively predicted Conventional non-literary metaphoric class-inclusion ratings. Also replicating a previously reported pattern (Kuiken & Douglas, 2018), Integrative Comprehension predicted Conventional Nonliterary metaphoric class-inclusion ratings and did not predict Unconventional Literary metaphoric class-inclusion ratings.

Table 12: Study Three, *Models 1 (model fit), and 2 (SEM with path coefficients)*

Study Three		
Model 1a: 3 Factor NIQ	No Pathways	
CFI = .97; TLI = .89; RMSEA = .13; RMSEA CI = .06 / .20; SRMR = .03		
Model 2b: Expressive Enactment and Integrative Comprehension on Memory Transformation	Expressive Enactment	Integrative Comprehension

	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Memory Transformation	.79	<.001	.30	--	--	--
(β 2) Integrative Comprehension \rightarrow Memory Transformation	--	--	--	-.33	.127	.42
CFI = .86; TLI = .84; RMSEA = .11; RMSEA CI = .10 / .13; SRMR = .08						
Model 2c: Expressive Enactment and Integrative Comprehension on Poignant Bivalent Self-Understanding	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
Table 12 Continued: Study Three, <i>Models 1 (model fit), and 2 (SEM with path coefficients)</i>						
Model 2c: Expressive Enactment and Integrative Comprehension on Poignant Bivalent Self-Understanding	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Poignant Bivalent Self-Understanding	.76	<.001	.20	--	--	--
(β 2) Integrative Comprehension \rightarrow Poignant Bivalent Self-Understanding	--	--	--	-.15	.349	.29
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .08						
Model 2d: Expressive Enactment and Integrative Comprehension on Ruminative Separation and Isolation	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.

(β1) Expressive Enactment → Ruminative Separation and Isolation	.92	<.001	.20	--	--	--
(β2) Integrative Comprehension → Ruminative Separation and Isolation	--	--	--	-.33	.034	.31
CFI = .87; TLI = .84; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .08						
Model 2g: Expressive Enactment and Integrative Comprehension on General Class Inclusion Ratings	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
Table 12 Continued: Study Three, <i>Models 1 (model fit), and 2 (SEM with path coefficients)</i>						
Model 2g: Expressive Enactment and Integrative Comprehension on General Class Inclusion Ratings	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β1) Expressive Enactment → General Class Inclusion Ratings (Unconventional Literary)	.47	<.001	.12	--	--	--
(β2) Integrative Comprehension → General Class Inclusion Ratings (Unconventional Literary)	--	--	--	-.18	.173	.19
(β3) Expressive Enactment → General Class Inclusion Ratings (Conventional Nonliterary)	-.29	.020	.09	--	--	--
(β4) Integrative Comprehension → General Class Inclusion Ratings	--	--	--	.29	.021	.15

(Conventional Nonliterary)						
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .08 / .11; SRMR = .07						

4.4: General Summary

4.4.1: *Model fit: CFA and SEM.*

Consistent across all three studies, strong support for a three-factor model (Poignant Bivalent Self-Understanding, Ruminative Separation and Isolation, and Memory Transformation) was found using CFA (see Model 1a). Also, across all three studies, a follow-up SEM represented an equal model fit, and more aptly represents theoretical considerations. In each case, the Structural Equation Model (Model 1b), there was a path leading from Memory Transformation (memory as “transformed,” or “changed” after literary reading) to *both* Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation.

4.4.2: *SEM results for the NIQ.*

Consistent across all three studies, Expressive Enactment predicted all NIQ factors as outcome variables (Memory Transformation (Model 2b), Poignant Bivalent Self-Understanding (Model 2c) and Ruminative Separation and Isolation (Model 2d)), but Integrative Comprehension did not predict any NIQ subscales (Models 2b, 2c, and 2d), except with Study Three, where Integrative Comprehension *negatively* predicted RSI. This suggests the need for follow-up studies to determine if and under what circumstances Integrative Comprehension can be inoculative against Ruminative Separation and Isolation.

Across all three studies, the path between Expressive Enactment and Memory Transformation was driven primarily by Pre-enactive Empathy. Also, across all three studies,

Pre-enactive Empathy always predicted Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation, but Self-implicating Givenness alone consistently predicted Poignant Bivalent Self-Understanding, and *not* Ruminative Separation and Isolation. This suggests that Self-implicating Givenness may be particularly important for distinguishing Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation. When a sense of Pre-enactive Empathy is high regarding considerations of the past and projections into the future, then *both* PBSU and RSI are implicated. Pre-enactive Empathy involves explicit awareness of the other (text personae) and tacit awareness of the self (the reader); in Self-implicating Givenness, there is a sense that an exemplar (implicit in the text personae) and particular personal memory belong to “the same” category, motivating explication of “what it is like” for these jointly grasped events to seem “given” as “the same” (Kuiken & Douglas, 2017). Although the reader empathizes with the character in RSI (Pre-enactive Empathy), the explicit “I am and I am not the text personae” (from Self-implicating Givenness) is missing. Important in this contrast is that although both Pre-enactive Empathy and Self-implicating Givenness predict Poignant Bivalent Self-understanding, only Self-implicating Givenness consistently predicts Poignant Bivalent Self-understanding. Self-implicating Givenness represents a form of metaphoricity involving an explicit self-awareness that is focally “is/is not” similar to stage three in the metaphor process of Narrating Identity. Perhaps readers who have a ruminative outlook do not make it to the emergent meaning inherent in stage three of Narrating Identity. Alternatively, or simultaneously, this metaphorical “is/is not” focus over time may shift one's thinking from RSI to PBSU. Despite these intriguing possibilities, this result was only supported in Study Three. Future studies, with an expanded NIQ, will seek to clarify this relationship.

4.4.3: SEM results for metaphor comprehension.

Lastly, across all three studies, we found in Model 2f that Integrative Comprehension and not Expressive Enactment predicted story-specific class-inclusion ratings. Also, following Kuiken and Douglas (2018), with Model 2g (only in Study Three), Expressive Enactment predicted unconventional literary metaphoric class-inclusion ratings and negatively predicted conventional non-literary metaphoric class-inclusion ratings. Also replicating a previously reported pattern (Kuiken & Douglas, 2018), Integrative Comprehension predicted Conventional Non-literary metaphoric class-inclusion ratings and did not predict Unconventional Literary metaphoric class-inclusion ratings. See Appendix F for supplemental analyses.

4.4.4: Support for predictions.

Prediction One was tentatively supported. Expressive Enactment (but not Integrative Comprehension) predicted PBSU (in the case of Self-implicating Givenness) and class inclusion judgments for unconventional literary metaphors. Integrative Comprehension (but not Expressive Enactment) predicted RSI (albeit negatively – Study Three alone) and class inclusion judgments for conventional non-literary metaphors (**The Differential Text Engagement Model**: Comparable to Kuiken & Douglas, 2018). The reported class-inclusion ratings discussed in Kuiken and Douglas, (2018) are not merely “aesthetic,” but differences can also be found in the context of Narrating Identity.

Several findings require further analysis. The first is slight variations in Study Two (Models 2e and 2f), both with the marginal result for Pre-enactive Empathy predicting Ruminative Separation and Isolation and the marginal prediction of Story Specific Class Inclusion Ratings with Integrative Comprehension. This is likely due to order effects. The process of experiencing and understanding the narrative world as captured through the ASQ

supports the change in Narrating Identity as captured in the NIQ. In Study Three we found that although Expressive Enactment predicted both Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation, Integrative Comprehension *negatively* predicted Ruminative Separation and Isolation and not Poignant Bivalent Self-Understanding. This suggests an “inoculating” property of Integrative Comprehension, and further, suggests an important interplay between Expressive Enactment and Integrative Comprehension.

Chapter 5: Discussion

5.1: Basic Construct Validity of the NIQ

The overall goal of this project was to create a Narrating Identity Questionnaire and to determine its relationship with expressive and integrative forms of literary reading, and metaphoricity. We were particularly interested in (1) testing the fit of a three factor NIQ, and (2), to test which of two predictions were supported. If prediction one was supported, we expected to find a clear difference between an expressive and integrative path for narrating identity and that expressive literary reading predicts Poignant Bivalent Self-understanding and not Ruminative Separation and Isolation. If prediction two was supported, we expected to find that an expressive path predicts BOTH Poignant Bivalent Self-understanding and Ruminative Separation and Isolation. The EFA analysis supported a three-factor model (Bivalent Self-understanding, Ruminative Separation, and Isolation, Memory Transformation), and the CFA fit was excellent for this structure (Model 1a). Furthermore, the structural equation model that demonstrated a path from Memory Transformation to *both* Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation was also excellent (Model 1b). Consequently, face validity and content validity provided by earlier theoretical considerations were supported by this convergent validity. Memories are transformed when reading literary texts with both Poignant Bivalent Self-understanding and Ruminative Separation and Isolation.

5.2: Replication of the ASQ Model

More in depth convergent and discriminant validity analysis requires a discussion and utilization of the Absorption-Like States Questionnaire findings (Kuiken & Douglas, 2017; Kuiken & Douglas, 2018). The results reported here for the first time are built upon replication of a pattern of results reported in previous studies that suggest unconventional literary metaphor ratings are predicted by self-perceptual depth (Kuiken & Douglas, 2017; Kuiken & Douglas,

2018). Here, we provide further evidence that Self-Perceptual Depth (self-reported ratings of Self-Perceptual Depth from the Experiencing Questionnaire; EQ) and metaphor class-inclusion ratings of Unconventional Literary Metaphors are predicted by Expressive Enactment and not Integrative Comprehension. Additionally, Conventional Non-literary Metaphors and Story Specific Class Inclusion Metaphor ratings are predicted by Integrative Comprehension and not Expressive Enactment. The consistent support of the ASQ model across all three studies provides a solid foundation for the NIQ findings presented here (Kuiken & Douglas, 2017; Kuiken & Douglas, 2018).

5.3: Convergent and Divergent Validity for the NIQ

As with Self-Perceptual Depth, Expressive Enactment and *not* Integrative Comprehension predicted Poignant Bivalent Self-Understanding, consistent with earlier predictions. This also suggests that the kind of self-perception that is crucial to Poignant Bivalent Self-Understanding is related to Self-Perceptual Depth, especially as a felt sensitivity to aspects of life usually ignored. Only Expressive Enactment and *not* Integrative Comprehension predicted Memory Transformation. This suggests that when Absorption-like States are involved, an expressive and integrative approach to Narrating Identity may have different roles. Further evidence of differentiated roles for Expressive Enactment and Integrative Comprehension in Narrating Identity is that Expressive Enactment predicts Poignant Bivalent Self-Understanding, and Integrative Comprehension sometimes negatively predicts Ruminative Separation and Isolation. What is beneficial about the effect of literary reading on Narrating Identity can arise from *both* the expressive and integrative pathways.

With Narrating Identity, both personal identification and world identification are implicated. Expressivity drives self-implicating change and Integrative Comprehension

contextualizes that understanding, “inoculates” against rumination. Beyond just “inoculating,” these findings are consistent with the use of therapies like Cognitive Behavioural Therapy that focus on cognitive reappraisal, especially those that are effective when administered entirely online (as with the implementation of this study – Wagner, Knaevelsrud & Maercker, 2005). The extent to which integrative and expressive narrative self-identity work together may also be implicated in metaphor class-inclusion ratings. In studies 1 and 3, where unconventional literary metaphors were predicted by Expressive Enactment and not Integrative Comprehension, the “coherence” of the story was supported through the Integrative Comprehension and not the Expressive Enactment of story-specific class inclusion ratings.

5.4: Integrative Comprehension and Story Specific Metaphoric Class-Inclusion Ratings

Consistent with Integrative Comprehension as an “inoculating” or guiding hand in the process of Expressive metaphor appreciation, Integrative Comprehension and not Expressive Enactment predicts Story Specific Metaphoric Class-Inclusion Ratings (SSMCIRs). The metaphors used for this task are storied in an integrative manner and help with character and world construction of the story from which the metaphors were adapted. Furthermore, these metaphors focus on concrete character-character and character-world correspondences in the text and not on metaphors that are more abstract and focus on self-character correspondences. As Jacobs and Kinder (2018) have found, literary metaphors can be distinguished from non-literary metaphors based on surprise value and being like other poetic texts. *On Chesil Beach* (McEwan, 2008) is a short story that does not have the same general poetry-like-structure as texts like *A New Refutation of Time* (Borges, 1946 / 2000; Kuiken & Douglas, 2018). Although SSMCIRs were complex, the nature of these metaphors was more similar to the conventional metaphors identified by Jacobs and others (2018). The authors (Jacobs et al., 2018) identified conventional

metaphors as having an intermediate degree of novelty, rather than a high degree of novelty, as with unconventional literary metaphors. The goal of this project regarding metaphor is to situate metaphor comprehension in a narrative absorption and narrating identity framework (including an expressive and integrative distinction). Therefore, future research will involve varying abstract self-other story-specific metaphors with character-character story specific metaphors. The findings here are also relevant for a theoretical construct like narrative absorption and narrating identity (mental simulation; Oatley, 2016). Mental simulation has traditionally focused on an integrative perspective, but with the indication here of two forms of mental simulation in narrating identity (expressive and integrative), perhaps this permits an expansion of an integrative conception of mental simulation to include an expressive component.

5.5: An Expressive and Integrative Synthesis

An expressive approach to literature and metaphoricity is distinct and contextualized in aesthetic outcomes such as Self-perceptual Depth, and a unique approach to metaphor - Unconventional Literary Class-inclusion Metaphor Ratings. Likewise, an integrative approach to literature and metaphoricity is distinct and has its place in the context of pragmatic outcomes such as Narrative Coherence, and Conventional Non-literary and Story-specific Class-Inclusion Metaphor Ratings. However, when Narrating Identity is implicated with Absorption-like States, the pattern is more complex. The following discussion suggests a synthesis of these two approaches to literature and metaphoricity when Narrating Identity is involved. A turn to “mental simulation” is motivated by the consideration of both narrative absorption and real-world considerations together (Taylor et al., 1998; Iani et al., 2018; Oatley, 2016).

