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**"Holding up a mirror to their inner selves: real readers'
responses"**

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To Pedro, João and Lucas

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Abstract

This study aims to understand how readers react to a literary text. In addition, the study certifies how far we can say that response is consensual among readers or whether it is unique and, at times, idiosyncratic. This piece of research is based on reader-response theory, as it is concerned with the study of the role of the reader in the process of reading, rather than the study of textual properties. It examines the reactions of five different readers to the short story “To Room Nineteen” by Doris Lessing. Categories are drawn from their responses and the readers are analyzed according to different types. This paper then defines the categories that come up in the comments of the five readers, the distribution of these categories and, finally, the types of readers that can be identified from what they comment about the text. The research is of a qualitative nature and content analysis is used for categorizing the data.

Keywords: Reader-response theory, short story, Doris Lessing, feminism, types of readers

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1. Introduction

...for anything so overdone is from the purpose of playing, whose end, both at the first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure.

(Shakespeare, *Hamlet*, Act III, scene II, lines 18-20)

In the quote in this epigraph, Shakespeare says that the purpose of a play is to hold up a mirror to nature, which means to reflect reality. Once we consider literature more than just a mirror of reality, the experience of reading can reflect who we really are. Therefore, literature can be one of the ways to achieve self-understanding. That is, the way we read and what we do reveal much of what kind of reader we are. Research in this area is much more needed than an understanding of what the text may mean. The era of hermeneutics is already exhausted (Gottschall, 2008) and the time is ripe for empirical research on real readers. Gottschall urges the need for new methods of teaching literature. Furthermore, he advocates on behalf of the discipline, whose existence is in permanent threat and its strength being drained out of our hands due to prevailing paradigms that need new outlines necessary for a shift in the field of literature teaching. This change will represent literature's stability and permanence in our classrooms in the future. It is our responsibility as researchers of the language/educators to cope with the need for literary studies based both on scientific foundations and empirical observations.

According to Holland (1975), the study of literature can be connected to the psychology of the reader, since the experience of reading can be seen essentially as the reader's attempt to recreate his/her identity through the relationship established between them and the text. In *5 Readers Reading*, Holland holds that:

Literature "does something" to its reader. From this point of view, a story is a stimulus that elicits a certain response. Within the story, any given element, a character, an episode, a theme, a sequence of images, even particular words or rhythms, cause certain reactions in the reader.

(Holland, 1975: 42)

Although the selection of the short story "To Room Nineteen" by Doris Lessing for this study was done before I was introduced to reader-response theory, my own reaction to it corroborates Holland's statement that "the meaning and significance of a literary text need to be seen in relation to the identity-structure of the reader of that text" (Holland apud Newton, 1988: 203). Holland also states that "we identify when a certain character...

enables us to achieve a close matching of our own defenses within a total re-creation of our psychological processes by means of a literary work" (Holland, 1975: 205).

These statements bring to life the fact that when I first read this short story I could see myself reflected through the struggling soul of the character Susan. This self-recognition was deeply uncomfortable and painful, though it made me think of whom I really was, and much more, of whom I really wanted to be. Moreover, as the character changed, I saw myself differently as well. The selection was an attempt to understand why that text in particular had such an effect in my search for identity and this way increased my interest in reading literary texts. This internal search was what motivated me to go deeper and deeper into readers' reactions to literary texts.

Another fact that should be considered for the purpose of this study is that one of the major problems faced in the Brazilian educational system is that reading literary texts has been neglected and even discouraged. Literature is often taught with the purpose of either introducing grammatical or teaching writing. Menezes & Zyngier (2009) have mapped the area of teaching literature and have come to the conclusion that more empirical studies in the field of teaching literature in English should be carried out. This should be an attempt to prove what really happens in literature classrooms in Brazil and what approaches have been used in the last 24 years in order to prevent literature from disappearing from the curriculum.

When mapping literature, Zyngier also concludes, based on studies from conferences organized by the Brazilian Association of University Teachers of English (ABRAPUI), that there is almost no interest in studying new approaches in the teaching of English literature. The focus persists on content issues rather than on new approaches to teaching, which means new methods of teaching are needed as well as a new ethos among academic people and teachers. In another study, Zyngier & Shepherd (2002) pointed out that in their data "over 70% of 129 students studied literature in order to learn more about the language the text was written in". Additionally, the majority of teachers did not know what literature was. This implies that they are ill prepared when it comes to the task of teaching imaginative texts, such as poems, plays or novels.

It must be stressed, as McRae (1991) does, that the study of imaginative texts is both necessary and useful in a language-teaching environment, since through literary texts we can teach tradition, customs, culture and the history of people. However, teachers tend to believe that they are so far away from the literary world that they think it is an impossible task to teach literature. As a consequence, and as McRae (1991) warns us, imaginary texts will continuously be kept out of the reality of a language classroom.

As if it were not enough, there are still students who regard reading as a difficult and uninteresting task and thus create barriers between themselves and the act of reading. Nevertheless, if teachers focused more on how the process of reading happens and how it can be a meaningful experience, they would be able to increase their students’ interest in literary reading both inside and outside classrooms.

According to Fialho (2004:1), “students do not appreciate the reading of literary texts and build an emotional and critical distance towards them”. This statement warns us of the need to convince our students that:

Reading, in any age, also means reading the world, attempting to interpret, to come to terms with, to assimilate, perhaps even one day to understand what surrounds us, in order that we be better equipped to live in the world.

(McRae, 1991: 19)

For this purpose, students should be given the possibility to broaden their perspectives on reading, as they become active in this process through experiencing, hypothesizing, exploring and synthesizing, rather than relying on teachers or literary critics to give them a single or standardized interpretation.

If we reject the idea that there is a single, fixed meaning in every literary work and accept the notion that reading is an active process in which students create meaning, we will be able to promote more critical readers and also recognize literature as means of self- understanding.

We must point out that in the reading of a literary text, readers cannot be judged as naive participants, which means that the role of the reader is always underestimated as much as the texts are considered the most important part in the process of reading. Lye (1996) argues that “meaning exists only in so far as it means to someone, and art is composed in order to evoke sets of responses in the reader”. It seems obvious to say that “a text can only come to life when it is read [...] through the eyes of the reader” (Newton, 1988: 227). Therefore, it is useless to discuss a text in class without students questioning and positioning themselves in relation to what they experience.

The purpose of this paper, therefore, is to investigate what aspects are brought up when readers, in a relaxed environment, react to a literary reading. It is important to point out that the place chosen to read the text should be as relaxing as possible since the implications of reading it in a classroom are not what matters here. It was pointed out at

IGEL 2000 Conference in Toronto that reader response theories are now focusing above all on cognition and emotion (Zyngier & Shepherd, 2002).

Following this tendency, the main goal of this paper is to understand how readers respond to a short story, rather than finding out a way to help teachers make their students appreciate literature and this way derive pleasure from it. Nonetheless, it is important to indicate that as we continuously investigate this field, the more possibilities we will have to promote students’ interest in literary texts. Rusch (1997: 289) states: “As long as literature remains both a cultural and cognitive force and an economic factor I do not fear for its future”. However, “if emotional satisfaction is set aside, the ludic function of literature is diminished and might threaten its existence” (Zyngier & Shepherd, 2002). Therefore, readers should read for the sake of their delight, and not only for study purposes.

A literary work is a mirror of the world and reading it “develops understanding, influences feelings, helps us see and experience our world better” (McRae, 1991: 20). We hope that in a way we will contribute by showing that once we understand the way people respond to literary texts, we will be able to show our students that reading is not a monotonous chore, but a crucial feature of our development as human beings. Reading reveals the truth about ourselves and reflects the readers who read it.

2. Theoretical Background

This chapter is divided into two sections. In the first, we will introduce the author of the short story selected for this study and in the second, we will define the theoretical framework used to base this experiment on and try to elucidate how this theory contributes to understanding how readers read a text.

According to McRae (1991: 2), in a language teaching context, any kind of text can be seen as a possibility for teaching the target language. Despite McRae’s claims, some texts can certainly motivate more language creation than others and inspire imagination through personal observation while reading many texts. The use of referential material in language teaching limits learners’ imagination and involvement with the target language since it communicates language at only one level and tends to be informational, which leads to a naive learning. On the other hand, representational texts, as he calls “any text whose imaginative content will stimulate reaction and response in the receiver ... opens

up, calls upon, stimulates and uses areas of the mind, from imagination to emotion, from pleasure to pain” (McRae, 1991: 3). Moreover, representational texts provoke interpersonal communication, not only between the readers themselves or between teacher and learners, but also between the author and reader.

Reader response theory focuses on the reader and their experience of a literary work, in contrast to other theories whose focal points are on the author or the content and structure of the work.

The theory rose to prominence in the early 1960s and 1970s, mainly in America, with Fish, Holland, and Bleich. In Germany, at the University of Konstanz, with Iser and Jauss. According to reader response theories and theory of aesthetics, there is no such thing as an innocent reading of a text.