The development of the relationship between mental simulation and narrative identity is already underway in the exploration of the interaction between reading fiction, empathy and

theory of mind. Research on mental simulation is increasingly used to develop the link between the reading of fiction, empathy, and theory of mind. For instance, a review article by Oatley (2016) suggests that not only has the link between reading fiction and understanding other minds been replicated but also that the relationship remains after controlling for trait empathy and other personality variables. “Simulation” is a term too generally applied for the distinction we make between Integrative Comprehension and Expressive Enactment. “Simulation” can be integrated into a framework that includes Integrative Comprehension and Expressive Enactment through the claim that “fiction is the simulation of selves in interaction” (Oatley, 2016, p. 618). However, this claim is built on two distinctions, neither of which account for the distinctions made here and elsewhere between expressive and integrative understanding (Kuiken & Douglas, 2017). The first distinction made by Oatley (2016) is in relation to mimesis as imitation or world-creation and the second is in relation to the distinction made between inference and absorption, or transportation (experiencing, or “travelling” to the world of the narrative – Kuijpers et al., 2014; Kuiken & Douglas, 2017; Green & Brock, 2000).

Oatley (2016), in conceptualizing mental simulation, focuses on the notion of world-creation. Consistent with this focus is the view presented here, in so far as absorption is a process that includes imagined world-creation. However, world-creation is not here conceived as a single process, rather, narrative world creation here consists of two distinct processes that interact (Kuiken & Douglas, 2017). For instance, not only do we distinguish contrasting forms of absorption, but also Open Reflection as a nuanced orientation towards, and reception of, the text. Where Oatley (2016) distinguishes inference (merely inferring something in the world, abstractly) from world-creation (rich mental simulation of an imagined world), we go a step

further and conceptualize world-creation as including both integrative and expressive modes of world-creation.

In particular, we distinguish these two forms of “simulation” as two forms of “constitutive world-simulation.” In our model, the ASQ, taken with the NIQ and metaphoricity, demonstrates expressive and integrative constitutive world-simulation. The first form, expressive constitutive world-simulation, is comprised of the interaction between the forms of metaphoricity implicated in Expressive Enactment, Memory Transformation, and Poignant Bivalent Self-Understanding. Expressive Enactment contributes to this system through the experience of: (a) the proximal senses (reaching, touching, holding), and (b) being “up close” with objects, locations, and people, utilizing (“personal knowledge”). Familiarity of this kind facilitates egocentric coordination of these perspectives in the past with the perspectives of the self in the present (Poignant Bivalent Self-Understanding). A process informed by the covert and metaphorical anticipation of the implications of saying “I am there again, in that place and time” and the explication of “what it is like” to participate in a blend of experiences simultaneously self-implicating, and relevant for intimately known others. Expressive Enactment supports memory transformation as Poignant Bivalent Self-understanding and together they represent expressive constitutive world-simulation.

The second form is integrative constitutive world-simulation that, through the utilization of emergent self-in-the-world metaphor that: (a) accentuates the distal senses (seeing, hearing), and (b) provides an impression that the people or places in memory are “beyond reach” (but situationally navigable in memory where objects, locations, and people – are “over there,” as in the memory of a porch with a dog barking in the backyard). This form of reflection activates memory categories that centre on what is familiar to people-in-general, as an understanding of

what our past “was like” (“world knowledge”), facilitating allocentric coordination of the perspectives of the self in the past (Memory Transformation). And, this form of reflection supports an inference-driven impression that conceptions of the past in narrating of identity “make sense” or could be seen as “making sense” (as resistant to Rumination). Integrative Comprehension contributes to a “beneficial” and “meaningful” worldview by “inoculating” against Ruminative Separation and Isolation, and together they represent integrative constitutive world-simulation.

“Simulation” *with* constitution is used here because taken together, these terms highlight well the distinction between Integrative Comprehension and Expressive Enactment in the context of the mental simulation research (c.f. Zwaan, 2004; Taylor et al., 1998; Iani et al., 2018; Oatley, 2016). Where simulation focuses primarily on Integrative Comprehension, Expressive Enactment focuses primarily on constitution. Simulation has been used to refer to both “perceptions and actions” corresponding with “visual representations of object shape and orientation” (at the heart of Integrative Comprehension). “Constitution” is a Husserlian term (cf. Sokolowski, 1970, p. 87), where constitution is understood as “the way in which subjectivity carries out its function of giving sense.” Together, constitutive-simulation captures not only the way subjectivity gives sense expressively (expressive explication) but also through representations of objects, people and places in the narrative world integratively (explanatory integration). The combination of terms is useful because: (a) it brings together subjective givenness (Sokolowski, 1970) with the objective organization of perceptions (Zwaan, 2004), and (b) constitutive-simulation refers to a system where the perceived simulations are synthesized in their givenness (a necessary precondition of narrative identity and narrative identity change).

Thus, an expressive or integrative *textual approach* involves an interaction of an expressive or integrative *narrative absorption like-state* (Expressive Enactment and Integrative Comprehension), that operates through *distinct expressive and integrative metaphor processes* that affect mental simulation outside of the narrative world toward ones' own life, as expressive or integrative world-constitution. Exploring such distinctions between distinct expressive and integrative metaphor processes requires an exploration of thematic variations in *how* the world is constituted (how narrating identity emerges), especially through the antecedents of Narrating Identity.

5.6: Future Studies - Considering next steps with an Integrative Expansion of the NIQ

5.6.1: Integrative expansion of the NIQ – Emotion Regulation and Reading the Mind in the Eyes Test.

Although an Integrative “inoculating” of Ruminative Separation and Isolation is implicated, the NIQ captures a primarily expressive approach to Narrating Identity. This expressive approach to Narrating Identity is captured through (a) a beneficial Poignant Bivalent Self-Understanding that can be understood as a form of expressive vitality or a clearer self-understanding, and accentuated appreciation for moments with intimate others in the context of loss and (b) problematic (Ruminative Separation and Isolation) as expressive stagnation, or a feeling, despite preference of being “stuck” in modes of reflection rather than an integrative approach that reflects emotion regulation (Naragon-Gainey et al., 2017).

In recent meta-analytic work (Naragon-Gainey et al., 2017), three emotion regulation strategies were identified and will be used in future research to refine an integrative Narrating Identity. The first, Temporal Process Models (Model 1) focuses on “attentional deployment (e.g., distraction, rumination, mindfulness),” the second focuses on “cognitive change (e.g., reappraisal, acceptance),” and the third focuses on “response modulation (e.g., experiential

avoidance, expressive suppression; Naragon-Gainey et al., 2017).” Particularly relevant to the relationship between narrating identity (through narrative absorption) and attention in emotion regulation is the nature of the single-mindedness of absorption. Care must be taken to distinguish (and to better disambiguate in this research project) the attentional single-mindedness of the narrative world from forms of self-implication (especially in memory) utilized to construct that narrative world (and consequently, narrative identity; Glicksohn & Berkovich-Ohana, 2012).

In the context of narrating identity, beyond regulating and understanding ones’ own emotions, the relationship between narrating identity and understanding others’ emotions will also be explored. Understanding this relationship between narrating identity and understanding others’ emotions can be facilitated by measuring different forms of theory of mind (ToM). Future research will compare and contrast affective ToM (the ability to detect and understand others’ emotions) and cognitive ToM (the ability to detect and understand others’ cognitions) in the context of the present findings. It’s possible that affective ToM may lead to both the expressive and integrative path to narrating identity, and cognitive ToM may just lead to integrative forms of narrating identity. Evidence suggests that literary reading, and metaphor use, augments theory of mind (Kidd & Castano, 2013; Bowes & Katz, 2015) – a generalization that ignores the differential contributions of two forms of deeply engaged reading (which we call expressive constitutive world-simulation and integrative constitutive world-simulation). Further articulation of this distinction will include a multi-method approach that utilizes both a “reminders” (self-probed response to a text; Seilman & Larsen, 1983; Larsen & Seilman, 1988), with that of the end-of-text assessment utilized here. Careful condition comparisons utilizing this approach in conjunction with the end-of-text assessment of participant reading experiences will

likely provide an excellent tool to make this expressive constitutive world-simulation and integrative constitutive world-simulation distinction clearer.

5.7: Concluding Remarks

The development of a valid and reliable Narrating Identity Questionnaire is well underway. Such a questionnaire has the intriguing potential of narrowing the gap between an expressive focus on the impact of literary reading (Kuiken & Douglas, 2017; Kuiken & Douglas, 2018; Kuiken, Miall, & Sikora, 2004; Kuiken, Phillips, Gregus, et al., 2004; Sikora, Kuiken, & Miall, 2010; Sikora, Kuiken, & Miall, 2011) and an integrative focus on the impact of literary reading (Johnson, 2012; Kidd & Castano, 2013; Bowes & Katz, 2015; Mar et al., 2006; Mar, Oatley & Peterson, 2009; Mar et al., 2011; Sopčák, Salgaro, & Herrmann, 2016; Kidd, Ongis, & Costano, 2016) in the context of Narrating Identity. To supplement the narrowing of this gap, future studies will integrate: (a) Poignant Bivalent Self-understanding with (b) other antecedents that focus on integrative Narrating Identity, (e.g., affective and cognitive ToM; emotional regulation) with measures currently in use, such as the Reading the Mind in the Eyes Test (Baron-Cohen, et al., 2001).

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Appendix A

Full Chesil Beach Passage:

On Chesil Beach

Set in the early sixties, Edward, a historian, and Florence, a classical musician, find themselves in unexpected conflict on their wedding night.

She did not answer.

‘Have you actually forgotten that we were married today? We’re not two old queers living in secret on Beaumont Street. We’re man and wife!’

The lower clouds parted again, and though there was no direct moonlight, a feeble glow, diffused through higher strata, moved along the beach to include the couple standing by the great fallen tree. In his fury, he bent down to pick up a large smooth stone, which he smacked into his right palm and back into his left.

He was close to shouting now. ‘With my body I thee worship! That’s what you promised today. In front of everybody. Don’t you realise how disgusting and ridiculous your idea is? And what an insult it is. An insult to me! I mean, I mean’ - he struggled for the words - ‘how dare you!’

He took a step towards her, with the hand gripping the stone raised, then he spun around and in his frustration hurled it towards the sea. Even before it landed, just short of the water’s edge, he wheeled to face her again. ‘You tricked me. Actually, you’re a fraud. And I know exactly what else you are. Do you know what you are? You’re frigid, that’s what. Completely frigid. But you thought you needed a husband, and I was the first bloody idiot who came along.’

She knew she had not set out to deceive him, but everything else, as soon as he said it, seemed entirely true. Frigid, that terrible word- she understood how it applied to her. She was exactly what the word meant. Her proposal was disgusting - how could she not have seen that before? - and clearly an insult. And worst of all, she had broken her promises, made in public, in a church. As soon as he told her, it all fitted perfectly. In her own eyes as well as his, she was worthless.

She had nothing left to say, and she came away from the protection of the washed-up tree. To set off towards the hotel she had to pass by him, and as she did so she stopped right in front of him and said in little more than a whisper, ‘I am sorry, Edward. I am most terribly sorry.’

She paused a moment, she lingered there, waiting for his reply, then she went on her way.

Her words, their particular archaic construction, would haunt him for a long time to come. He would wake in the night and hear them, or something like their echo, and their yearning, regretful tone, and he would groan at the memory of that moment, of his silence and of the way he angrily turned from her, of how he then stayed out on the beach another hour, savouring the full deliciousness of the injury and wrong and insult she had inflicted on him, elevated by a

mawkish sense of himself as being wholesomely and tragically in the right. He walked up and down on the exhausting shingle, hurling stones at the sea and shouting obscenities. Then he slumped by the tree and fell into a daydream of self-pity until he could fire up his rage again. He stood at the water's edge thinking about her, and in his distraction let the waves wash over his shoes. Finally he trudged slowly back along the beach, stopping often to address in his mind a stern impartial judge who understood his case completely. In his misfortune, he felt almost noble.

By the time he reached the hotel, she had packed her overnight case and gone. She left no note in the room. At reception he spoke to the two lads who had served the dinner from the trolley. Though they did not say so, they were clearly surprised that he did not know that there had been a family illness and his wife had been urgently called home. The assistant manager had kindly driven her to Dorchester, where she was hoping to catch the last train and make a late connection to Oxford. As Edward turned to go upstairs to the honeymoon suite, he did not actually see the young men exchange their meaningful glance, but he could imagine it well enough.

He lay awake for the rest of the night on the four-poster bed, fully dressed, still furious. His thoughts chased themselves around in a dance, in a delirium of constant return. To marry him, then deny him, it was monstrous, wanted him to go with other women, perhaps she wanted to watch, it was a humiliation, it was unbelievable, no one would believe it, said she loved him, he hardly ever saw her breasts, tricked him into marriage, didn't even know how to kiss, fooled him, conned him, no one must know, had to remain his shameful secret, that she married him then denied him, it was monstrous...

Just before dawn he got up and went through to the sitting room and, standing behind his chair, scraped the solidified gravy from the meat and potatoes on his plate and ate them. After that, he emptied her plate - he did not care whose plate it was. Then he ate all the mints, and then the cheese. He left the hotel as dawn was breaking and drove Violet Ponting's little car along miles of narrow lanes with high hedges, with the smell of fresh dung and mown grass rushing through the open window, until he joined the empty arterial road towards Oxford.

He left the car outside the Pontings' house with the keys in the ignition. Without a glance towards Florence's window, he hurried off through the town with his suitcase to catch an early train. In a daze of exhaustion, he made the long walk from Henley to Turville Heath, taking care to avoid the route she had taken the year before. Why should he walk in her footsteps? Once home, he refused to explain himself to his father. His mother had already forgotten that he was married. The twins pestered him constantly with their questions and clever speculations. He took them to the bottom of the garden and made Harriet and Anne swear, solemnly and separately, hands on hearts, that they would never mention Florence's name again.

A week later he learned from his father that Mrs Ponting had efficiently arranged the return of all the wedding presents. Between them, Lionel and Violet quietly set in motion a divorce on the grounds of non-consummation. At his father's prompting, Edward wrote a formal letter to Geoffrey Ponting, chairman of Ponting Electronics, regretting a 'change of heart' and, without mentioning Florence, offered an apology, his resignation and a brief farewell.

A year or so later, when his anger had faded, he was still too proud to look her up, or write. He dreaded that Florence might be with someone else and, not hearing from her, he became convinced that she was. Towards the end of that celebrated decade, when his life came under pressure from all the new excitements and freedoms and fashions, as well as from the chaos of numerous love affairs - he became at last reasonably competent - he often thought of her strange proposal, and it no longer seemed quite so ridiculous, and certainly not disgusting or insulting. In the new circumstances of the day, it appeared liberated, and far ahead of its time, innocently generous, an act of self-sacrifice that he had quite failed to understand. Man, what an offer! his friends might have said, though he never spoke of that night to anyone. By then, in the late sixties, he was living in London. Who would have predicted such transformations - the sudden guiltless elevation of sensual pleasure, the uncomplicated willingness of so many beautiful women? Edward wandered through those brief years like a confused and happy child reprieved from a prolonged punishment, not quite able to believe his luck. The series of short history books and all thoughts of serious scholarship were behind him, though there was never any particular point when he made a firm decision about his future. Like poor Sir Robert Carey, he simply fell away from history to live snugly in the present.

He became involved in the administration of various rock festivals, helped start a health-food canteen in Hampstead, worked in a record shop not far from the canal in Camden Town, wrote rock reviews for small magazines, lived through a chaotic, overlapping sequence of lovers, travelled through France with a woman who became his wife for three and a half years and lived with her in Paris. He eventually became a part-owner of the record shop. His life was too busy for newspapers, and besides, for a while his attitude was that no one could honestly trust the 'straight' press because everyone knew it was controlled by state, military or financial interests - a view that Edward later disowned. Even if he had read the papers in those times, he would have been unlikely to turn to the arts pages, to the long, thoughtful reviews of concerts. His precarious interest in classical music had faded entirely in favour of rock and roll. So he never heard about the Ennismore Quartet's triumphant debut at the Wigmore Hall in July 1968. The Times critic welcomed the arrival of fresh blood, youthful passion to the 'current scene.' He praised the 'insight, the brooding intensity, the incisiveness of the playing,' which suggested 'an astonishing musical maturity in players still in their twenties. They commanded with magisterial ease the full panoply of harmonic and dynamic effects and rich contrapuntal writing that typifies Mozart's late style. His D Major Quintet was never so sensitively rendered.' At the end of his review he singled out the leader, the first violinist. 'Then came a searingly expressive Adagio of consummate beauty and spiritual power. Miss Ponting, in the lilting tenderness of her tone and the lyrical delicacy of her phrasing, played, if I may put it this way, like a woman in love, not only with Mozart, or with music, but with life itself.'

And even if Edward had read that review, he could not have known - no one knew but Florence - that as the house lights came up, and as the dazed young players stood to acknowledge the rapturous applause, the first violinist could not help her gaze travelling to the middle of the third row, to seat 9C.

In later years, whenever Edward thought of her and addressed her in his mind, or imagined writing to her or bumping into her in the street, it seemed to him that an explanation of his existence would take up less than a minute, less than half a page. What had he done with himself? He had drifted through, half asleep, inattentive, unambitious, unserious, childless, comfortable. His modest achievements were mostly material. He owned a tiny flat in Camden Town, a share of a two-bedroom cottage in the Auvergne, and two specialist record stores, jazz and rock and roll, precarious ventures slowly being under-mined by Internet shopping. He supposed he was considered a decent friend by his friends, and there had been some good times, wild times, especially in the early years. He was godfather to five children, though it was not until their late teens or early twenties that he started to play a role.

In 1976 Edward's mother died, and four years later he moved back to the cottage to take care of his father, who was suffering from rapidly advancing Parkinson's disease. Harriet and Anne were married with children and both lived abroad. By then Edward, at forty, had a failed marriage behind him. He travelled to London three times a week to take care of the shops. His father died at home in 1983 and was buried in Pishill churchyard, alongside his wife. Edward remained in the cottage as a tenant - his sisters were the legal owners now. Initially he used the place as a bolt-hole from Camden Town, and then in the early nineties he moved there to live alone. Physically, Turville Heath, or his corner of it, was not so very different from the place he grew up in. Instead of agricultural labourers or craftsmen for neighbours, there were commuters or owners of second homes, but all were friendly enough. And Edward would never have described himself as unhappy - among his London friends was a woman he was fond of; well into his fifties he played cricket for Turville Park, he was active in a historical society in Henley, and played a part in the restoration of the ancient watercress beds in Ewelme. Two days a month he worked for a trust based in High Wycombe that helped brain-damaged children.

Even in his sixties, a large, stout man with receding white hair and a pink, healthy face, he kept up the long hikes. His daily walk still took in the avenue of limes, and in good weather he would take a circular route to look at the wildflowers on the common at Maidensgrove or the butterflies in the nature reserve in Bix Bottom, returning through the beech woods to Pishill church, where, he thought, he too would one day be buried. Occasionally, he would come to a forking of the paths deep in a beech wood and idly think that this was where she must have paused to consult her map that morning in August, and he would imagine her vividly, only a few feet and forty years away, intent on finding him. Or he would pause by a view over the Stonor valley and wonder whether this was where she stopped to eat her orange. At last he could admit to himself that he had never met anyone he loved as much, that he had never found anyone, man or woman, who matched her seriousness. Perhaps if he had stayed with her, he would have been more focused and ambitious about his own life, he might have written those history books. It was not his kind of thing at all, but he knew that the Ennismore Quartet was eminent, and was still a revered feature of the classical music scene. He would never attend the concerts, or buy, or even look at, the boxed sets of Beethoven or Schubert. He did not want to see her photograph and discover what the years had wrought, or hear about the details of her life. He preferred to preserve her as she was in his memories, with the dandelion in her buttonhole and the piece of

velvet in her hair, the canvas bag across her shoulder, and the beautiful strong-boned face with its wide and artless smile.

When he thought of her, it rather amazed him that he had let that girl with her violin go. Now, of course, he saw that her self-effacing proposal was quite irrelevant. All she had needed was the certainty of his love, and his reassurance that there was no hurry when a lifetime lay ahead of them. Love and patience - if only he had had them both at once - would surely have seen them both through. And then what unborn children might have had their chances, what young girl with an Alice band might have become his loved familiar? This is how the entire course of a life can be changed - by doing nothing. On Chesil Beach he could have called out to Florence, he could have gone after her. He did not know, or would not have cared to know, that as she ran away from him, certain in her distress that she was about to lose him, she had never loved him more, or more hopelessly, and that the sound of his voice would have been a deliverance, and she would have turned back. Instead, he stood in cold and righteous silence in the summer's dusk, watching her hurry along the shore, the sound of her difficult progress lost to the breaking of small waves, until she was a blurred, receding point against the immense straight road of shingle gleaming in the pallid light.

On Chesil Beach With Passages Selected:

On Chesil Beach

Set in the early sixties, Edward, a historian, and Florence, a classical musician, find themselves in unexpected conflict on their wedding night.

She did not answer.

'Have you actually forgotten that we were married today? We're not two old queers living in secret on Beaumont Street. We're man and wife!'

The lower clouds parted again, and though there was no direct moonlight, a feeble glow, diffused through higher strata, moved along the beach to include the couple standing by the great fallen tree. In his fury, he bent down to pick up a large smooth stone, which he smacked into his right palm and back into his left.

He was close to shouting now. 'With my body I thee worship! That's what you promised today. In front of everybody. Don't you realise how disgusting and ridiculous your idea is? And what an insult it is. **An insult to me! I mean, I mean**' - he struggled for the words - '**how dare you!**' **He took a step towards her, with the hand gripping the stone raised, then he spun around and in his frustration hurled it towards the sea. Even before it landed, just short of the water's edge, he wheeled to face her again.** 'You tricked me. Actually, you're a fraud. And I know exactly what else you are. Do you know what you are? You're frigid, that's what.

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or owners of second homes, but all were friendly enough. And Edward would never have described himself as unhappy - among his London friends was a woman he was fond of; well into his fifties he played cricket for Turville Park, he was active in a historical society in Henley, and played a part in the restoration of the ancient watercress beds in Ewelme. Two days a month he worked for a trust based in High Wycombe that helped brain-damaged children.

Even in his sixties, a large, stout man with receding white hair and a pink, healthy face, he kept up the long hikes. His daily walk still took in the avenue of limes, and in good weather he would take a circular route to look at the wildflowers on the common at Maidensgrove or the butterflies in the nature reserve in Bix Bottom, returning through the beech woods to Pishill church, where, he thought, he too would one day be buried. Occasionally, he would come to a forking of the paths deep in a beech wood and idly think that this was where she must have paused to consult her map that morning in August, and he would imagine her vividly, only a few feet and forty years away, intent on finding him. Or he would pause by a view over the Stonor valley and wonder whether this was where she stopped to eat her orange. At last he could admit to himself that he had never met anyone he loved as much, that he had never found anyone, man or woman, who matched her seriousness. Perhaps if he had stayed with her, he would have been more focused and ambitious about his own life, he might have written those history books. It was not his kind of thing at all, but he knew that the Ennismore Quartet was eminent, and was still a revered feature of the classical music scene. He would never attend the concerts, or buy, or even look at, the boxed sets of Beethoven or Schubert. He did not want to see her photograph and discover what the years had wrought, or hear about the details of her life. **He preferred to preserve her as she was in his memories, with the dandelion in her buttonhole and the piece of velvet in her hair, the canvas bag across her shoulder, and the beautiful strong-boned face with its wide and artless smile.**

When he thought of her, it rather amazed him that he had let that girl with her violin go. Now, of course, he saw that her self-effacing proposal was quite irrelevant. All she had needed was the certainty of his love, and his reassurance that there was no hurry when a lifetime lay ahead of them. Love and patience - if only he had had them both at once - would surely have seen them both through. And then what unborn children might have had their chances, what young girl with an Alice band might have become his loved familiar? **This is how the entire course of a life can be changed - by doing nothing. On Chesil Beach he could have called out to Florence, he could have gone after her.** He did not know, or would not have cared to know, that as she ran away from him, certain in her distress that she was about to lose him, she had never loved him more, or more hopelessly, and that the sound of his voice would have been a deliverance, and she would have turned back. **Instead, he stood in cold and righteous silence in the summer's dusk,** watching her hurry along the shore, the sound of her difficult progress lost to the breaking of small waves, until she was a blurred, receding point against the immense straight road of shingle gleaming in the pallid light.

On Chesil Beach: Passages with Immediate Context

Passage 1:

‘Have you actually forgotten that we were married today? We’re not two old queers living in secret on Beaumont Street. We’re man and wife!’

The lower clouds parted again, and though there was no direct moonlight, a feeble glow, diffused through higher strata, moved along the beach to include the couple standing by the great fallen tree. In his fury, he bent down to pick up a large smooth stone, which he smacked into his right palm and back into his left. He was close to shouting now. ‘With my body I thee worship! That’s what you promised today. In front of everybody. Don’t you realise how disgusting and ridiculous your idea is? And what an insult it is. **An insult to me! I mean, I mean**’ - he **struggled for the words - ‘how dare you!’**

He took a step towards her, with the hand gripping the stone raised, then he spun around and in his frustration hurled it towards the sea. Even before it landed, just short of the water’s edge, he wheeled to face her again. ‘You tricked me. Actually, you’re a fraud. And I know exactly what else you are. Do you know what you are? You’re frigid, that’s what. Completely frigid. But you thought you needed a husband, and I was the first bloody idiot who came along.’

Passage 2:

Her words, their particular archaic construction, would haunt him for a long time to come. He would wake in the night and hear them, or something like their echo, and their yearning, regretful tone, and he would groan at the memory of that moment, of his silence and of the way he angrily turned from her, of how he then stayed out on the beach another hour, **savouring the full deliciousness of the injury and wrong and insult she had inflicted on him, elevated by a mawkish sense of himself as being wholesomely and tragically in the right... In his misfortune, he felt almost noble.**

Passage 3:

He lay awake for the rest of the night on the four-poster bed, fully dressed, still furious. His thoughts chased themselves around in a dance, in a delirium of constant return. To marry him, then deny him, it was monstrous, wanted him to go with other women, perhaps she wanted to watch, it was a humiliation, it was unbelievable, no one would believe it, said she loved him, he hardly ever saw her breasts, tricked him into marriage, didn’t even know how to kiss, fooled

him, conned him, no one must know, had to remain his shameful secret, that she married him then denied him, it was monstrous...

Passage 4:

...and he would imagine her vividly, only a few feet and forty years away... At last he could admit to himself that he had never met anyone he loved as much, that he had never found anyone, man or woman, who matched her seriousness... **He preferred to preserve her as she was in his memories, with the dandelion in her buttonhole and the piece of velvet in her hair, the canvas bag across her shoulder, and the beautiful strong-boned face with its wide and artless smile.**

Passage 5:

This is how the entire course of a life can be changed - by doing nothing. On Chesil Beach he could have called out to Florence, he could have gone after her... Instead, he stood in cold and righteous silence in the summer's dusk, watching her hurry along the shore, the sound of her difficult progress lost to the breaking of small waves, until she was a blurred, receding point against the immense straight road of shingle gleaming in the pallid light.

Appendix B

Class-Inclusion Ratings: Story Specific and General.

Story Specific Class-Inclusion Task and Instructions

Q1.

	Not a Member (0)	(1)	(2)	(3)	Full Member (4)
(1) Struggling to find words for anger is hurling a stone that falls short of the water's edge	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q2.

	Not a Member (0)	(1)	(2)	(3)	Full Member (4)
(2) The awful sense of being tragically noble is a delicious injury	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q3.

	Not a Member (0)	(1)	(2)	(3)	Full Member (4)
(3) Furious thoughts are delirious dancers persistently chasing each other around	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q4.

	Not a Member (0)	(1)	(2)	(3)	Full Member (4)
(4) A painfully preserved memory is a thing of beauty	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Q5.

	Not a Member (0)	(1)	(2)	(3)	Full Member (4)
(5) The silence of something that might have been said is both cold and righteous	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

General Class-Inclusion Task

Word Pairs in Hi Apt Metaphoric Sentences:

Literary Metaphoric Sentences

A body is a prison for the soul (MET: 4.03; FAM: 5.67)

Time is a moving escalator (MET: 4.13, FAM: 5.10)

Tears are a mother's weakness (MET: 5.13, FAM: 4.77)

Man is a box of nerves (MET: 4.93, FAM: 4.70)

Non-literary Metaphoric Sentences

A dusty, crowded attic is a child's paradise (MET: 4.97, FAM: 5.07)

The stars are a ship captain's map (MET: 4.90, FAM: 5.97)

Genes are blueprints (MET: 4.93, FAM: 5.93)

Word Pairs in Low apt Metaphoric Sentences:

Literary Metaphoric Sentences

Death is a fat fly (MET: 2.73, FAM: 1.90)

History is a winter sport (MET: 2.27, FAM: 1.77)

Beauty is the fitful tracing of a gate (MET: 2.57, FAM: 1.77)

Non-literary Metaphoric Sentences

A child's mind is an apple core (MET: 2.47, FAM: 1.63)

History is a sponge (MET: 3.31, FAM: 2.76)

Silence is an apron (MET: 2.47, FAM: 2.33)

Time is the skin of an onion (MET: 2.40, FAM: 2.27)

Word Pairs Taken from Jones and Estes:

Borderline Literal/Metaphoric Sentences:

Brooms are kitchen utensils

Those roller skates are vehicles

A music box is a toy

That piano is furniture

That ruler is a tool

A scorpion is an insect

A handkerchief is clothing

Scrambled Sentences:

Indecision is a diamond

A temper is a lantern

A smile is a volcano

An idea is gasoline

Lies are precious gems

A rumor is an anchor

Respect is a vampire

Word Pairs in (Abridged) Literary Oxymoronic Sentences:

Love is the mind's noblest frailty

Ignorance is strength

My only love, sprung from my only hate

I must be cruel, only to be kind

I burn and freeze like ice

A smuggler is the only honest thief

To lead you must walk behind

Appendix C

Absorption-like States Questionnaire; EQ; and NIQ:

Absorption-Like States Questionnaire (ASQ)

Sustained Concentration.