Tompkins (1980) holds that reader response theory is "relevant to an understanding of literature and gives the experience of reading evidential value in literary criticism". The theory emphasizes the reader's role in creating the meaning and experience of a literary work. Tompkins also states that:

Reader-response critics would argue that a poem cannot be understood apart from its results. Its ‘effects’, psychological and otherwise, are essential to any accurate description of its meaning, since that meaning has no effective existence outside of its realization in the mind of a reader.

(Tompkins, 1980:9)

Based on these ideas, we could say that the process of reading and the interpretation of a literary work, in terms of what happens during and after we finish reading, will occur depending on psychological, gender, historical, cultural, racial and economic differences among individuals or classes of readers. This implies, according to Rabinowitz (1987:3), that “readers' prior knowledge of conventions of reading shapes their experiences and evaluations of narratives they confront”.

In the case of the experiment conducted for this study, readers' comments were necessary in order that their reactions could be individually observed and analyzed. In the next section, focus will be given to the author of the text selected. A deeper look into reader-response theory will then follow.

2.1 Doris Lessing, a Feminist Writer

But I was born with skins too few. Or they were scrubbed off me by those robust and efficient hands. (Lessing, 1995: 30)

It was in 1962 with the publication of the novel *The Golden Book* “an early inspiration to feminists” (*New York Times*, December 16, 2007) that Doris Lessing became widely recognized as a feminist writer. Since then she has been acclaimed as an “early heroine of feminism” (Rich and Lyall, *New York Times*, 11 October 2007).

According to the Swedish Academy, *The Golden Notebook* (Rich and Lyall, *New York Times*, 11 October 2007), “belongs to the handful of books that informed the 20th-century view of the male-female relationship”. Although she denies being a feminist herself, we cannot disregard the fact that her “strongest legacy may be that she inspired a generation of feminists with this breakthrough novel” (Rich and Lyall, *New York Times*, 11 October 2007).

Her refusal to accept being recognized, as “one of the greatest icons of the feminist movement” (Zyngier, 2007:27, my translation) can be noticed when asked why she did not like the idea of being considered a feminist author. She replied thus:

What the feminists want of me is something they haven't examined because it comes from religion. They want me to bear witness. What they would really like me to say is, 'Ha, sisters, I stand with you side by side in your struggle toward the golden dawn where all those beastly men are no more'. Do they really want people to make oversimplified statements about men and women? In fact, they do. I've come with great regret to this conclusion.

(Doris Lessing, *The New York Times*, 25 July 1982)

Doris Lessing has always rejected being recognized as a feminist herself, or even being related to any kind of movement or label with the suffix *ism*. However, she is widely known for her realistic view of human beings, with a strong commitment to the liberation of women and men and her involvement in the issue of women's search for identity. Margaret Drabble, in the introduction of a collection of Lessing's short stories (2008), points out that:

Feminist is a label with which she has often quarreled, but there is no doubt that she has changed the nature of discourse about and by women as well as the relationship between the sexes. Her work marks a paradigm shift in the story of sexual politics.

(Drabble, 1995: viii)

In her short story “To Room Nineteen” the character plays the role of the betrayed wife who, after having raised her children, starts an inner battle between the conventional role of being a mother and wife and her desire of having a life on her own. Susan’s suicide in the end of the story represents the character’s and Lessing’s refusal of the fossilized idea that a woman’s self-fulfillment is related to her marriage and family.

Ms. Lessing has written dozens of books of fiction, as well as plays, nonfiction and two volumes of autobiography. However, it was only in 2007 after being “...on the short list for such a long time” (Doris Lessing, *The New York Times*, 11 October 2007) that Ms. Lessing won the Nobel Prize for Literature. At the age of 87, she was described by the Swedish Academy as “that epicist of the female experience, who with skepticism, fire and visionary power has subjected a divided civilization to scrutiny” (*The New York Times*, 11 October 2007).

While reading Lessing’s autobiography we can be aware of her sense of identity since her childhood when she wondered about her real self-being saying that she had to fight to establish a reality of her own, against an insistence from the adults that she should accept theirs (Lessing, 1995: 13).

Lessing shows a continuous clash between her own beliefs and that of her mother. She describes her feelings for her mother as being of extreme hate and refusal. Recognizing that she herself had to struggle the mainstream ideas of mothering and that women live a duality between what they really are and what they want to be, Doris Lessing explored the separation between body and self, image and identity and women and society in many of her works and characters. This duality is investigated in various of her characters, such as Marta Quest in “Children of Violence” (1952), Anna Wulf in “The Golden Notebook” (1962) and, Kate Brown and Maureen in “The Summer Before the Dark” (1973). In all these books, Lessing depicts her women characters as an opportunity for any woman in the world who wants and needs to search for a chance to grow inside and outside the boundaries of their social identity.

Her female characters’ voyage into their consciousness and real self-being brings them into another state of being, perception and experience, which turns out to be a release from the confinement of being wrapped around the calcified roles and expectations related to women, which is a cultural heritage that still underlies our current society.

For sure, Doris Lessing refuses these conventional ideas of wisdom that wedding and mothering will support female’s search for self-fulfillment and understanding. Her constant dilemma between her real feelings and expectations and the ones of her family is clearly shown from the very beginning of her autobiography “Under my Skin”. In addition, this work is essential for us to understand how she developed her consciousness and became an important writer of the twentieth century. One of the comments on the blurb of the back cover of “Under My Skin” was that it “shows a woman uncompromising...who breaks all the rules, who battles at every turn against her upbringing and environment, who looks on the world clear and hard; and yet who also displays a softness, a wonderful sense of humor, a compassion for human failure”.

Definitely, Lessing is one of the most important feminist authors of her era, as she deconstructs the traditional notions of woman and moves toward the description of a new feminine subject that pleads to our autonomy, so that women should become who they really are, irrespective of others’ expectations. In the introduction of Doris Lessing’s *Stories* (2008), Margaret Drabble describes her as being “the guide of a generation”, “a survivor”, and says that she has documented an age”. Although Ms. Lessing has not recognized herself as a feminist, Drabble reinforces Ms. Lessing’s “position as a leading figure in the history of women’s liberation” even before she was awarded the Nobel Prize in 2007 her work had been recognized and honored around the world.

Undoubtedly, Doris Lessing is an example of determination. She has always been ahead of her time and never followed any tendency in literature. Defined by Kaplan and Rose as an “alchemical writer” (Kaplan and Rose, 1988: 5), she confronts her readers and modifies them.

2.2 Reader-Response Theory

Reader response criticism came in reaction to the formalist theories of the New Criticism, whose critics promoted the notion that the text provided the clues for reading and readers could not give their personal interpretations. Green (1996: 186) defines New Criticism as the theory in which “the meaning of a text was to be found in the arrangement of the words of the text and not in other factors such as the reader’s psychology, the author’s intention or the historical context”. Reader response criticism rejects the claims on the ‘words of the text’ and focuses on the idea that the reader builds his or her own, perhaps exclusive, text-related performance. It holds that texts act as a spur in the mind of the reader eliciting various experiences, thoughts and ideas, which are there in our minds,

whether they are real life experiences or the most remote experiences we had ever had. A starting point for many theories of reading is the philosophy of 'phenomenology'. According to Selden:

The proper object of philosophical investigation is the contents of our consciousness and not the objects in the world. Consciousness is always of something, and it is the 'something' which appears to our consciousness which is truly real to us.

(Selden, 1985: 110).

We could say that, when reading a text, we cannot be detached from the world we merge into because, as our consciousness projects this world, it becomes part of our own world.

This study understands that a literary critic's purpose is not to explain a text as an object of study, but to study its impact on the reader. It is in the nature of texts to allow a range of reading possibilities. In reviewing many different models, Selden summarizes them by saying there are two types of reader: the implied reader and the actual reader. The former is "the reader whom the text creates for itself and amounts to a network of response-inviting structures" (Selden, 1985: 112). The 'actual reader' is the one who receives certain mental images while reading and his existing storage of experience will affect these images.

In fact, reader response critics can be categorized into three major groups. Those who focus on the individual reader's experience, like Bleich, Fish and Holland; those who perform psychological experiments on a defined set of readers, such as Miall, who conducted a variety of pieces of work exploring emotional responses to literature, by means of concepts such as 'defamiliarization' or 'foregrounding'; and those who believe in a rather uniform response by all readers, such as Iser and Jauss.

For the purpose of this experiment, we will concentrate our effort in understanding only two of the leading figures in the reader-response theory: Fish and Holland, who were among those whose efforts were to see the individual reader motivating the whole experience of the process of reading a literary text.

Having conceived the term "affective stylistics" (1970), Fish concentrates on the adjustments of expectation to be made by the readers as they pass through the text. He believes that readers do not defer their interpretation of a story until the end, but constantly create meaning based upon limited knowledge, which can be at the level of the

sentence. He argues that the meaning of a literary text cannot be seen as separate from the reader’s experience of it.