Focus on textual meaning

1. While reading what made this poem, short story, or novel memorable, my attention was consistently directed toward what the text was “trying to say”
2. While reading what made this poem, short story, or novel memorable, I continued to focus completely on whatever the text seemed to reveal (disclose)
3. While reading what made this poem, short story, or novel memorable, I concentrated fully on the meaning of the text

Resistance to concern-related distractions

4. While reading what made this poem, short story, or novel memorable, I stopped thinking about what I was doing before or what I was going to do after I finished reading
5. While reading what made this poem, short story, or novel memorable, what I needed to do after I finished reading was not at all on my mind
6. While reading what made this poem, short story, or novel memorable, I somehow put aside thoughts about my everyday tasks and responsibilities
7. While reading what made this poem, short story, or novel memorable, I did not think about my problems or concerns outside of my experience of the text

Resistance to task-related distractions

8. While reading what made this poem, short story, or novel memorable, I stopped thinking about what motivated me to begin reading this text in the first place
9. While reading what made this poem, short story, or novel memorable, I was no longer thinking about why I was reading it
10. While reading what made this poem, short story, or novel memorable, I put into the background what originally made me begin reading this text

Attentional Re-orienting.

Shift to narrative time

11. While reading what made this poem, short story, or novel memorable, my sense of time passing shifted to how time was going by in the evolving narrative
12. While reading what made this poem, short story, or novel memorable, I lost my sense of “clock time” and became drawn into how time was passing in the narrative
13. While reading what made this poem, short story, or novel memorable, I was attuned to how time flowed in the unfolding narrative—rather than in my everyday world

Altered sense of time

14. While reading what made this poem, short story, or novel memorable, I under- or over-estimated how much time had passed
15. While reading what made this poem, short story, or novel memorable, time seemed to move slower or faster
16. While reading what made this poem, short story, or novel memorable, time seemed to slow down, speed up—or perhaps even come to a standstill
17. While reading what made this poem, short story, or novel memorable, the flow of time seemed to become uncertain—and hard to grasp

Evenly hovering attention

18. While reading what made this poem, short story, or novel memorable, my attention was flexible; different ways of thinking about the text just seemed to pass through my awareness
19. While reading what made this poem, short story, or novel memorable, I felt open and receptive to whatever the words seemed to say
20. While reading what made this poem, short story, or novel memorable, I was effortlessly attentive to every thought or feeling that the text brought to mind

Task-relevant re-orienting

21. While reading what made this poem, short story, or novel memorable, something distinctive and interesting suddenly stood out to me
22. While reading what made this poem, short story, or novel memorable, I was both surprised and intrigued by what came to mind
23. While reading what made this poem, short story, or novel memorable, something striking and captivating became apparent
24. While reading what made this poem, short story, or novel memorable, something unusual but significant seemed to arise spontaneously

Expressive Enactment.

Peri-personal space

25. While reading what made this poem, short story, or novel memorable, I could almost feel what it would be like to move, reach, or change position in relation to things (objects, characters) in the narrated situation
26. While reading what made this poem, short story, or novel memorable, the situation described there created an atmosphere, i.e., a mood or feeling that, for, a moment, surrounded everything—including me
27. While reading what made this poem, short story, or novel memorable, the things described there seemed “thickly” present, as though they could not only be seen but also heard; not only loud but also heavy, etc.

Pre-Enactive empathy

28. While reading what made this poem, short story, or novel memorable, for a moment I felt like I “was” the character described there
29. While reading what made this poem, short story, or novel memorable, it seemed that, although we are not the same person, the character and I were “in the same place”
30. While reading what made this poem, short story, or novel memorable, my feelings at that moment were like the character’s feelings
31. While reading what made this poem, short story, or novel memorable, it seemed like I was almost “in” the bodily position (e.g., posture, bearing) of the character

Mnemonic mirroring

32. While reading what made this poem, short story, or novel memorable, I used memories of my own experience to understand what the character was feeling
33. While reading what made this poem, short story, or novel memorable, remembering experiences in my own life helped me to sense what the character was going through
34. While reading what made this poem, short story, or novel memorable, I noticed that events in my own life seemed to mirror what the character was facing

Integrative Comprehension.

Extra-personal space

35. While reading what made this poem, short story, or novel memorable, I felt like I was watching a character who was visibly there in front of me
36. While reading what made this poem, short story, or novel memorable, I could see (in my mind’s eye) the same setting (or environment) that was there for a character to see
37. While reading what made this poem, short story, or novel memorable, I could almost see the setting (or environment) that was there at that moment

Cognitive perspective-taking

38. While reading what made this poem, short story, or novel memorable, I could understand the flow of events from the perspective of each different character
39. While reading what made this poem, short story, or novel memorable, I could understand why each different character did what they did
40. While reading what made this poem, short story, or novel memorable, I could understand the feelings of each different character
41. While reading what made this poem, short story, or novel memorable, I could imagine the predicament that each different character was facing

Narrator intelligibility

42. While reading what made this poem, short story, or novel memorable, I found a clear and compelling expression of the narrator’s (or author’s) point of view
43. While reading what made this poem, short story, or novel memorable, the point that the narrator (or author) was trying to make became clear to me
44. While reading what made this poem, short story, or novel memorable, I began to understand why the narrator (or author) portrayed narrative events in this particular way

Affective realism

45. While reading what made this poem, short story, or novel memorable, the character's feelings, attitudes, and concerns resembled those of people in the real world
46. While reading what made this poem, short story, or novel memorable, the character's intimate personal reactions seemed very life-like
47. While reading what made this poem, short story, or novel memorable, the character's feelings and concerns seemed similar to those I know from real life

Character realism

48. While reading what made this poem, short story, or novel memorable, the character's actions within the unfolding narrative seemed realistic
49. While reading what made this poem, short story, or novel memorable, the fictional actions described there resembled the actions of people in the real world
50. While reading what made this poem, short story, or novel memorable, this character's actions seemed similar to what I observe people doing in real life

Narrative coherence

51. While reading what made this poem, short story, or novel memorable, I could easily grasp how this event fit into the flow of events that occurred earlier (or later)
52. While reading what made this poem, short story, or novel memorable, I was able to see how this event was understandable in relation to the overall structure of the narrative
53. While reading what made this poem, short story, or novel memorable, I could understand how this event and events described earlier or later in the narrative formed a coherent plot

Reactive Response Subscales.

Side participation

54. While reading what made this poem, short story, or novel memorable, I began to sense clearly what would happen next—and felt like giving a character some advice
55. While reading what made this poem, short story, or novel memorable, I felt close enough to the situation to think I understood it better than a character did
56. While reading what made this poem, short story, or novel memorable, I found myself thinking about how the narrator (or author) might have portrayed this moment differently

Alternative perspective

57. While reading what made this poem, short story, or novel memorable, I identified with someone other than the character described in that part of the narrative
58. While reading what made this poem, short story, or novel memorable, I felt closer to another character, i.e., someone other than the character described in that part of the narrative
59. While reading what made this poem, short story, or novel memorable, I was more interested in a character other than the one described in that part of the narrative

Sympathy/compassion

60. While reading what made this poem, short story, or novel memorable, I felt deep concern about the situation a character was in
61. While reading what made this poem, short story, or novel memorable, I felt protective of the complexity of a character's feelings
62. While reading what made this poem, short story, or novel memorable, I was disturbed by the difficult experience a character was going through

Suspense

63. While reading what made this poem, short story, or novel memorable, I was trying to guess what would happen next
64. While reading what made this poem, short story, or novel memorable, I was feeling both eager and anxious about what would happen next
65. While reading what made this poem, short story, or novel memorable, I felt tense and uncertain about the outcome of these narrated events

Explanatory Subscales.

Causal explanation

1. While reading what made this poem, short story, or novel memorable, I wondered how the character got into this situation
2. While reading what made this poem, short story, or novel memorable, I tried to figure out how the character's background might explain the actions taken in this situation
3. While reading what made this poem, short story, or novel memorable, I found myself anticipating what would happen next
4. While reading what made this poem, short story, or novel memorable, I found myself thinking about how things would turn out for each character

Explanatory revision

5. While reading what made this poem, short story, or novel memorable, I wondered how I would act differently if I were this character
6. While reading what made this poem, short story, or novel memorable, I thought about how this sequence of events might have unfolded differently
7. While reading what made this poem, short story, or novel memorable, I imagined what I would do differently if I were a character in this situation

Experiencing Subscales.

Theme integration

1. While reading what made this poem, short story, or novel memorable, I remembered other narrative moments that felt similar to this one
2. While reading what made this poem, short story, or novel memorable, remembering narrative moments that had a similar mood helped me to understand what the character was going through during this moment

3. While reading what made this poem, short story, or novel memorable, I noticed that the mood of other narrative moments “resonated” with this one

Deeply captured

4. While reading what made this poem, short story, or novel memorable, something seemed to shift; I suddenly felt fully captured by the narrative’s core meaning
5. While reading what made this poem, short story, or novel memorable, the crux of what the narrative means suddenly emerged; I felt a moment of release and just let that meaning affect me
6. While reading what made this poem, short story, or novel memorable, I suddenly felt more deeply drawn into the underlying meaning of the narrative

The Experiencing Questionnaire (EQ)

Inexpressible realizations.

1. While reflecting on what made this poem, short story, or novel meaningful, I began to understand something that could not be put into words
2. While reflecting on what made this poem, short story, or novel meaningful, I sensed something that I could not find a way to express
3. While reflecting on what made this poem, short story, or novel meaningful, what seemed clear to me also seemed beyond words

Self-perceptual depth.

4. While reflecting on what made this poem, short story, or novel meaningful, I felt sensitive to aspects of my life that I usually ignore
5. While reflecting on what made this poem, short story, or novel meaningful, I felt like changing the way I live
6. While reflecting on what made this poem, short story, or novel meaningful, my sense of life seemed less superficial
7. Reflecting on this passage accentuated something basic about the human condition
8. While reflecting on what made this poem, short story, or novel meaningful, I felt that my understanding of life had been deepened
9. My reflections on this poem, short story, or novel continued to influence my mood afterwards
10. My reflections on this poem, short story, or novel reminded me of how my past is still with me

Wonder.

11. While reflecting on what made this poem, short story, or novel meaningful, I felt intense delight
12. While reflecting on what made this poem, short story, or novel meaningful, I felt profound wonder

13. While reflecting on what made this poem, short story, or novel meaningful, I felt deeply astonished

Reverence.

14. While reflecting on what made this poem, short story, or novel meaningful, I seemed to touch something sacred
15. While reflecting on what made this poem, short story, or novel meaningful, I seemed near to something divine
16. While reflecting on what made this poem, short story, or novel meaningful, I seemed close to something holy

Disquietude.

17. While reflecting on what made this poem, short story, or novel meaningful, I felt deep disquietude
18. While reflecting on what made this poem, short story, or novel meaningful, I felt profoundly ill-at-ease
19. While reflecting on what made this poem, short story, or novel meaningful, I felt intensely disturbed

Discord.

20. While reflecting on what made this poem, short story, or novel meaningful, something in my experience seemed deeply discordant
21. While reflecting on what made this poem, short story, or novel meaningful, something in my experience seemed irreversibly ruined
22. While reflecting on what made this poem, short story, or novel meaningful, something in my experience seemed as dry as dust

Non-utilitarian respect (human).

23. While reflecting on what made this poem, short story, or novel meaningful, it seemed wrong to treat people like objects
24. While reflecting on what made this poem, short story, or novel meaningful, I was keenly aware of people's inherent dignity
25. While reflecting on what made this poem, short story, or novel meaningful, I felt deep respect for humanity
26. Reflecting on this poem, short story, or novel suggested how to act more responsibly with others
27. Reflecting on this poem, short story, or novel reminded me that I am part of a larger community

Being moved.

28. While reflecting on what made this poem, short story, or novel meaningful, I felt like crying
29. While reflecting on what made this poem, short story, or novel meaningful, I felt touched
30. While reflecting on what made this poem, short story, or novel meaningful, I was moved to tears
31. Reflecting on this poem, short story, or novel provided moving moments

Evocative imagery.

32. While reflecting on what made this poem, short story, or novel meaningful, the images that came to mind seemed pregnant with meaning
33. While reflecting on what made this poem, short story, or novel meaningful, I experienced images that I can ponder again and again
34. While reflecting on what made this poem, short story, or novel meaningful, the images that came to mind were extremely evocative

“Goose-tingles”.

35. While reflecting on what made this poem, short story, or novel meaningful, I felt the hair on my shoulders and neck stand on end
36. While reflecting on what made this poem, short story, or novel meaningful, I experienced tingling sensations
37. While reflecting on what made this poem, short story, or novel meaningful, I had goosebumps

Narrating Identity Questionnaire

Memory Transformation.

While thinking about this memory ...

1. ... it felt somehow “changed”
2. ... I remembered it from a fresh perspective
3. ... it seems to have been transformed somehow
4. ... it seems not quite the “same” as it originally was

Ruminative Separation and Isolation.

While thinking about this memory...

5. ... I felt that the people in my memory would remember it in the same way I do right now
6. ... it seemed that I alone can remember how it really happened
7. ...it occurred to me that the others involved would not remember these events as I do
8. ...the memory seemed meaningful because of how others can remember it *with* me (R)
9. ... I felt “stuck” in the past; I couldn’t think about how the past influences the present or future

10. ... I worried that somehow, I still am the same as I was then
11. ... I felt as though I was still in the past, i.e., in that place and time
12. ... I seemed to sink into a place that was separate from both the present and future

Poignant Bivalent Self-understanding.

While thinking about this memory...

13. ... I realize for a moment that it is still with me and I know myself better because of that
14. ... something about it made me realize that it was “meaningful” – something about myself was clearer than before
15. ... something about this memory was “softer” than before, enabling me to understand myself better
16. ... I became aware of a deep sadness that something had been “lost” - and yet I felt grateful for this moment
17. ... I felt both light with joy and heavy with sadness, as though knowing about something “lost” allows me to appreciate my life right now
18. ... I touched on a memory of loss that accentuated what is currently valuable in my life
19. ... I felt deep regret that something would never again be a part of my life; and yet it underscored what is most precious to me

Appendix D

NIQ Inter-item Correlations and Scree Plots – Studies 1 – 3:

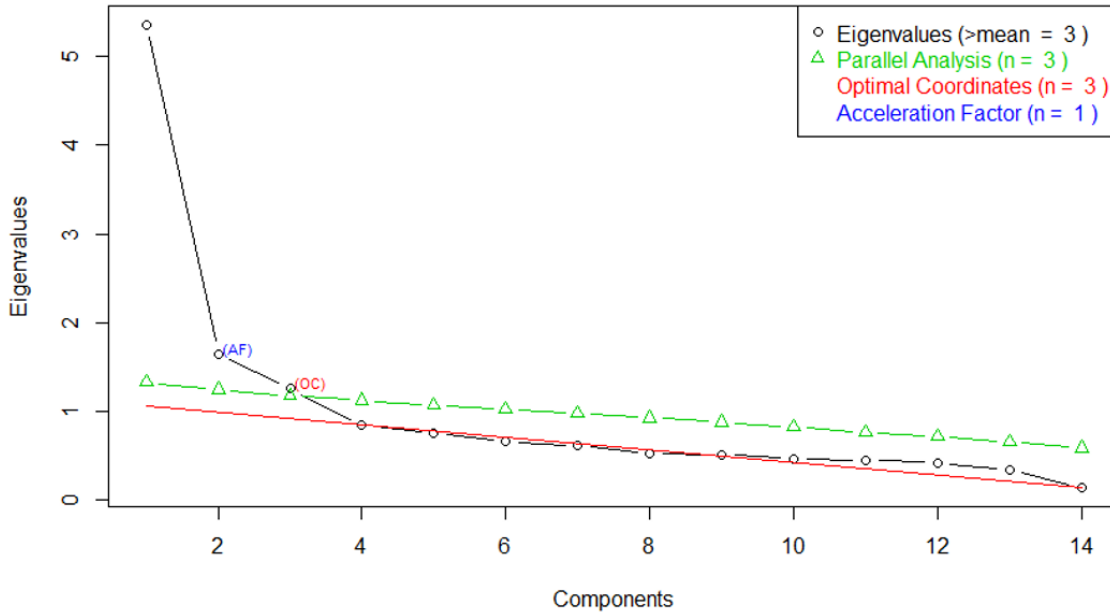
Study One.

NIQ Item Correlation Table

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1.MT1	1.00													
2.MT2	0.84	1.00												
3.MT3	0.57	0.51	1.00											
4.PBSU1	0.34	0.36	0.14	1.00										
5.PBSU2	0.39	0.44	0.25	0.50	1.00									
6.PBSU3	0.44	0.42	0.26	0.49	0.56	1.00								
7.PBSU4	0.34	0.34	0.23	0.55	0.46	0.50	1.00							
8.PBSU5	0.41	0.40	0.28	0.39	0.42	0.45	0.52	1.00						
9.PBSU6	0.40	0.42	0.23	0.42	0.42	0.41	0.45	0.49	1.00					
10.RSI1	0.24	0.25	0.25	0.19	0.21	0.30	0.32	0.22	0.19	1.00				
11.RSI2	0.24	0.17	0.17	0.17	0.23	0.28	0.31	0.35	0.22	0.32	1.00			
12.RSI3	0.26	0.19	0.11*	0.21	0.28	0.32	0.38	0.28	0.23	0.44	0.29	1.00		
13.RSI4	0.17	0.20	0.11*	0.13	0.26	0.28	0.40	0.27	0.25	0.39	0.30	0.50	1.00	
14.RSI5	0.21	0.24	0.19	0.25	0.34	0.35	0.45	0.31	0.30	0.28	0.21	0.33	0.45	1.00

Note: MT = Memory Transformation; PBSU = Poignant Bivalent Self-Understanding; RSI = Rumanative Separation and Isolation. * Non-significant values

Scree Plot



Study Two.

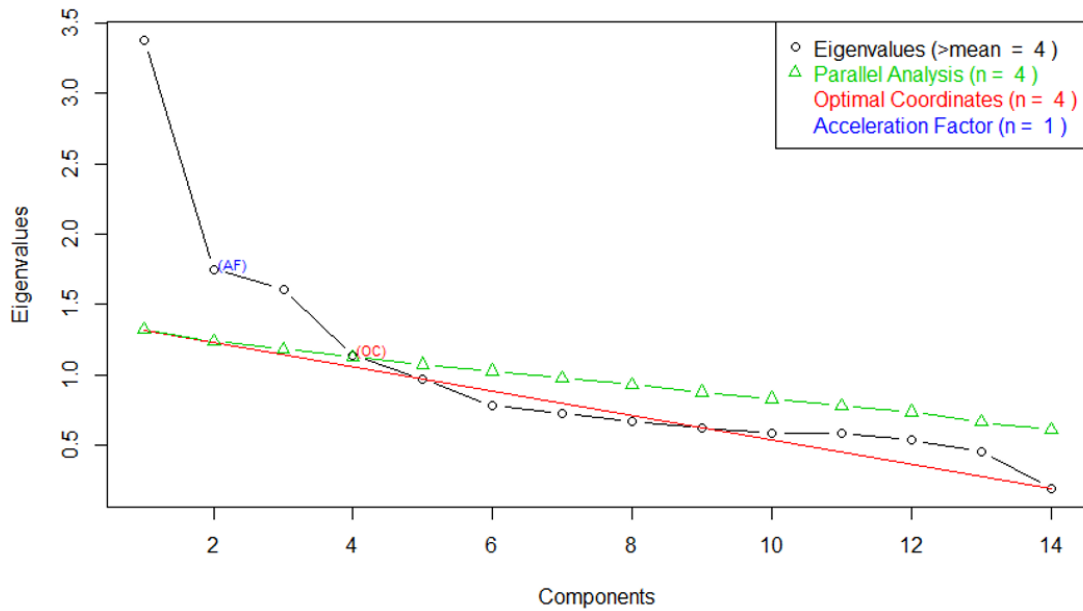
NIQ Item Correlation Table

	1	2	3	4	5	6	7	8	9	10	11	12	13	14
1.MT1	1.00													
2.MT2	0.80	1.00												
3.MT3	0.46	0.44	1.00											
4.PBSU 1	0.19	0.18	0.05 *	1.00										
5.PBSU 2	0.12	0.20	0.05 *	0.29	1.00									
6.PBSU 3	0.23	0.19	0.14	0.24	0.24	1.0 0								
7.PBSU 4	0.09 *	0.09 *	- 0.05 *	0.25	0.29	0.1 0	1.00							
8.PBSU 5	0.28	0.29	0.07 *		0.22	0.1 9	0.37	1.00						
9.PBSU 6	0.34	0.34	0.15	0.30	0.20	0.2 6	0.27	0.32	1.00					
10.RSI1	0.25	0.24	0.14	0.04 *	0.20	0.2 7	0.04 *	0.14	0.11	1.00				
11.RSI2	0.08 *	0.07 *	0.00 *	- 0.08 *	0.13	0.1 2	0.15	0.03 *	- 0.07 *	0.34	1.0 0			
12.RSI3	0.15	0.10 *	0.00 *	- 0.02 *	0.09 *	0.1 7	0.11	0.18	0.06 *	0.32	0.3 2	1.00		
13.RSI4	0.15	0.18	0.01 *	0.05 *	0.11	0.0 3	0.19	0.18	0.10 *	0.27	0.2 6	0.33	1.0 0	
14.RSI5	0.14	0.14	0.12	0.02 *	0.16	0.0 3	0.17	0.12	0.17	0.08 *	0.1 8	0.01 *	0.2 2	1.0 0

Note: MT = Memory Transformation; PBSU = Poignant Bivalent Self-Understanding; RSI = Ruminative Separation and Isolation. * Non-significant values

Three theory-consistent components were extracted based on a series of algorithms developed in R through package nFactor developed by Raïche and Magis (2010). Optimal coordinates refer to linearly extrapolated coordinates controlling for previous eigenvalues. Parallel analysis is based on the Kaiser rule (eigenvalues greater than 1), but allowing for several analyses to be run in parallel with random seeds, converging on a more stringent assessment of eigenvalues greater than 1. The acceleration factor assesses the “elbow” of the scree plot curve. It represents the component that best matches the “elbow” based on the second derivative.

Scree Plot



Although the algorithms sometimes suggest 4 factors and at other times, 1 factor, the first three points on the plot seem clearly grouped, consistent with the three-factor NIQ structure (MT, PBSU, and SRI). This discrepancy does suggest that order effects are perhaps implicated.

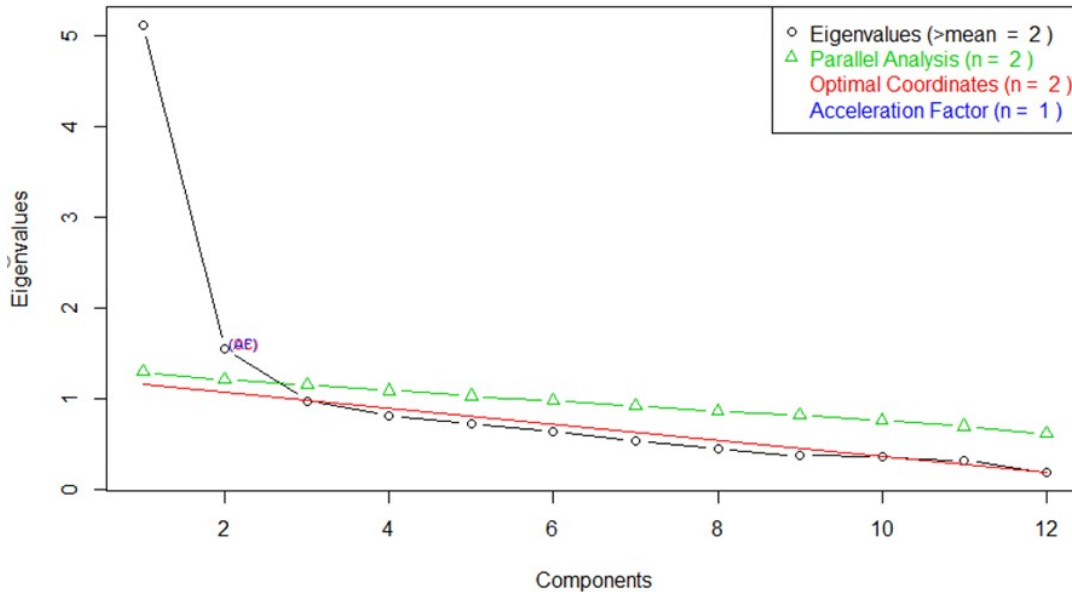
Study Three

NIQ Correlation Table

	1	2	3	4	5	6	7	8	9	10	11	12
1.MT1	1.00											
2.MT2	0.52	1.00										
3.MT3	0.53	0.80	1.00									
4.PBSU1	0.20	0.15	0.13	1.00								
5.PBSU2	0.20	0.28	0.28	0.54	1.00							
6.PBSU3	0.39	0.42	0.39	0.26	0.29	1.00						
7.PBSU4	0.31	0.39	0.32	0.46	0.42	0.43	1.00					
8.PBSU5	0.19	0.28	0.29	0.41	0.46	0.39	0.61	1.00				
9.RSI1	0.27	0.35	0.35	0.34	0.37	0.40	0.32	0.32	1.00			
10.RSI2	0.39	0.34	0.34	0.43	0.31	0.44	0.40	0.29	0.52	1.00		
11.RSI3	0.39	0.38	0.38	0.46	0.44	0.37	0.42	0.30	0.37	0.48	1.00	
12.RSI4	0.25	0.27	0.27	0.39	0.37	0.34	0.40	0.35	0.35	0.42	0.64	1.00

Note: MT = Memory Transformation; PBSU = Poignant Bivalent Self-Understanding; RSI = Rumanative Separation and Isolation. * Non-significant values

Scree Plot

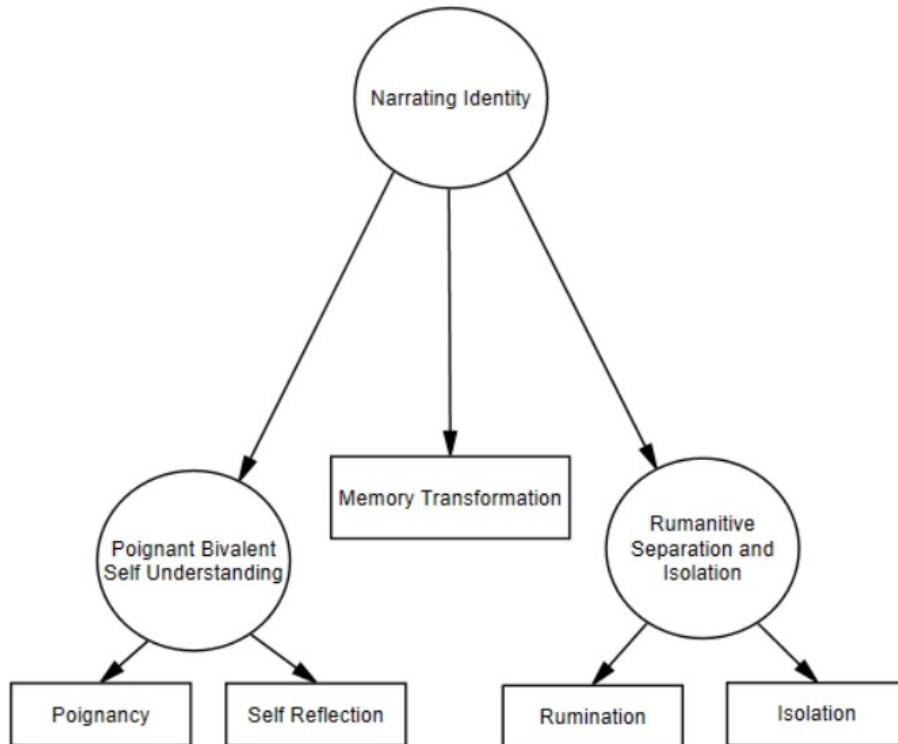


Again, although the nFactor package recommends a 2-factor extraction, it's clear from the plot, that the third factor is very close to the cut-off values. The issue here seems to stem from the need to include more items that clearly distinguish reflection from rumination (only two items are used to capture the ruminative component of ruminative separation and isolation, and two items were used to capture the reflective aspect of Poignant, Bivalent, Self-Understanding).