In 1970, Fish looked at the individual reader but in 1980 he described what he called “interpretative communities”. These communities would consist of subjects who share a set of reading strategies and norms, which “determine the shape of what is read rather than, as is usually assumed, the other way around” (Fish *apud* Newton, 1988: 208).

Fish (1980) claims that the ways of interpreting a text are acquired as we continuously read, even though the ability to interpret a text is innate. In 1970, Fish started questioning the presupposition that “the text and reader can be distinguished from one another and that they will hold still” (Fish, 1980: 1). He also argued against the position that “only the text was both indisputably there and stable” (*idem*: 2). According to Fish, William Wimsatt and Monroe Beardsley’s essays, which represented the ‘Affective and Intentional Fallacies’, “pled a successful case for the text by arguing, on the one hand, that the intentions of the author were unavailable and, on the other, that the responses of the reader were too variable” (*idem: ibidem*). In an attempt to extricate the affective fallacy, he confronted the self-competence of the text by mentioning, “its (apparently) spatial form belied the temporal dimension in which its meanings were actualized” (*idem: ibidem*).

Another prominent figure in the reader-response theory is Norman Holland (1975). According to him, reading is a process, which depends upon the psychological needs of the reader; it is a recreation of identity. In his words, “we actively transact literature so as to re-create our identities” (Holland *apud* Newton, 1988: 206). Holland developed a model of reading in which an individual has (in the brain) a core identity theme (behaviors then becoming understandable as a theme and variations as in music). This core gives that individual a certain style of being and reading. Each reader uses the physical literary work plus invariable codes (such as the shapes of letters) plus variable canons (different “interpretive communities,” for example) plus an individual style of reading to build a response both like and unlike other readers’ responses.

These concepts are relevant to this paper as it intends to look at the way readers react to a text and build on their comments. These comments were categorized to define types of readers.

3. Methodology

This is an empirical study. By empirical I mean a study based on observation and experiment instead of theoretical abstractions. It arrives at knowledge from experience, particularly from sensory observation, and not from the application of logic. The need of doing empirical work stems from the necessity that we have to observe what is really happening in the real world and this way to avoid losing contact with reality.

The contribution of the empirical method is extremely valuable to the aim of this study. It began by the selection of the story. As I read it, I experienced its impact and it raised my interest in reading literary texts. In fact, empirical methods are “one of the most powerful, perhaps even the very best of the methods we have as humans to learn to know ourselves and the world in which we live” (Van Peer et al, 2007: 20).

To carry out this investigation, the first step was selecting the text to be read. The next step was to collect data from real readers’ responses. Lessing’s implied readers may not have been the individuals who participated in the experiment. Their reactions to the text may not have been in accordance with my own interests and purpose for conducting this piece of research. Nevertheless, my intention was to investigate whether other readers would have the same reactions to the text in context as mine.

This is also a qualitative study. The criterion for deciding on qualitative research, instead of a quantitative one was that “qualitative methods are more dependent on actual real life experience” (Van Peer et al, 2007: 59). Therefore, this piece of research is based on the participants’ comments on the text chosen.

Four men and four women, including the researcher, volunteered to participate in this study. In order to decide the profiles which best suited this research, some criteria were established. The first criterion was participants’ proficiency in English. Only individuals with advanced reading skills and communicative competence in the language were invited to take part in the experiment because it was important that they had a full understanding of the story. This fact is in accordance with Tompkins’ assumption that “the kinds of experience that literature affords are regulated by the linguistic and literary competence of the individual reader” (Tompkins, 1980: 17). The second criterion was their age, which varied from 35 to 38 years old or born between 1970 and 1973 and having been in the educational system between approximately 1975 and 1995. All the

participants were educated in Brazil; they also had graduated from college and had similar social and economic backgrounds.

The participants were asked to read the story and to mark the most striking words, phrases or sections. Then, they were instructed to add some comments to record their emotions, feelings, associations of ideas and impressions, as they were reading. In addition, they were asked to complete the reading of the text, if possible, at home or any calm place where they could have a better understanding of the story, avoiding interruptions which are common, for instance, in a classroom environment. The whole process is represented in the chart below:

Graph 1- Methodological process

The strategy used was particularly important, since the aim was to have the participants react emotionally to the reading, rather than logically or critically. Furthermore, the intention was to have them engage in the process of reading, instead of only being occupied and worried about undertaking the task of commenting on the passages.

The participants’ identities are not revealed. All the responses were used only for analyzing the impact of the short story on them. Although the responses to the reading of “To Room Nineteen” may not have been consensual, they were still reader-oriented and

“everything a reader does, even if he later undoes it, is part of the ‘meaning experience’ and should not be discarded” (Fish, 1980: 4).

Early in the study, three of the readers (two men and a woman) requested that they be dropped from the study as they found it hard to participate fully. Therefore, the data finally collected came from five participants: three women and two men, who were labelled A to E.

The text totalled 154 paragraphs, which I then divided equally into seven sections, each section containing 22 paragraphs. Participants’ comments totalled 838. These comments were categorized into 12 different types. These types were then organized in a table according to their corresponding paragraphs in the text (see appendix). The comments were also organized according to how readers reacted to words, sentences or passages from the story. Having created categories to label the readers’ comments, these categories were counted, as Table 1 shows:

Table 1 - Categories per section

SECTIONS	1	2	3	4	5	6	7		
CATEGORIES	1 to 22	23 to 44	45 to 66	67 to 88	89 to 110	111 to 132	133 to 154	Total	(%)
Evaluating and/or Interpreting	19	15	22	10	23	14	22	125	14,92%
Explanation	0	1	0	0	0	0	0	1	0,12%
Justifying	0	0	0	0	0	1	1	2	0,24%
No comments	59	73	81	93	84	93	82	565	67,42%
Paraphrase	1	1	1	3	2	0	1	9	1,07%
Predicting	0	0	0	0	0	0	1	1	0,12%
Questioning	11	10	1	5	5	0	5	37	4,42%
Reflecting	1	0	0	0	0	0	0	1	0,12%
Reinforcement	2	1	0	1	1	0	1	6	0,72%
Self- Reference	33	16	8	1	3	2	3	66	7,88%
Showing overwhelming emotion	1	0	1	1	0	0	5	8	0,95%
Use of metalanguage	3	4	1	5	1	2	1	17	2,03%
Total	130	121	115	119	119	112	122	838	100,00%

Table 2 below shows the 12 categories found, the label explanation and examples of the readers’ comments in relation to each category created.

Table 2 - Categories illustrated

Categories	Justification	Examples (Readers’ comments)
1- Evaluating and / or Interpreting	When they judge the characters’ attitude	Yes, it was her fault! Men are all the same!
2- Explanation	When readers explain the plot	(where?) Inside herself
3- Justifying	When they justify the characters’ choices	Doubts produce demons She’s encouraging him to affair...
4- No comments	When readers do not comment on the paragraph. No apparent reaction to paragraph	
5- Paraphrasing	When they repeat the plot in their words	The children = devils The husband = demon
6- Predicting	When they try to foresee what is going to happen	I don’t know why, but I could feel something bad would happen...
7- Questioning	When they ask questions trying to understand the plot	Why not? Why don’t you ask for help? That’s when the climax is being set and you wonder: what now?
8- Reflecting	When they think about possible meanings	An example of a good match?
9- Reinforcement	When the reader reinforces the characters’ attitudes or what is being said	Finally / Good / Excellent / Yes, it is true / Exactly!
10- Self- reference	When they refer to personal world	There are moments when I dislike myself, too
11- Showing overwhelming emotion	When they show strong emotional involvement	Her absolute craziness depresses me
12- Use of metalanguage	When they explain figures of speech in the text	“...a small boat full of helpless people in a very stormy sea.”

The types of readers, which resulted from the data observation, were labeled based on the 12 categories created to explain their comments on the text. Figure 2 below shows the four types of readers that were found:

Figure 2

Readers	Types of Readers
A	Evaluator
B & E	Self-referral
C	Critical
D	Resistant

4. Analysis

This section presents the results obtained from five readers’ comments on the most striking passages they found when reading “To Room Nineteen” and offers a comparative analysis of the 838 comments (565 of ‘no comments’), which were related to 12 categories of responses.

The analysis of the data is separated into four sections. The first section is about the frequency of categories. In this section, we describe what these categories and their frequency reveal to us about the process of reading.

Section 4.2 describes the occurrence of categories per reader. This section shows the percentage of the least and the most frequent categories. Section 4.3 shows the context of occurrence of the categories created, so that we understand how those categories occurred in the text and why they concentrated in some passages, rather than in others. Finally, the types of readers were defined in Section 4.4, based on how the categories created combine within each type of reader.

The analysis of the categories is shown according to the frequency of the categories found, the distribution of those categories per reader, per sections of the text and the percentage of each category per reader. Four types of readers were found. Two of them were combined within the same category and thus received the same label and definition.

4.1. Frequency of Categories

Graph 2 below represents the frequency of categories and it shows the percentage of occurrence of each category. It also shows that there were some form of involvement of the readers in the process of reading.

Graph 2 - Percentage of Categories

According to graph 2 ‘no comments’ is the most frequent category with 67.42% of occurrence.