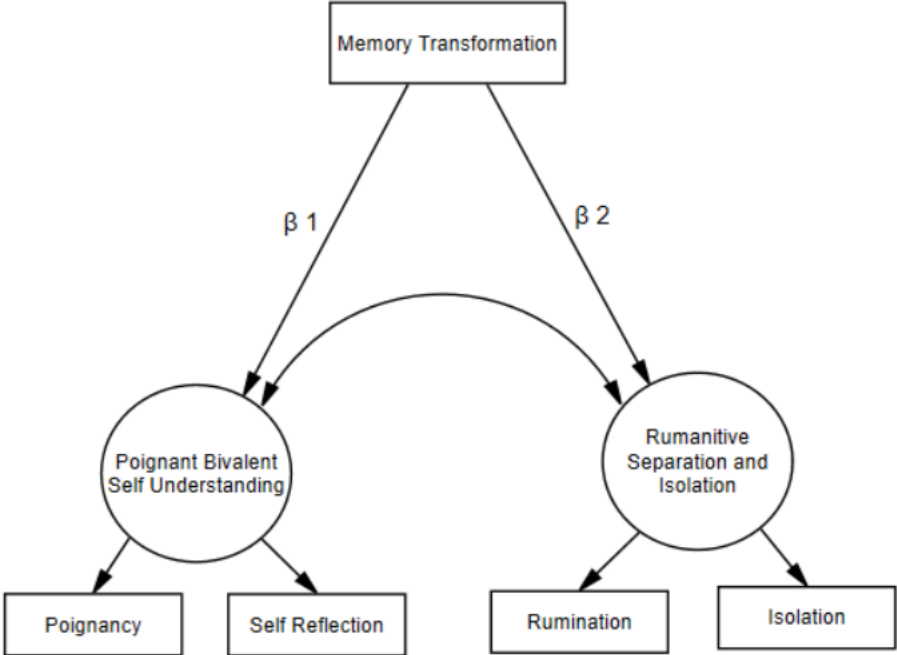
Appendix E

SEM Models

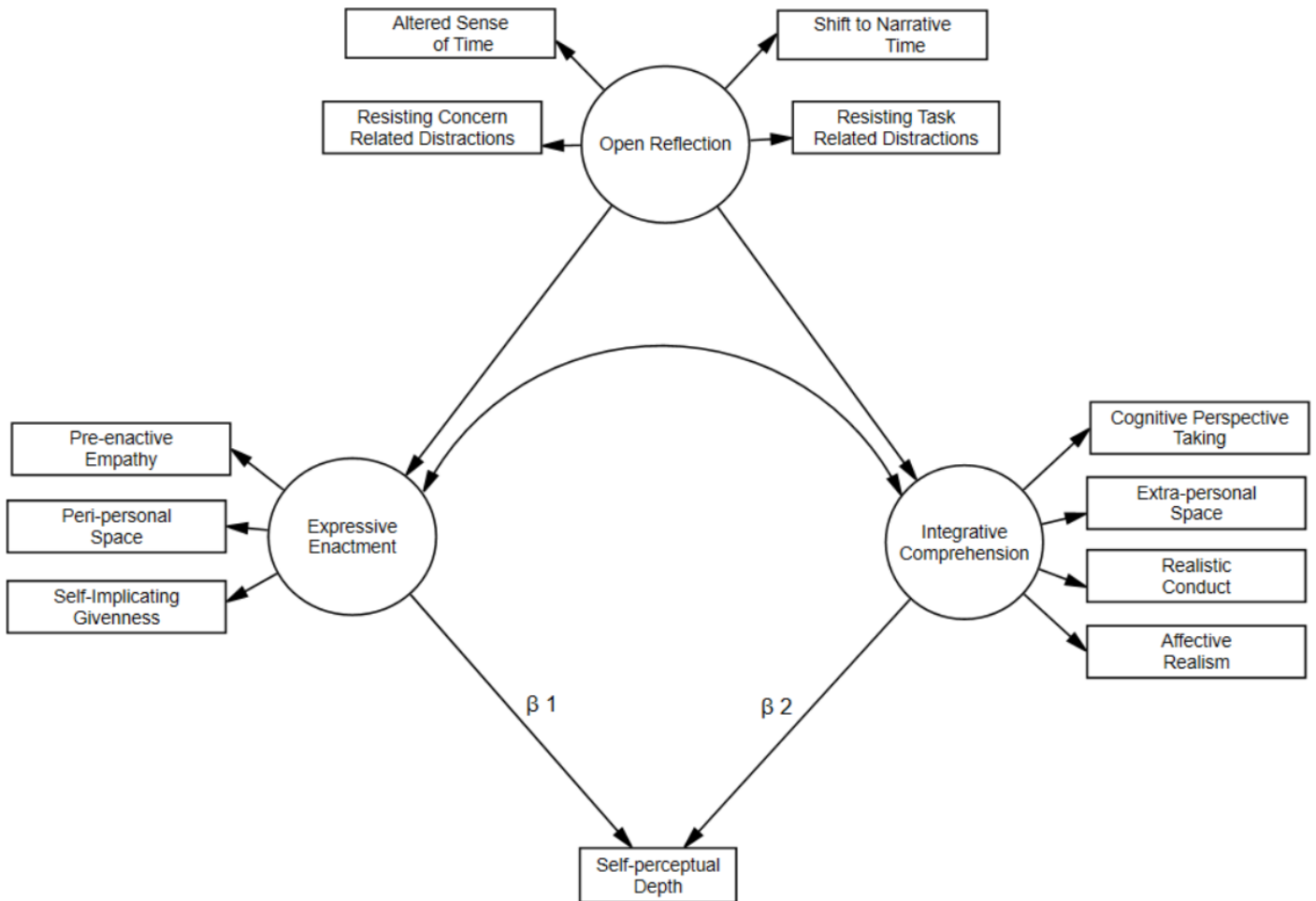
Model 1a: Confirmatory Factor Analysis (No Causal Pathways)



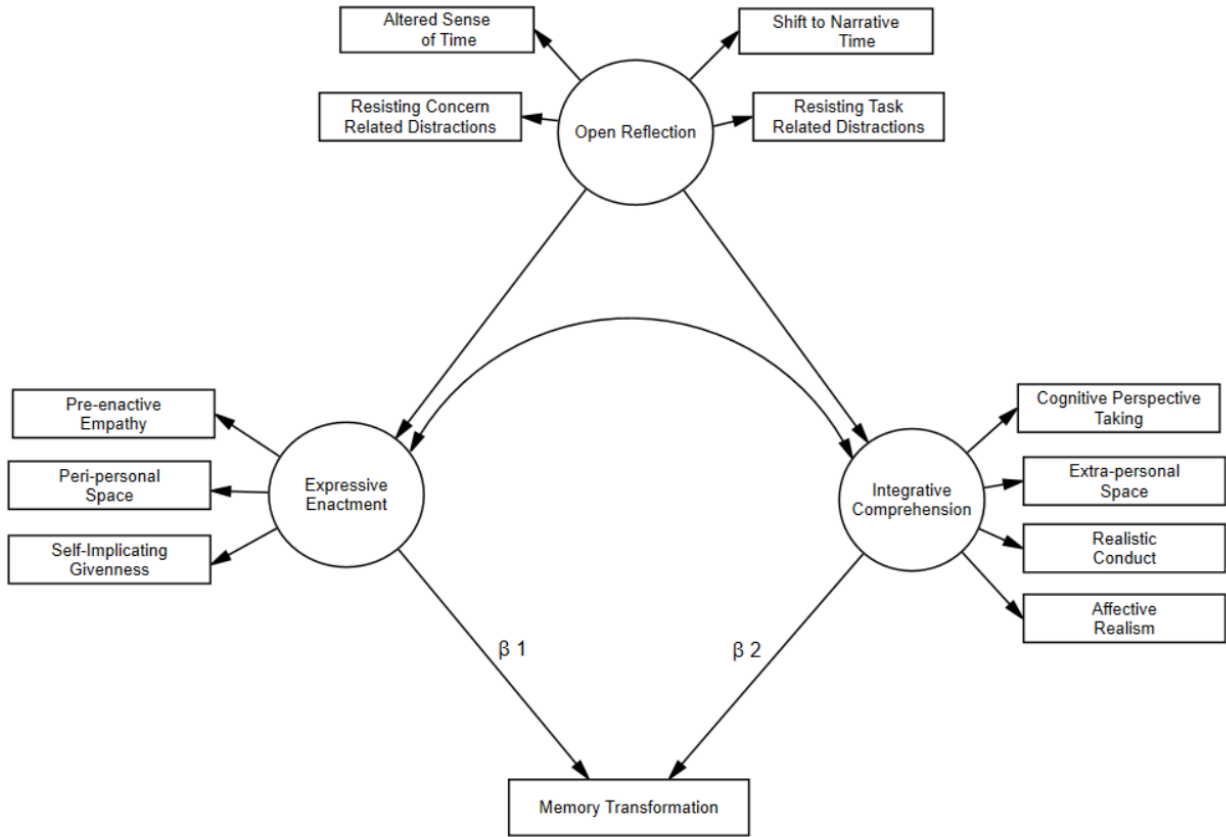
Model 1b: Narrating Identity Questionnaire with Causal Pathways from Memory Transformation to both Poignant Bivalent Self Understanding and Ruminative Separation and Isolation



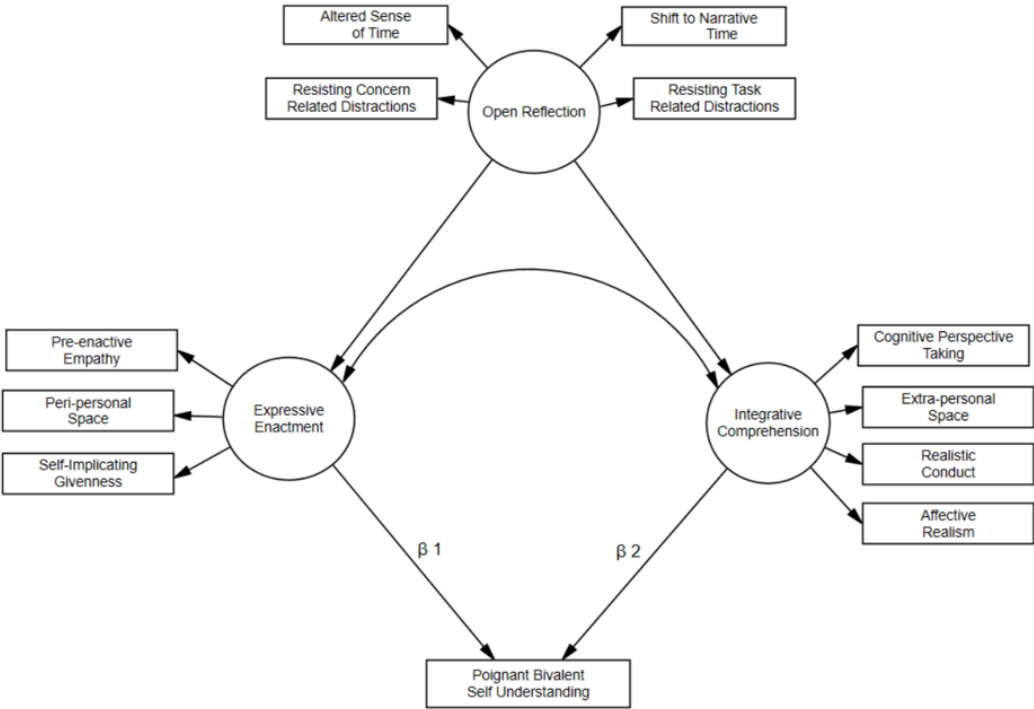
Model 2a: Absorption Like States Questionnaire (Expressive Enactment and Integrative Comprehension Predicting Self-perceptual Depth).



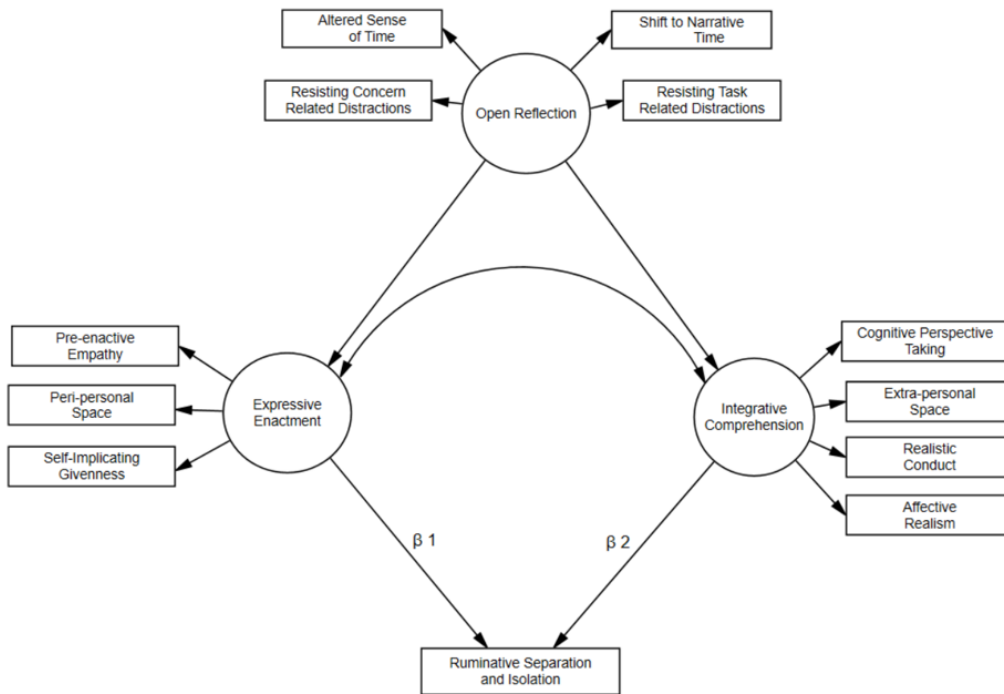
Model 2b: Absorption Like States Questionnaire (Expressive Enactment and Integrative Comprehension Predicting Self-perceptual Memory Transformation).



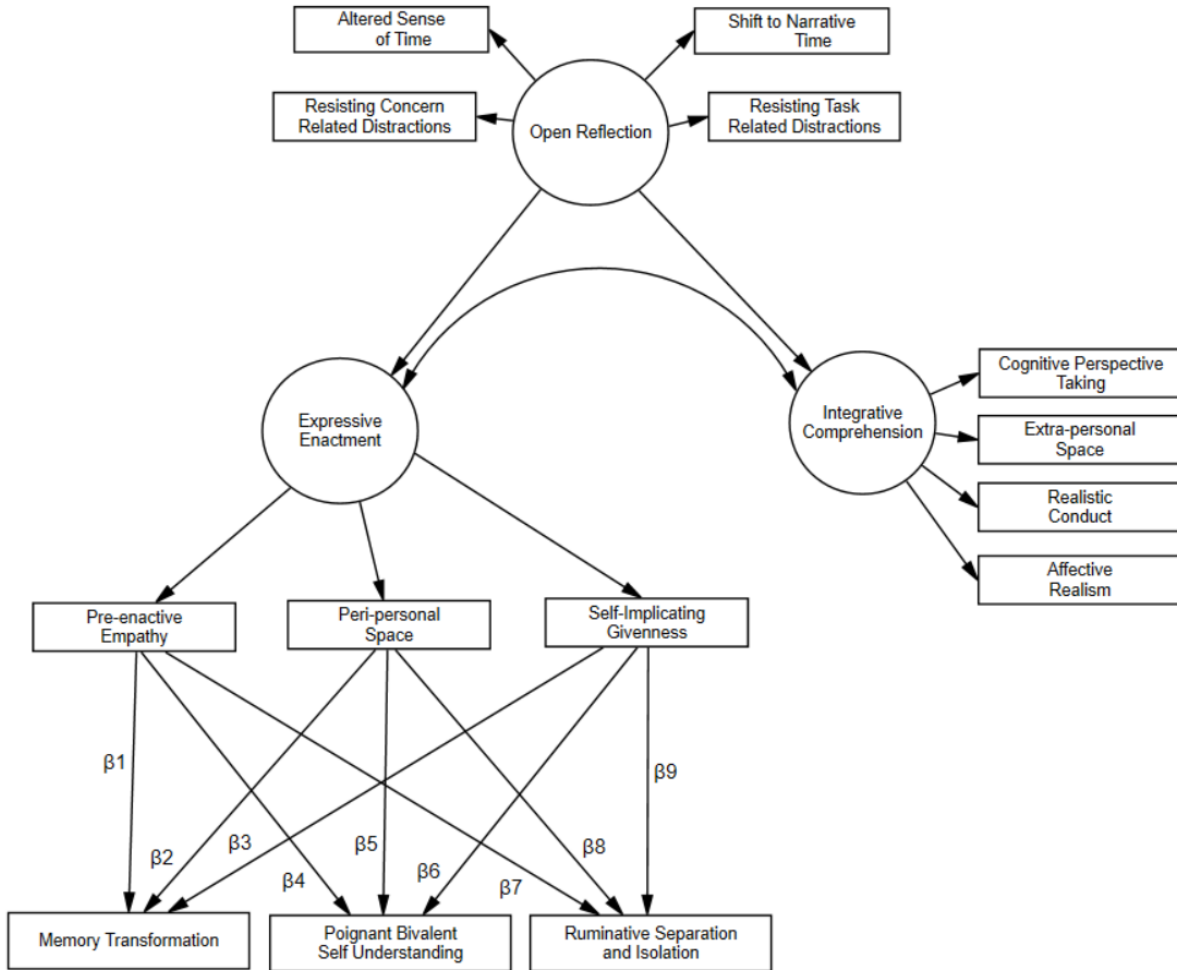
Model 2c: Absorption Like States Questionnaire (Expressive Enactment and Integrative Comprehension Predicting Poignant Bivalent Self-understanding).



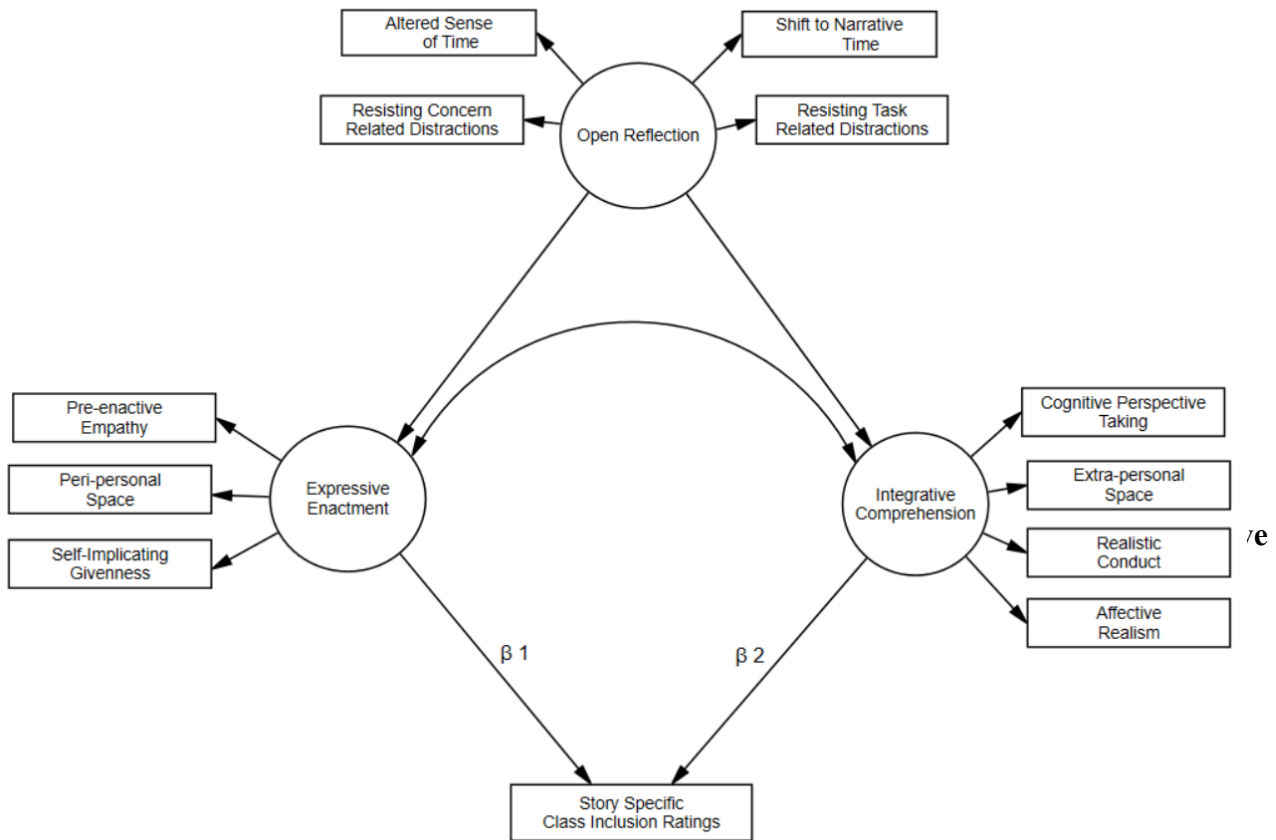
Model 2d: Absorption Like States Questionnaire (Expressive Enactment and Integrative Comprehension Predicting NIQ Ruminative Separation and Isolation).



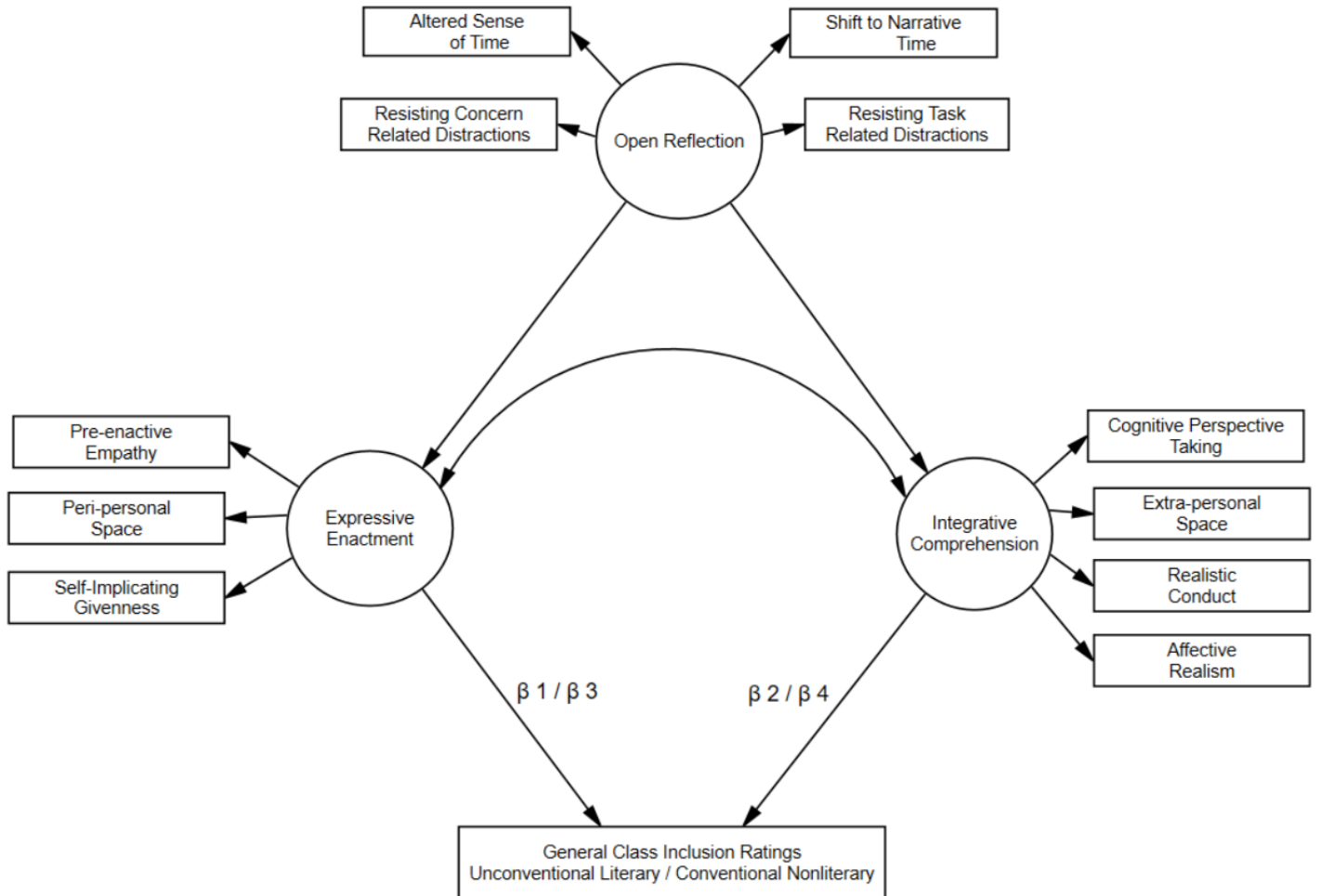
Model 2e: Absorption Like States Questionnaire (Expressive Enactment subcomponents Pre-enactive Empathy, Peri-personal Space and Self-implicating Givenness Predicting NIQ Memory Transformation, Poignant Bivalent Self Understanding, and Ruminative Separation and Isolation).



Model 2f: Absorption Like States Questionnaire (Expressive Enactment and Integrative Comprehension Predicting Story Specific Metaphoric Class-inclusion Ratings).



Model 2g: Absorption Like States Questionnaire (Expressive Enactment and Integrative Comprehension Predicting General Metaphoric Class-inclusion Ratings).



Appendix F

Supplemental Findings.

NIQ and ASQ, Studies 1, 2 and 3

Model 2a replicates earlier work (Kuiken & Douglas, 2017), and demonstrates that Self-Perceptual Depth is predicted by Expressive Enactment and not Integrative Comprehension.

Study One.

Model 2a: Expressive Enactment and Integrative Comprehension on Self-Perceptual Depth						
	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Self-Perceptual Depth	.69	<.001	.15	--	--	--
(β 2) Integrative Comprehension \rightarrow Self-Perceptual Depth	--	--	--	.04	.771	.17
CFI = .88; TLI = .84; RMSEA = .11; RMSEA CI = .09 / .13; SRMR = .06						

Study Two.

Model 2a: Expressive Enactment and Integrative Comprehension on Self-Perceptual Depth						
	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Self-Perceptual Depth	1.04	<.001	.17	--	--	--
(β 2) Integrative Comprehension \rightarrow Self-Perceptual Depth	--	--	--	-.37	.013	.24
CFI = .89; TLI = .86; RMSEA = .11; RMSEA CI = .09 / .12; SRMR = .07						

Study Three.

Model 2a: Expressive Enactment and Integrative Comprehension on Self-Perceptual Depth	Expressive Enactment			Integrative Comprehension		
	St. β	p	SE.	St. β	p	SE.
(β 1) Expressive Enactment \rightarrow Self-Perceptual Depth	.81	<.001	.19	--	--	--
(β 2) Integrative Comprehension \rightarrow Self-Perceptual Depth	--	--	--	-.04	.787	.25
CFI = .88; TLI = .82; RMSEA = .11; RMSEA CI = .09 / .12; SRMR = .08						

NIQ and ASQ, Studies 1, 2 and 3, Model 2e Elaboration

Study One.

A follow-up model analyzed which Expressive Enactment subfactors were responsible for these results (Model 2e; Figure 3). The path between Expressive Enactment and Memory Transformation was driven primarily by Pre-enactive Empathy. That is, the fusion of one's own and a character's embodied intentionality drives reported Memory Transformation. The path between Expressive Enactment and *both* Poignant Bivalent Self Understanding and Ruminative Separation and Isolation was driven by Self-implicating Givenness and Pre-enactive Empathy. That is, the feeling of being in the narrative world, and empathizing with a character, corresponds with both the bivalence of self-understanding and also with fixation associated with

Ruminative Separation and Isolation. For Poignant Bivalent Self-Understanding, the developed co-constitution of narrative self and other can permit the development of self-change. For Ruminative Separation and Isolation, the co-constitution of the character in the story world may correspond with the readiness to fixedly return to a remembered place and time in a ruminative and isolating way.