Evaluating and/ or interpreting is the second most frequent one with 14.92%.

The third more frequent category is self-reference (7.88%), which indicates an emotional involvement with the story. Another important finding is that the readers rarely reflected upon possible meanings of their interpretations, nor did they try to explain or predict anything that might happen throughout the story. The incidence of reinforcement, showing overwhelming emotion and justifying, are also low.

4.2. Distribution of Categories per Reader

This section describes the occurrence of each category per reader, which allows us to explain which categories were predominant, and which ones were secondary in the reading of each reader. We can also observe an imbalance of distribution of the occurrence of each category per reader.

Table 3 - Categories per reader

CATEGORIES	A	B	C	D	E	TOTAL
Evaluating and Interpreting	33	8	60	10	14	125
Explanation	0	0	1	0	0	1
Justifying	0	0	0	2	0	2
No comments	128	131	75	132	99	565
Paraphrase	0	0	7	2	0	9
Predicting	0	0	0	0	1	1
Questioning	5	4	17	9	2	37
Reflecting	0	0	1	0	0	1
Reinforcement	0	1	0	3	2	6
Self- Reference (Internal or external?)	3	13	0	0	50	66
Showing overwhelming emotion	1	3	0	0	4	8
Use of metalanguage	0	0	16	0	1	17
Total	170	160	177	158	173	838

After analyzing the results from Table 3, we see that the most frequent category was “no comments” with 565 instances (67.42%). Nonetheless, it is not enough to assume that the readers were not engaged in the process of reading.

In addition, Table 3 clearly shows that the second most frequent category was evaluating and/or interpreting with 125 instances. The high number of this category shows that the readers were engaged in the process, either because they wanted to complete the task they had been assigned, or because they were involved in the plot.

There was an incidence of 66 self-referral comments in the reading. This category shows that some readers connected the experiences described in the story with facts that happened with him/her in life. Although some readers showed an emotional involvement to the process, it does not mean that all the readers were emotionally engaged in the process, thus reacting with interpretations full of feelings.

Readers hardly ever tried to explain, predict or reflect upon the story, which contributes to these categories being the least frequent ones in the course of reading. There was only one example for each of these three categories during the reading. This

fact can be explained if we believe that these categories are related to what the author wanted to evoke from readers when she wrote the story, which would not be relevant to readers because this was not the purpose of their reading. What mattered here was the interpretation they gave to the story and the way they reacted to it, instead of what they thought the message of the author could be.

The high incidence of “questioning” and “evaluating and/or interpreting” was also relevant to identify another type of interpretation, which can be defined as a critical or intellectual one. The data observed shows that there were 37 instances of “questioning” and 125 of “evaluating and/ or interpreting”. Therefore, we conclude that the interpretation given to the text by most of the readers was a cognitive one, rather than emotional.

4.3. Distribution of Categories per Section

From the analysis of Table 3 above, we can conclude that the incidence of “no comments” gradually increases as readers get into the reading. The number of 59 “no comments” from paragraphs 1 to 22 and of 73 instances from paragraphs 23 to 44 raises the hypothesis that at the beginning of the reading, readers were much more worried about performing the task, rather than engaged in the process of reading. In the other sections, as the number of “no comments” increases, we assume that they were so engrossed in the process of reading that they almost forgot to comment on the text. Another consideration is that they might have felt tired and thus abandoned the task in the middle of the process or even that they neglected the task because they did not find a relevant reason to do so. One way to validate the considerations above is to interview the participants in this investigation. We could ask them to comment on the results of Table 3 and ask them, for example, to explain why they think there were so many instances of “no comments” and why their distribution followed that pattern. Paragraphs 67 to 88 and 111 to 132 represent the sections with more incidences of “no comments”.

If we still consider Section 4, which comprehends paragraphs 67 to 88, we can also observe that within those passages there were only 10 instances of “evaluating and/or interpreting”. At this stage, the story had not achieved its climax, so that readers could only experience a description of the series of events. At the end of the story, we observe that from paragraphs 133 to 154 the number of evaluations and/ or interpretations rose to 22 instances.

At this stage, there was also a raise on the occurrence of emotional involvement, perhaps because this is where the story achieves its climax.

4.4. Types of Readers

Table 4 below represents the percentage of each category in relation to each reader who participated in this study. From the observation of this table, we will be able to explain how the types of readers were labeled according to Table 1 on page 19 and give the corresponding explanations to the definitions of those labels.

Table 4- Percentage of categories per reader

CATEGORIES/ READERS	A	B	C	D	E	TOTAL
Evaluating and Interpreting	19,41%	5,00%	33,90%	6,33%	8,09%	14,92%
Explanation	0,00%	0,00%	0,56%	0,00%	0,00%	0,12%
Justifying	0,00%	0,00%	0,00%	1,27%	0,00%	0,24%
No comments	75,29%	81,88%	42,37%	83,54%	57,23%	67,42%
Paraphrase	0,00%	0,00%	3,95%	1,27%	0,00%	1,07%
Predicting	0,00%	0,00%	0,00%	0,00%	0,58%	0,12%
Questioning	2,94%	2,50%	9,60%	5,70%	1,16%	4,42%
Reflecting	0,00%	0,00%	0,56%	0,00%	0,00%	0,12%
Reinforcement	0,00%	0,63%	0,00%	1,90%	1,16%	0,72%
Self- Reference (Internal or external?)	1,76%	8,13%	0,00%	0,00%	28,90%	7,88%
Showing overwhelming emotion	0,59%	1,88%	0,00%	0,00%	2,31%	0,95%
Use of metalanguage	0,00%	0,00%	9,04%	0,00%	0,58%	2,03%
(%)	20%	19%	21%	19%	21%	100,00%

Table 4 indicates that reader A was extremely involved in the process of reading, as the percentage of evaluations/ interpretations was considerably high (19.41%). The incidence of self- reference was less than %, and, according to his comments, he kept a distance between the story and his own life experience, although he uses the first person singular to comment the passage. This is clear when, for instance, Reader A says that he was waiting for that (to happen) while reading paragraph 33 in Section 2. Or even in paragraph 47, Section 3 when he comments that the passage reminded him of the movie “What’s eating Gilbert Grape”. What came as a surprise was that, although Reader A was critical and was defined as the “evaluator”, the participant was one of the 3 readers to show an overwhelming emotional involvement with the text, although the percentage of this category can be considered low (0.59%).

Readers B and E were emotionally involved with the text with the highest incidence of self-reference. This statement can be confirmed when we consider some of their comments, such as the one made by Reader E when he says "People used to say the same about my husband and I". And when Reader B says, "Once I did that, too".

Another observation about Readers B and E is that they had no high numbers of other types of comments, like evaluating and/ or interpreting (5% and 8.9%, consecutively), which reinforces the fact that these readers cannot be considered critical ones. Additionally, we suggest that Reader E was much more emotionally engaged in the process than Reader B, since the former had an incidence of 28.90% of self-reference and the last only 8.13%. Despite the fact that Reader B shows the second highest percentage of self-reference (8.13%), it seems that, Reader E is the more sensitive of the two because this participant was the one who brought his own emotions, concerns, life experiences, and knowledge to the reading process, most of the times.

The highest percentage of "questioning" (9.60%) combined with the same percentage of "use of metalanguage" (9.04%), contributes to define Reader C as the most critical of them. This Reader gives the text a critical interpretation., when on paragraph 16 he interprets the author's sentence as being a "metaphor" or when in paragraph 28, Section 2 he questioned the character for being "ten years away from job". This reader showed emotionally distant from the text, as he does not express emotion, nor does he relate the plot to his own life experience . Therefore, his interpretation seems to be cognitive and critical.

At last, Reader D was the one who almost did not comment on the story. At the same time, this reader showed a balance in the occurrence of evaluating/ interpreting (6.33%) and questioning (5.70%). Reader D also provided a critical interpretation of the story and we understood that he tried to maintain a certain distance from the text. As we analyze his comments, we conclude that this reader, unconsciously or not, tried to escape from the trap of being self- involved in it, so that this lack of involvement could show a denial of threats to himself. It is clear when he comments on paragraph 29 in Section 2 that as he evaluated the character's attitude being an "unreal expectation" without giving it a reference to his own lifestyle, we assume that it was a defense from the threat of displaying support to the idea of sexism. Participant D, then, can be seen as a "resistant" reader.

5. Discussion

The types of readers found in this paper were determined in relation to their real comments on a specific text, rather than in relation to the majority of discussions about readers' responses. We question whether different texts would evoke different reactions and even construct different types of readers. To this purpose, it would be crucial to broaden this investigation with different types of literary works, so that we could see if the same types of readers would appear. The question here is whether the types of readers found depend on the text that was read or the reading of the text controls the models of different readers. Further, we question whether the same reader always corresponds to the same type or varies according to the text that was read. Holland (1975:131) says that "the essential thing is to experience the sameness one reader brings to different stories and the difference different readers bring to the same story". However, we argue whether his claim can be sustained after empirical investigation. From the point of view that "Literature 'does something' to its reader" (Holland, 1975: 42), we could say that a story is a motivation that causes certain reactions in the reader.

Holland suggests that "if a story is a 'stimulus,' one's first impulse is to say the 'response' is what the reader feels at the time he reads the story" (*idem*: 42-43). Nevertheless, if we consider the brief concept of response as a rigid stimulus, we would be accepting the fact that it is "the words on the page" that matter when we read. This way we would go back to the formalist critics' theories. On the other hand, if we assume that "each reader must give the words meaning, and he can only give them the meanings they have for him" (Holland, 1975: 43), we would agree with the idea that what matters is "looking through all the material for the identity theme of an individual reader" (*idem*: 64).

Although the categories created to define the readers are too abstract to deal with people's experience of literature, they depict some connections to personal behavior and lifestyle. Holland clarifies that "each reader takes in what he reads as the raw material from which to create one more variation on his continuing identity theme" (*idem*: 201)

Once we consider identification as "an individual or an audience putting itself in the place of a character..." (*idem*: 204). as literary critics do, we cannot see identification as means of an interior adjustment and resistance to whom we really are. This concept does not coincide with the definition given by psychologists, who see "in identification a permanent change in someone's ego: we all develop by identifying in various ways with others..., and these identifications remain, permanently structuring our egos". Holland

supports this idea when he says that identification takes place "not because of external likenesses but because of an internal matching of adaptation and defense within a total dynamic of response" (*idem*: 205). Thus, we could say that whenever we identify with a certain character, we are able to re-create lifestyle and ourselves, thus developing as human beings through the means of a literary work.

6. Conclusion

In her poem "Mirror", Sylvia Plath uses the mirror as a symbolic tool, which reflects us in ourselves. She illustrates her idea with the literary device of personification to help us picture ourselves in a certain situation. She uses the shift of the image we have from a mirror to the one of a lake, so that we escape from the perfect image we make of ourselves in our minds to the one which lies hidden beneath the surface of reality.

Once we can consider the way readers react to literary works, we could then explain how people are "absorbed or taken out of themselves when engrossed in literature: the process of transformation meld with the exterior work so that one no longer perceive a difference between in here and out there" (Holland, 1975: 12). In short, we could say that when engaged in reading a literary work, people find in literature a significant experience in the process of self-transformation.

One of the problems of teaching literature is that of assessing students. Many of the greatest literary authors are read as if the most important things were dates related to their lives, message(s) they tried to communicate to their readers or what the most appropriate interpretation for that work. Nevertheless, the interactive relationship between reader and text, should be the core of all text-based study.

This study brings to light the importance of the role of teachers in their students' interest in literature when it is the teachers' responsibility to change the readers' hesitant attitude towards literary texts. Teachers should be able to encourage students to understand that what they bring to texts as readers is of ultimate importance to the process of reading. Considering this, they will be able to recognize the particularities of their own cultural backgrounds and of others, which can have a deep impact on how students perceive their role as readers. In fact, this perception brings to light another perspective in building their own meaning to their reading, rather than bearing in mind teachers' or critics' standardized interpretations of literary texts. Students will be able to associate the textual material to concerns in their lives and unfold their experiences as

they read. Since there is no accurate or truthful interpretation, the varied reactions of different readers are crucial to an upheaval in the teaching of literature. This way, students start to realize the myriad of possibilities they have when interpreting a poem, story, novel or any other text that can cause reaction.

There were some difficulties to be overcome in this study, such as finding the most appropriate readers to accomplish the task of reading and commenting on the story, since the text is considerably long and in English, and it required an ability to understand the language and the will to fulfill the task. During the data-collecting step, two of the participants initially engaged in the process decided not to proceed in this study due to extra work demands in their jobs. That was another difficulty to be overcome. In order to avoid such difficulties, we suggest that a questionnaire be used to ask those interested in participating to say the reasons they are volunteering and whether they think they would be able to carry out the experiment.

Needless to say, further studies into the subject of readers’ responses to literary texts are still necessary for the improvement of literature classes, not to mention the contribution such studies would bring to a better understanding of the process of reading. For these purposes, it would be interesting to discriminate the categories created according to readers’ comments in order to make more delicate distinctions within each one of them. As a suggestion, we could interview each of the readers separately and show them the results of Graph 1, so that they could make comments on the occurrences of each category. Another idea is to expand their comments by means of interviews, so that each reader would bring to the story all kinds of personal associations and experiences at the moment of the reading process.

All in all, this study has contributed not only to literature teachers, providing them an opportunity to rethink their practice, but has also helped to make people aware of how important reading is in the process of forming an identity and growing as human-beings, so that we can read the world better and understand what happens around and within us.

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9. Appendix

Transcription of Comments per Reader with Paragraph References and their Categories

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	1	A	No comments
X	1	B	No comments
Marriage?	1	C	Paraphrase
X	1	D	No comments
I always regret them	1	E	Self- Reference
Interesting opening. Makes you think of you and your relationship	2	A	Evaluating and/or Interpreting
X	2	B	No comments
An example of a good match?	2	C	Reflecting
X	2	D	No comments
People used to say the same about my husband and I	2	E	Self- Reference
X	3	A	No comments
X	3	B	No comments
X	3	C	No comments
X	3	D	No comments
X	3	E	No comments
X	4	A	No comments
X	4	B	No comments
X	4	C	No comments
X	4	D	No comments
X	4	E	No comments
Makes you wonder why they went wrong	5	A	Questioning
They seemed to be prepared for marriage	5	A	Evaluating and/or Interpreting
X	5	B	No comments
Deceiving themselves	5	C	Evaluating and/or Interpreting
Why to move?	5	D	Questioning
Not necessarily a good flat, or enjoyable...	5	D	Evaluating and/or Interpreting
For years that was what I wanted most	5	E	Self-Reference
X	6	A	No comments
Once I did that, too	6	B	Self- Reference
Why?	6	C	Questioning
X	6	D	No comments
That also happened with me	6	E	Self-Reference
My girlfriends kept on telling me they'd like a husband, house and kids like mine	6	E	Self-Reference
X	7	A	No comments
I also had a garden house	7	B	Self- Reference
I loved it!	7	B	Evaluating and/or Interpreting
X	7	C	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	7	D	No comments
I guess we were happy	7	E	Self-Reference
But in my case my husband wanted	7	E	Self-Reference
X	8	A	No comments
X	8	B	No comments
No surprise, no move	8	C	Evaluating and/or Interpreting
X	8	D	No comments
X	8	E	No comments
You start to feel sorry for their boring lives	9	A	Showing overwhelming emotion
After years of marriage that's how it feels: routine, no emotions...	9	B	Evaluating and/or Interpreting
Metaphor	9	C	Metalanguage
No different expectations. Life like a computer. No projects, the begin of the end	9	D	Evaluating and/or Interpreting
My husband always reminds me that he needs his job to keep the same pattern of life, although sometimes he feels fed up with everything	9	E	Self-Reference
X	10	A	No comments
It's hard to deal with that	10	B	Evaluating and/or Interpreting
I myself have given up many things for my children	10	B	Self- Reference
No reason for living?	10	C	Questioning
X	10	D	No comments
The word "pride" makes me remember my husband	10	E	Self- Reference
X	11	A	No comments
It's interesting how we create "this entity"	11	B	Evaluating and/or Interpreting
I sometimes ask myself whether "this thing" I have created really fits me	11	B	Questioning
X	11	C	No comments
X	11	D	No comments
That's definitely my story!	11	E	Self- Reference
X	12	A	No comments
X	12	B	No comments
Failure	12	C	Evaluating and/or Interpreting
X	12	D	No comments
I'd never think like this	12	E	Self- Reference
Seems like the author is trying to convey how she sees the world through the couple she invented	13	A	Evaluating and/or Interpreting
X	13	B	No comments
X	13	C	No comments
X	13	D	No comments
X	13	E	No comments
For some reason, the author judges the people who have made different choices from them being less true to each other	14	A	Evaluating and/or Interpreting