Study One						
Model 1a: 3 Factor NIQ (CFA)			No Pathways			
CFI = .99; TLI = .98; RMSEA = .06; RMSEA CI = .00 / .14; SRMR = .02						
Model 1b: 3 Memory Transformation on Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation			Poignant Bivalent Self-Understanding		Ruminative Separation and Isolation	
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Memory Transformation → Poignant Bivalent Self - Understanding	.57	<.001	.06	--	--	--
(β 2) Memory Transformation → Ruminative Separation and Isolation	--	--	--	.40	< .001	.06
CFI = .99; TLI = .98; RMSEA = .06; RMSEA CI = .00 / .14; SRMR = .02						
Model 2b: Expressive Enactment and Integrative Comprehension on Memory Transformation			Expressive Enactment		Integrative Comprehension	
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Memory Transformation	.494	.004	.22	--	--	--
(β 2) Integrative Comprehension → Memory Transformation	--	--	--	-.22	.214	.29

CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .06						
Table 10 Continued: Study One, <i>Models 1 (model fit), and 2 (SEM with path coefficients)</i>						
Model 2c: Expressive Enactment and Integrative Comprehension on Poignant Bivalent Self-Understanding						
	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Poignant Bivalent Self-Understanding	.56	<.000	.17	--	--	--
(β 2) Integrative Comprehension → Poignant Bivalent Self-Understanding	--	--	--	.07	.583	.16
CFI = .89; TLI = .86; RMSEA = .10; RMSEA CI = .08 / .11; SRMR = .06						
Model 2d: Expressive Enactment and Integrative Comprehension on Ruminative Separation and Isolation						
	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Ruminative Separation and Isolation	.64	.006	.22			
(β 2) Integrative Comprehension → Ruminative Separation and Isolation				.01	.995	.27
CFI = .87; TLI = .83; RMSEA = .11; RMSEA CI = .09 / .12; SRMR = .07						
Model 2e: Expressive Enactment Subcomponents on NIQ	Pre-Enactive Empathy	Peripersonal Space	Self-Implicating Givenness			

Subcomponents									
	St. β	p	SE.	St. β	p	SE.	St. β	p	SE.
(β 1) Pre-enactive Empathy \rightarrow Memory Transformation	.19	.015	.09	--	--	--	--	--	--
(β 2) Peripersonal Space \rightarrow Memory Transformation	--	--	--	.07	.246	.07	--	--	--
(β 3) Self-implicating Givenness \rightarrow Memory Transformation	--	--	--	--	--	--	.07	.354	.07
(β 4) Pre-enactive Empathy \rightarrow Poignant Bivalent Self- Understanding	.29	<.001	.06	--	--	--	--	--	--
(β 5) Peripersonal Space \rightarrow Poignant Bivalent Self- Understanding	--	--	--	-.03	.669	.05	--	--	--
(β 6) Self-implicating Givenness \rightarrow Poignant Bivalent Self- Understanding	--	--	--	--	--	--	.22	.002	.05
(β 7) Pre-enactive Empathy \rightarrow Ruminative Separation and Isolation	.24	.011	.07	--	--	--	--	--	--
(β 8) Peripersonal Space \rightarrow Ruminative Separation	--	--	--	-.05	.449	.05	--	--	--

and Isolation									
(β9) Self-implicating Givenness → Ruminative Separation and Isolation	--	--	--	--	--	--	.36	<.001	.05
CFI = .87; TLI = .85; RMSEA = .09; RMSEA CI = .07 / .10; SRMR = .07									
Model 2f: Expressive Enactment and Integrative Comprehension on Story Specific Class Inclusion Ratings	Expressive Enactment			Integrative Comprehension					
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.			
(β1) Expressive Enactment → Story Specific Class Inclusion Ratings	-.02	.849	.10	--	--	--			
(β2) Integrative Comprehension → Story Specific Class Inclusion Ratings	--	--	--	.23	.048	.13			
CFI = .87; TLI = .83; RMSEA = .11; RMSEA CI = .09 / .12; SRMR = .06									
Model 2g: Expressive Enactment and Integrative Comprehension on General Class Inclusion Ratings (Only Applicable for Study Three)									

Study Two.

With Model 2e, as with Study One, when analyzing the subcomponents of Expressive Enactment as they predict the subcomponents of the NIQ, only Pre-enactive Empathy predicted Memory Transformation. Also, like with Study One, Self-implicating Givenness predicted both

Poignant Bivalent Self Understanding and Ruminative Separation and Isolation. Pre-entative Empathy, by contrast, was only predicted by Poignant Bivalent Self Understanding and *not* Ruminative Separation and Isolation. With the reversal of the order (completing the NIQ before the ASQ), the reader can perhaps use the wording of the Poignant Bivalent Self-Understanding scale to anticipate the literary text in a poignant-bivalent, rather than ruminative manner.

Study Two								
Model 1a: 3 Factor NIQ			No Pathways					
CFI = .98; TLI = .92; RMSEA = .07; RMSEA CI = .00 / .14; SRMR = .02								
Model 1b: 3 Memory Transformation on Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation			Poignant Bivalent Self-Understanding		Ruminative Separation and Isolation			
			St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Memory Transformation \rightarrow Poignant Bivalent Self - Understanding			.40	<.001	.06	--	--	--
(β 2) Memory Transformation \rightarrow Ruminative Separation and Isolation			--	--	--	.32	.003	.06
CFI = .98; TLI = .92; RMSEA = .07; RMSEA CI = .00 / .14; SRMR = .02								
Model 2b: Expressive Enactment and Integrative Comprehension on Memory Transformation			Expressive Enactment		Integrative Comprehension			
			St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment \rightarrow Memory Transformation			.40	.004	.16	--	--	--
(β 2) Integrative Comprehension \rightarrow Memory Transformation			--	--	--	-.14	.299	.25

CFI = .88; TLI = .85; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .07						
Model 2c: Expressive Enactment and Integrative Comprehension on Poignant Bivalent Self-Understanding	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Poignant Bivalent Self-Understanding	.67	.001	.16	--	--	--
(β 2) Integrative Comprehension → Poignant Bivalent Self-Understanding	--	--	--	.01	.996	21.
CFI = .90; TLI = .86; RMSEA = .10; RMSEA CI = .08 / .11; SRMR = .06						
Model 2d: Expressive Enactment and Integrative Comprehension on Ruminative Separation and Isolation	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Ruminative Separation and Isolation	.56	.013	.17	--	--	--
(β 2) Integrative Comprehension → Ruminative Separation and Isolation	--	--	--	.06	.759	.22
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .07						
Model 2e: Expressive Enactment Subcomponents on NIQ Subcomponents	Pre-Enactive Empathy	Peripersonal Space	Self-Implicating Givenness			

	St. β	p	SE.	St. β	p	SE.	St. β	p	SE.
(β 1) Pre-enactive Empathy → Memory Transformation	.15	.046	.08	--	--	--	--	--	--
(β 2) Peripersonal Space → Memory Transformation	--	--	--	-.03	.646	.06	--	--	--
(β 3) Self-implicating Givenness → Memory Transformation	--	--	--	--	--	--	.15	.055	.08
(β 4) Pre-enactive Empathy → Poignant Bivalent Self -Understanding	.19	.039	.06	--	--	--	--	--	--
(β 5) Peripersonal Space → Poignant Bivalent Self -Understanding	--	--	--	.10	.175	.04	--	--	--
(β 6) Self-implicating Givenness → Poignant Bivalent Self -Understanding	--	--	--	--	--	--	.331	<.001	.06
(β 7) Pre-enactive Empathy → Ruminative Separation and Isolation	.24	.058	.09	--	--	--	--	--	--

(β8) Peripersonal Space → Ruminative Separation and Isolation	--	--	--	-.08	.348	.05	--	--	--
(β9) Self-implicating Givenness → Ruminative Separation and Isolation	--	--	--	--	--	--	.42	<.001	.07
CFI = .89; TLI = .85; RMSEA = .09; RMSEA CI = .07 / .20; SRMR = .06									
Model 2f: Expressive Enactment and Integrative Comprehension on Story Specific Class Inclusion Ratings				Expressive Enactment			Integrative Comprehension		
				St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β1) Expressive Enactment → Story Specific Class Inclusion Ratings				.02	.912	.13	--	--	--
(β2) Integrative Comprehension → Story Specific Class Inclusion Ratings				--	--	--	.23	.073	.18
CFI = .88; TLI = .84; RMSEA = .11; RMSEA CI = .90 / .12; SRMR = .07									
Model 2g: Expressive Enactment and Integrative Comprehension on General Class Inclusion Ratings (Only Applicable for Study Three)									

Study Three.

As with Study One (Model 2e), when analyzing the subcomponents of Expressive Enactment as they predict the subcomponents of the NIQ, only Pre-enactive Empathy predicted

Memory Transformation. Also, like with Study One, *both* Pre-enactive Empathy and Self-implicating Givenness predicted *both* Poignant Bivalent Self Understanding and Ruminative Separation and Isolation. The relationships between Pre-enactive Empathy and Ruminative Separation and Isolation was, in this case, borderline (.055).

Study Three						
Model 1a: 3 Factor NIQ	No Pathways					
CFI = .97; TLI = .89; RMSEA = .13; RMSEA CI = .06 / .20; SRMR = .03						
Model 1b: Memory Transformation on Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation	Poignant Bivalent Self-Understanding			Ruminative Separation and Isolation		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Memory Transformation \rightarrow Poignant Bivalent Self - Understanding	.61	<.001	.06	--	--	--
(β 2) Memory Transformation \rightarrow Ruminative Separation and Isolation	--	--	--	.52	<.001	.07
CFI = .97; TLI = .89; RMSEA = .13; RMSEA CI = .06 / .20; SRMR = .03						
Model 2b: Expressive Enactment and Integrative Comprehension on Memory Transformation	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment \rightarrow Memory Transformation	.79	<.001	.30	--	--	--
(β 2) Integrative Comprehension \rightarrow Memory Transformation	--	--	--	-.33	.127	.42

CFI = .86; TLI = .84; RMSEA = .11; RMSEA CI = .10 / .13; SRMR = .08						
Model 2c: Expressive Enactment and Integrative Comprehension on Poignant Bivalent Self-Understanding	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Poignant Bivalent Self-Understanding	.76	<.001	.20	--	--	--
(β 2) Integrative Comprehension → Poignant Bivalent Self-Understanding	--	--	--	-.15	.349	.29
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .08						
Model 2d: Expressive Enactment and Integrative Comprehension on Ruminative Separation and Isolation	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Ruminative Separation and Isolation	.92	<.001	.20	--	--	--
(β 2) Integrative Comprehension → Ruminative Separation and Isolation	--	--	--	-.33	.034	.31
CFI = .87; TLI = .84; RMSEA = .10; RMSEA CI = .09 / .12; SRMR = .08						
Model 2e: Expressive Enactment Subcomponents on NIQ	Pre-Enactive Empathy	Peripersonal Space	Self-Implicating Givenness			

Subcomponents									
	St. β	p	SE.	St. β	p	SE.	St. β	p	SE.
(β 1) Pre-enactive Empathy \rightarrow Memory Transformation	.41	<.001	.08	--	--	--	--	--	--
(β 2) Peripersonal Space \rightarrow Memory Transformation	--	--	--	.08	.182	.06	--	--	--
(β 3) Self-implicating Givenness \rightarrow Memory Transformation	--	--	--	--	--	--	-.03	.677	.07
(β 4) Pre-enactive Empathy \rightarrow Poignant Bivalent Self-Understanding	.20	.023	.08	--	--	--	--	--	--
(β 5) Peripersonal Space \rightarrow Poignant Bivalent Self-Understanding	--	--	--	-.04	.953	.06	--	--	--

(β6) Self-implicating Givenness → Poignant Bivalent Self-Understanding	--	--	--	--	--	--	.34	<.001	.06
(β7) Pre-enactive Empathy → Ruminative Separation and Isolation	.44	<.001	.09	--	--	--	--	--	--
(β8) Peripersonal Space → Ruminative Separation and Isolation	--	--	--	-.10	.099	.05	--	--	--
(β9) Self-implicating Givenness → Ruminative Separation and Isolation	--	--	--	--	--	--	.14	.055	.06
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .08 / .11; SRMR = .08									
Model 2f: Expressive Enactment and Integrative Comprehension on Story Specific Class Inclusion Ratings				Expressive Enactment			Integrative Comprehension		

	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → Story Specific Class Inclusion Ratings	-.05	.675	.11	--	--	--
(β 2) Integrative Comprehension → Story Specific Class Inclusion Ratings	--	--	--	.33	.009	.17
CFI = .87; TLI = .83; RMSEA = .11; RMSEA CI = .09 / .12; SRMR = .07						
Model 2g: Expressive Enactment and Integrative Comprehension on General Class Inclusion Ratings	Expressive Enactment			Integrative Comprehension		
	St. β	<i>p</i>	SE.	St. β	<i>p</i>	SE.
(β 1) Expressive Enactment → General Class Inclusion Ratings (Unconventional Literary)	.47	<.001	.12	--	--	--
(β 2) Integrative Comprehension → General Class Inclusion Ratings (Unconventional Literary)	--	--	--	-.18	.173	.19
(β 3) Expressive Enactment → General Class Inclusion Ratings (Conventional Nonliterary)	-.29	.020	.09	--	--	--
(β 4) Integrative Comprehension → General Class Inclusion Ratings (Conventional Nonliterary)	--	--	--	.29	.021	.15
CFI = .87; TLI = .83; RMSEA = .10; RMSEA CI = .08 / .11; SRMR = .07						

Across all three studies, the path between Expressive Enactment and Memory Transformation was driven primarily by Pre-enactive Empathy. Also, across all three studies, Pre-enactive Empathy always predicted Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation, but Self-implicating Givenness alone consistently predicted Poignant Bivalent Self-Understanding, and *not* Ruminative Separation and Isolation. This suggests that Self-implicating Givenness is particularly important for distinguishing Poignant Bivalent Self-Understanding and Ruminative Separation and Isolation. When a sense of Pre-enactive Empathy is high regarding considerations of the past and projections into the future, then *both* PBSU and RSI are implicated. Pre-enactive Empathy involves explicit awareness of the other (text personae) and tacit awareness of the self (the reader); in Self-implicating Givenness, there is a sense that an exemplar (implicit in the text personae) and particular personal memory belong to “the same” category, motivating explication of “what it is like” for these jointly grasped events to seem “given” as “the same” (Kuiken & Douglas, 2017). Although the reader empathizes with the character in RSI (Pre-enactive Empathy), the crucial “I am and I am not the text personae” (from Self-implicating Givenness) is missing. Important in this contrast is that although both Pre-enactive Empathy and Self-implicating Givenness predict Poignant Bivalent Self-understanding, only Self-implicating Givenness consistently predicts Poignant Bivalent Self-understanding. Self-implicating Givenness represents a form of metaphoricity that is emergent, similar to stage three in the metaphor process of Narrating Identity. Perhaps readers who have a ruminative outlook do not make it to the emergent meaning inherent in stage three of Narrating Identity. Alternatively, or simultaneously, perhaps this form of metaphorical thinking over time may shift one's thinking from RSI to PBSU.