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
I'm going through the same situation now	14	B	Self- Reference
?	14	C	Questioning
X	14	D	No comments
I got sad here because it reminds me my own life and relationship with my husband	14	E	Self- Reference
Same, same!	14	E	Self- Reference
It reminds me how selfish men can be	14	E	Evaluating and/or Interpreting
It also happened to me	14	E	Self- Reference
I never had something interesting for my husband	14	E	Self- Reference
I also had to listen to him about his job, and how important he was at the company. "An asset"	14	E	Self- Reference
I'm trying to change things	14	E	Self- Reference
For some reason, the author judges the people who have made different choices from them being less true to each other	15	A	Evaluating and/or Interpreting
X	15	B	No comments
What's that?	15	C	Questioning
X	15	D	No comments
Once I thought like her. I was afraid to regret it someday	15	E	Self- Reference
X	16	A	No comments
I'm also testing mine	16	B	Self- Reference
I've had moments when I thought my marriage was like that	16	B	Self- Reference
Metaphor	16	C	Metalanguage
Excellent	16	D	Reinforcement
X	16	E	No comments
X	17	A	No comments
X	17	B	No comments
?	17	C	Questioning
X	17	D	No comments
X	17	E	Self- Reference
Now I know this is true, but a few years ago I wouldn't agree with that	18	A	Evaluating and/or Interpreting
You start to wonder when one is going to freak out of the marriage	18	A	Questioning
I also forgave my husabnd	18	B	Self- Reference
?	18	C	Questioning
X	18	D	No comments
It also happened with me, although my husband had never confessed	18	E	Self- Reference
I still have not forgiven, nor understood	18	E	Self- Reference
X	19	A	No comments
Yes, it is true	19	B	Reinforcement
X	19	C	No comments
X	19	D	No comments
X	19	E	No comments
X	20	A	No comments
X	20	B	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	20	C	No comments
X	20	D	No comments
This idea wasn't ridiculous in my case, but it made me feel stronger	20	E	Self- Reference
X	21	A	No comments
X	21	B	No comments
Metaphor	21	C	Metalanguage
X	21	D	No comments
I felt like this and I still feel like this	21	E	Self- Reference
I also had the same thoughts, but I was afraid of not being Mrs.... Anymore	21	E	Self- Reference
I thought like I had a nightmare	21	E	Self- Reference
I regret not feeling the same	21	E	Self- Reference
Author seems to describe in this short-story all the traps involved in having a life- together and how "thinking too much" can jeopardize it	22	A	Evaluating and/or Interpreting
Marriages are made up of many phases	22	B	Evaluating and/or Interpreting
How depressing...	22	C	Evaluating and/or Interpreting
Pragmatism?	22	D	Questioning
X	22	E	No comments
X	23	A	No comments
Is it possible never to be tempted?	23	B	Questioning
How innocent	23	C	Evaluating and/or Interpreting
X	23	D	No comments
I couldn't realize that since I have never felt like this before, I was betrayed	23	E	Self- Reference
That's what I always questioned myself about	23	E	Self- Reference
X	24	A	No comments
X	24	B	No comments
Metaphor	24	C	Metalanguage
Metaphor	24	C	Metalanguage
Metaphor	24	C	Metalanguage
X	24	D	No comments
Exactly!	24	E	Reinforcement
X	25	A	No comments
I've felt the same recently	25	B	Self- Reference
?	25	C	Questioning
X	25	D	No comments
After a while I was sure that was what bothered me	25	E	Self- Reference
I also expected that	25	E	Self- Reference
X	26	A	No comments
X	26	B	No comments
?	26	C	Questioning
Combination?	26	D	Questioning

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
A price too high to be paid by someone who only wanted to be happy	26	E	Evaluating and/or Interpreting
X	27	A	No comments
X	27	B	No comments
X	27	C	No comments
X	27	D	No comments
X	27	E	No comments
X	28	A	No comments
X	28	B	No comments
Ten years away from job?	28	C	Questioning
?	28	D	No comments
Unlike her, I regretted everything	28	E	Self- Reference
X	29	A	No comments
X	29	B	No comments
X	29	C	No comments
Unreal expectation	29	D	Evaluating and/or Interpreting
X	29	E	No comments
X	30	A	No comments
I sometimes feel as if I'm getting distant from my essence	30	B	Self- Reference
Gap	30	C	Evaluating and/or Interpreting
There was dialogue	30	C	Evaluating and/or Interpreting
X	30	D	No comments
X	30	E	No comments
X	31	A	No comments
X	31	B	No comments
Alone or lonely?	31	C	Questioning
X	31	D	No comments
X	31	E	No comments
X	32	A	No comments
X	32	B	No comments
X	32	C	No comments
Just married	32	D	Paraphrase
X	32	E	No comments
Finally there's a turning point at the story	33	A	Evaluating and/or Interpreting
I was waiting for this	33	A	Self- Reference
I sometimes feel the same as if I should be different, live differently	33	B	Self- Reference
[arrow pointing to the word freedom]	33	C	Evaluating and/or Interpreting
An empty life?	33	C	Questioning
Shift	33	C	Evaluating and/or Interpreting
X	33	D	No comments
Freedom is something I'd never have after I having children	33	E	Self- Reference

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
I gave up my own life for years	33	E	Self- Reference
Shows that although they had taken pains to preserve themselves, they could not avoid becoming different people, or losing identity	34	A	Evaluating and/or Interpreting
X	34	B	No comments
X	34	C	No comments
X	34	D	No comments
That's what I felt at that time	34	E	Self- Reference
X	35	A	No comments
X	35	B	No comments
Why not?	35	C	Questioning
X	35	D	No comments
X	35	E	No comments
X	36	A	No comments
X	36	B	No comments
X	36	C	No comments
She always takes decisions without a plan	36	D	Evaluating and/or Interpreting
Why not think before?	36	D	Questioning
I also needed to be alone	36	E	Self- Reference
X	37	A	No comments
X	37	B	No comments
She was stressed	37	C	Evaluating and/or Interpreting
X	37	D	No comments
Poor thing!	37	E	Evaluating and/or Interpreting
X	38	A	No comments
X	38	B	No comments
X	38	C	No comments
X	38	D	No comments
X	38	E	No comments
X	39	A	No comments
X	39	B	No comments
Affect	39	C	Evaluating and/or Interpreting
X	39	D	No comments
I miss my children when I read that	39	E	Self- Reference
X	40	A	No comments
X	40	B	No comments
Why not?	40	C	Questioning
X	40	D	No comments
It makes me feel sad and depressed because I can't remember	40	E	Self- Reference
X	41	A	No comments
X	41	B	No comments
Inside herself	41	C	Explanation

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	41	D	No comments
X	41	E	No comments
X	42	A	No comments
X	42	B	No comments
X	42	C	No comments
X	42	D	No comments
X	42	E	No comments
X	43	A	No comments
X	43	B	No comments
X	43	C	No comments
X	43	D	No comments
The scaring word again	43	E	Metalanguage
I also felt like this and sometimes still feel like this	43	E	Self- Reference
X	44	A	No comments
X	44	B	No comments
Masculine	44	C	Evaluating and/or Interpreting
X	44	D	No comments
X	44	E	No comments
X	45	A	No comments
X	45	B	No comments
Masculine	45	C	Evaluating and/or Interpreting
X	45	D	No comments
X	45	E	No comments
X	46	A	No comments
X	46	B	No comments
X	46	C	No comments
She's not experienced about time or management of time. So, no way out	46	D	Evaluating and/or Interpreting
X	46	E	No comments
Reminds me of the movie "What's eating Gilbert Grape"	47	A	Self- Reference
X	47	B	No comments
No sharing!	47	C	Evaluating and/or Interpreting
Her fault	47	C	Evaluating and/or Interpreting
X	47	D	No comments
I don't think so. When sb else hurts your feelings, it's completely normal	47	E	Evaluating and/or Interpreting
X	48	A	No comments
X	48	B	No comments
Depressed	48	C	Evaluating and/or Interpreting
X	48	D	No comments
Sometimes I did that, too. And felt guilty	48	E	Self- Reference
X	49	A	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	49	B	No comments
And the woman?	49	C	Evaluating and/or Interpreting
X	49	D	No comments
X	49	E	No comments
X	50	A	No comments
X	50	B	No comments
No sense of belonging	50	C	Evaluating and/or Interpreting
X	50	D	No comments
X	50	E	No comments
X	51	A	No comments
X	51	B	No comments
An attempt	51	C	Paraphrase
No communication. Her fault	51	C	Evaluating and/or Interpreting
X	51	D	No comments
X	51	E	No comments
X	52	A	No comments
X	52	B	No comments
Her fault	52	C	Evaluating and/or Interpreting
Metaphor	52	C	Metalanguage
X	52	D	No comments
My husband was a stranger, too	52	E	Self- Reference
X	53	A	No comments
Yes, I understand her	53	B	Self- Reference
Her fault	53	C	Evaluating and/or Interpreting
Why did you made this choice?	53	D	Questioning
Just like me	53	E	Self- Reference
X	54	A	No comments
X	54	B	No comments
Her fault	54	C	Evaluating and/or Interpreting
X	54	D	No comments
X	54	E	No comments
X	55	A	No comments
X	55	B	No comments
Her fault	55	C	Evaluating and/or Interpreting
X	55	D	No comments
X	55	E	No comments
Seems like they finally start to behave like a real couple. With fear and uncertainty	56	A	Evaluating and/or Interpreting
X	56	B	No comments
No understanding	56	C	Evaluating and/or Interpreting

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	56	D	No comments
My husband would say the same	56	E	Self- Reference
X	57	A	No comments
X	57	B	No comments
X	57	C	No comments
X	57	D	No comments
X	57	E	No comments
X	58	A	No comments
X	58	B	No comments
X	58	C	No comments
X	58	D	No comments
X	58	E	No comments
X	59	A	No comments
I feel sorry for the fact that she does not value herself anymore	59	B	Showing overwhelming emotion
I also have problems concerning my self-esteem	59	B	Self- Reference
X	59	C	No comments
X	59	D	No comments
X	59	E	No comments
X	60	A	No comments
X	60	B	No comments
X	60	C	No comments
X	60	D	No comments
X	60	E	No comments
X	61	A	No comments
She's in despair	61	B	Evaluating and/or Interpreting
They cared	61	C	Evaluating and/or Interpreting
X	61	D	No comments
X	61	E	No comments
X	62	A	No comments
X	62	B	No comments
X	62	C	No comments
X	62	D	No comments
X	62	E	No comments
X	63	A	No comments
X	63	B	No comments
X	63	C	No comments
X	63	D	No comments
X	63	E	No comments
X	64	A	No comments
X	64	B	No comments
Masculine demon	64	C	Evaluating and/or Interpreting
X	64	D	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	64	E	No comments
X	65	A	No comments
X	65	B	No comments
Masculine demon	65	C	Evaluating and/or Interpreting
X	65	D	No comments
X	65	E	No comments
X	66	A	No comments
She's very ill	66	B	Evaluating and/or Interpreting
Poor thing!	66	B	Evaluating and/or Interpreting
She is	66	C	Evaluating and/or Interpreting
X	66	D	No comments
It scares me	66	E	Self- Reference
X	67	A	No comments
X	67	B	No comments
X	67	C	No comments
X	67	D	No comments
X	67	E	No comments
X	68	A	No comments
X	68	B	No comments
X	68	C	No comments
X	68	D	No comments
X	68	E	No comments
X	69	A	No comments
X	69	B	No comments
X	69	C	No comments
X	69	D	No comments
X	69	E	No comments
Now she reminds me of Virginia Wolf. And the character of Julienne Moore in the movie "The Hours"	70	A	Self- Reference
X	70	B	No comments
X	70	C	No comments
X	70	D	No comments
I'm curious to know what for	70	E	Questioning
X	71	A	No comments
X	71	B	No comments
X	71	C	No comments
X	71	D	No comments
X	71	E	No comments
X	72	A	No comments
X	72	B	No comments
She's afraid of expressing her emotions	72	C	Evaluating and/or Interpreting
Personal conflict?	72	D	Questioning

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
Your mind can desctruct	72	D	Evaluating and/or Interpreting
I feel sorrow for the children	72	E	Evaluating and/or Interpreting
I guess she's really getting crazy. You poor thing!	72	E	Evaluating and/or Interpreting
X	73	A	No comments
X	73	B	No comments
X	73	C	No comments
X	73	D	No comments
X	73	E	No comments
X	74	A	No comments
X	74	B	No comments
X	74	C	No comments
X	74	D	No comments
X	74	E	No comments
X	75	A	No comments
X	75	B	No comments
X	75	C	No comments
X	75	D	No comments
X	75	E	No comments
X	76	A	No comments
Why doesn't she ever think of going back to work?	76	B	Questioning
X	76	C	No comments
X	76	D	No comments
X	76	E	No comments
X	77	A	No comments
X	77	B	No comments
No professional life	77	C	Paraphrase
X	77	D	No comments
Yes! Why don't you do that?!	77	E	Reinforcement
X	78	A	No comments
X	78	B	No comments
X	78	C	No comments
X	78	D	No comments
X	78	E	No comments
X	79	A	No comments
X	79	B	No comments
X	79	C	No comments
X	79	D	No comments
X	79	E	No comments
You can see she is building a need for distance	80	A	Evaluating and/or Interpreting
That seems to have only one end: separation	80	A	Evaluating and/or Interpreting
X	80	B	No comments
Marriage collapsed	80	C	Paraphrase

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
Metaphor	80	C	Metalanguage
That's not necessarily a problem	80	D	Evaluating and/or Interpreting
X	80	E	No comments
X	81	A	No comments
X	81	B	No comments
X	81	C	No comments
X	81	D	No comments
X	81	E	No comments
X	82	A	No comments
Her absolute craziness depresses me	82	B	Showing overwhelming emotion
Metaphor	82	C	Metalanguage
Metaphor	82	C	Metalanguage
X	82	D	No comments
X	82	E	No comments
X	83	A	No comments
X	83	B	No comments
X	83	C	No comments
X	83	D	No comments
X	83	E	No comments
X	84	A	No comments
X	84	B	No comments
X	84	C	No comments
X	84	D	No comments
X	84	E	No comments
X	85	A	No comments
X	85	B	No comments
X	85	C	No comments
The return of Susan?	85	D	Questioning
X	85	E	No comments
X	86	A	No comments
X	86	B	No comments
X	86	C	No comments
X	86	D	No comments
Why not? Why don't you ask for help?	86	E	Questioning
You probably think in the beginning that it's the story about a couple	87	A	Evaluating and/or Interpreting
By now, it's clear that Susan is the central character and the author will not speak for Matt	87	A	Evaluating and/or Interpreting
X	87	B	No comments
Pertinent / interesting lexical choice	87	C	Metalanguage
The children = devils The husband = demon	87	C	Paraphrase
Metaphor	87	C	Metalanguage
Yes, it was her fault!	87	C	Evaluating and/or Interpreting
X	87	D	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	87	E	No comments
X	88	A	No comments
X	88	B	No comments
X	88	C	No comments
X	88	D	No comments
X	88	E	No comments
X	89	A	No comments
X	89	B	No comments
X	89	C	No comments
X	89	D	No comments
X	89	E	No comments
X	90	A	No comments
X	90	B	No comments
X	90	C	No comments
X	90	D	No comments
X	90	E	No comments
X	91	A	No comments
X	91	B	No comments
She gave up being a wife, a woman and now a mother!	91	C	Evaluating and/or Interpreting
X	91	D	No comments
X	91	E	No comments
X	92	A	No comments
Thera are moments when I dislike myself, too	92	B	Self- Reference
She gave up being a wife, a woman and now a mother!	92	C	Evaluating and/or Interpreting
X	92	D	No comments
X	92	E	No comments
X	93	A	No comments
X	93	B	No comments
She gave up being a wife, a woman and now a mother!	93	C	Evaluating and/or Interpreting
X	93	D	No comments
X	93	E	No comments
X	94	A	No comments
X	94	B	No comments
She gave up being a wife, a woman and now a mother!	94	C	Evaluating and/or Interpreting
Death	94	C	Paraphrase
X	94	D	No comments
X	94	E	No comments
X	95	A	No comments
X	95	B	No comments
?	95	C	No comments
X	95	D	No comments
X	95	E	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
Another male figure was definitely going to appear	96	A	Evaluating and/or Interpreting
The story is predictable	96	A	Evaluating and/or Interpreting
Maybe it was not predictable when it was written, but now, all this has been said and used by authors, movie-makers, etc	96	A	Evaluating and/or Interpreting
You wonder if this Fred guy will ever try to make a pass on her	96	A	Questioning
X	96	B	No comments
She's trying to escape from herself, from her thoughts	96	C	Evaluating and/or Interpreting
X	96	D	No comments
X	96	E	No comments
X	97	A	No comments
X	97	B	No comments
X	97	C	No comments
X	97	D	No comments
X	97	E	No comments
X	98	A	No comments
X	98	B	No comments
???	98	C	Questioning
Old routine	98	D	Paraphrase
X	98	E	No comments
X	99	A	No comments
X	99	B	No comments
X	99	C	No comments
X	99	D	No comments
X	99	E	No comments
Tension seems to be building up	100	A	Evaluating and/or Interpreting
X	100	B	No comments
No purpose in life	100	C	Evaluating and/or Interpreting
Her fault	100	C	Evaluating and/or Interpreting
Metaphor	100	C	Metalanguage
Crisis of personality?	100	D	Questioning
?	100	D	Questioning
X	100	G	No comments
X	101	A	No comments
X	101	B	No comments
(No) sense of belonging	101	C	Evaluating and/or Interpreting
X	101	D	No comments
X	101	E	No comments
X	102	A	No comments
X	102	B	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
?	102	C	Questioning
Really difficult to understand	102	D	Evaluating and/or Interpreting
X	102	E	No comments
X	103	A	No comments
X	103	B	No comments
X	103	C	No comments
X	103	D	No comments
X	103	E	No comments
X	104	A	No comments
X	104	B	No comments
X	104	C	No comments
X	104	D	No comments
X	104	E	No comments
X	105	A	No comments
X	105	B	No comments
They can't communicate anymore. There's no way out	105	C	Evaluating and/or Interpreting
X	105	D	No comments
	105	E	No comments
X	106	A	No comments
X	106	B	No comments
They can't communicate anymore. There's no way out	106	C	Evaluating and/or Interpreting
X	106	D	No comments
X	106	E	No comments
X	107	A	No comments
X	107	B	No comments
They can't communicate anymore. There's no way out	107	C	Evaluating and/or Interpreting
X	107	D	No comments
X	107	E	No comments
Of course he was not really aloof and simply accepted what was going on	108	A	Evaluating and/or Interpreting
Being clever he would know what was going on. Or what could be going on	108	A	Evaluating and/or Interpreting
They would snap the question at any time	108	A	Evaluating and/or Interpreting
X	108	B	No comments
They can't communicate. There's no way out	108	C	Evaluating and/or Interpreting
Finally	108	D	Reinforcement
I've heard that many times, too	108	E	Self- Reference
X	109	A	No comments
X	109	B	No comments
They can't communicate. There's no way out	109	C	Evaluating and/or Interpreting

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	109	D	No comments
Men get paranoid after cheating on their partners	109	E	Evaluating and/or Interpreting
X	110	A	No comments
X	110	B	No comments
They can't communicate. There's no way out	110	C	Evaluating and/or Interpreting
X	110	D	No comments
Once I thought my husband wanted that too	110	E	Self- Reference
Typical! Transferring responsibility to the party who is affected	111	A	Evaluating and/or Interpreting
X	111	B	No comments
They can't communicate. There's no way out	111	C	Evaluating and/or Interpreting
X	111	D	No comments
X	111	E	No comments
X	112	A	No comments
X	112	B	No comments
They can't communicate anymore. There's no way out	112	C	Evaluating and/or Interpreting
X	112	D	No comments
I've heard that a lot of times	112	E	Self- Reference
X	113	A	No comments
X	113	B	No comments
X	113	C	No comments
X	113	D	No comments
X	113	E	No comments
X	114	A	No comments
X	114	B	No comments
X	114	C	No comments
X	114	D	No comments
X	114	E	No comments
X	115	A	No comments
X	115	B	No comments
Nonsense	115	C	Evaluating and/or Interpreting
X	115	D	No comments
X	115	E	No comments
X	116	A	No comments
X	116	B	No comments
X	116	C	No comments
X	116	D	No comments
X	116	E	No comments
X	117	A	No comments
X	117	B	No comments
X	117	C	No comments
X	117	D	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	117	E	No comments
X	118	A	No comments
X	118	B	No comments
X	118	C	No comments
X	118	D	No comments
X	118	E	No comments
Any man would have done the same. I guess...	119	A	Evaluating and/or Interpreting
X	119	B	No comments
X	119	C	No comments
X	119	D	No comments
X	119	E	No comments
By now you notice that Fred and her will never have an affair	120	A	Evaluating and/or Interpreting
Susan is not going to find a mate or something	120	A	Evaluating and/or Interpreting
X	120	B	No comments
X	120	C	No comments
X	120	D	No comments
X	120	E	No comments
X	121	A	No comments
X	121	B	No comments
Metaphor	121	C	Metalanguage
X	121	D	No comments
X	121	E	No comments
X	122	A	No comments
X	122	B	No comments
X	122	C	No comments
X	122	D	No comments
X	122	E	No comments
X	123	A	No comments
X	123	B	No comments
A feeling of not being needed	123	C	Evaluating and/or Interpreting
X	123	D	No comments
X	123	E	No comments
X	124	A	No comments
X	124	B	No comments
X	124	C	No comments
?	124	D	No comments
X	124	E	No comments
X	125	A	No comments
X	125	B	No comments
Metaphor	125	C	Metalanguage
She "abandoned" her house	125	D	Evaluating and/or Interpreting
X	125	E	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	126	A	No comments
X	126	B	No comments
X	126	C	No comments
X	126	D	No comments
X	126	E	No comments
X	127	A	No comments
X	127	B	No comments
X	127	C	No comments
X	127	D	No comments
X	127	E	No comments
X	128	A	No comments
X	128	B	No comments
X	128	C	No comments
X	128	D	No comments
X	128	E	No comments
X	129	A	No comments
X	129	B	No comments
X	129	C	No comments
X	129	D	No comments
X	129	E	No comments
That was an inevitable revelation	130	A	Evaluating and/or Interpreting
All the time he was looking for compensation too	130	A	Evaluating and/or Interpreting
X	130	B	No comments
Again, she's hiding her real feelings from him	130	C	Evaluating and/or Interpreting
She's encouraging him to affair...	130	D	Justifying
For many times I thought my husband wished that, too	130	E	Self- Reference
X	131	A	No comments
X	131	B	No comments
X	131	C	No comments
X	131	D	No comments
X	131	E	No comments
X	132	A	No comments
X	132	B	No comments
He, on the other hand, took the first opportunity to say the truth	132	C	Evaluating and/or Interpreting
X	132	D	No comments
Men are all the same!	132	E	Evaluating and/or Interpreting
X	133	A	No comments
X	133	B	No comments
X	133	C	No comments
X	133	D	No comments
X	133	E	No comments
X	134	A	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	134	B	No comments
The "chosen"	134	C	Paraphrase
How mad!	134	C	Evaluating and/or Interpreting
X	134	D	No comments
Once I pretended I had an affair, too	134	E	No comments
X	135	A	No comments
X	135	B	No comments
How mad!	135	C	Evaluating and/or Interpreting
X	135	D	No comments
X	135	E	No comments
X	136	A	No comments
X	136	B	No comments
X	136	C	No comments
X	136	D	No comments
X	136	E	No comments
X	137	A	No comments
X	137	B	No comments
X	137	C	No comments
X	137	D	No comments
X	137	E	No comments
X	138	A	No comments
X	138	B	No comments
X	138	C	No comments
X	138	D	No comments
X	138	E	No comments
That's something unexpected. Not so predictable finally	139	A	Evaluating and/or Interpreting
X	139	B	No comments
???	139	C	Questioning
X	139	D	No comments
How could he dare to say that?	139	E	Evaluating and/or Interpreting
X	140	A	No comments
X	140	B	No comments
X	140	C	No comments
X	140	D	No comments
Poor Susan!	140	E	Evaluating and/or Interpreting
X	141	A	No comments
X	141	B	No comments
X	141	C	No comments
X	141	D	No comments
X	141	E	No comments
X	142	A	No comments
X	142	B	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	142	C	No comments
X	142	D	No comments
Here I panicked with the possibility of being caught	142	E	Self-reference
X	143	A	No comments
X	143	B	No comments
X	143	C	No comments
X	143	D	No comments
I've been thru this for many times	143	E	Evaluating and/or Interpreting
X	144	A	No comments
This is so sad!	144	B	Showing overwhelming emotion
X	144	C	No comments
X	144	D	No comments
How sad!	144	E	Evaluating and/or Interpreting
X	145	A	No comments
X	145	B	No comments
X	145	C	No comments
Good	145	D	Reinforcement
X	145	E	No comments
X	146	A	No comments
X	146	B	No comments
X	146	C	No comments
X	146	D	No comments
Definitely not! Sometimes I felt my husband was another person, too	146	E	Self-reference
X	147	A	No comments
If she doesn't love herself, how can she love others?	147	B	Questioning
X	147	C	No comments
X	147	D	No comments
I feel sorrow for her	147	E	Evaluating and/or Interpreting
X	148	A	No comments
X	148	B	No comments
End?	148	C	Questioning
X	148	D	No comments
X	148	E	No comments
That's when the climax is being set and you wonder: what now?	149	A	Questioning
X	149	B	No comments
X	149	C	No comments
?	149	D	No comments
I don't know why, but I can feel something bad will happen	149	E	Predicting
She's in despair and you wonder if she's taking her own life today	150	A	Questioning
It seems she is!	150	A	Evaluating and/or Interpreting

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
X	150	B	No comments
X	150	C	No comments
X	150	D	No comments
X	150	E	No comments
X	151	A	No comments
X	151	B	No comments
High price	151	C	Evaluating and/or Interpreting
No energy to change the state of things	151	C	Evaluating and/or Interpreting
She preferred to give up everything at once	151	C	Evaluating and/or Interpreting
Doubts produce demons	151	D	Justifying
Mortal picture	151	D	Evaluating and/or Interpreting
That scares me!	151	E	Self-reference
Oh, my Godness!	151	E	Showing overwhelming emotion
X	152	A	No comments
X	152	B	No comments
No energy to change the state of things	152	C	Evaluating and/or Interpreting
She preferred to give up everything at once	152	C	Evaluating and/or Interpreting
X	152	D	No comments
You're being weak. Fight!	152	E	Showing overwhelming emotion
X	153	A	No comments
X	153	B	No comments
No energy to change the state of things	153	C	Evaluating and/or Interpreting
She preferred to give up everything at once	153	C	Evaluating and/or Interpreting
X	153	D	No comments
I'm frightened and sad!	153	E	Showing overwhelming emotion
Yes, predictable	154	A	Evaluating and/or Interpreting
She finally revealed herself as being selfish, vindictive and a coward for not deciding to take action and have a life	154	A	Evaluating and/or Interpreting
You can't feel sorry for her, but for him, who will never set to understand her motives and will have to deal with it	154	A	Evaluating and/or Interpreting
Typical writing of many female writers in the past who struggled with their "roles" in life	154	A	Evaluating and/or Interpreting
X	154	B	No comments
Most metaphors were strikingly negative to me, yet made the text "softer"/ lighter somehow	154	C	Metalanguage
Predictable end	154	C	Evaluating and/or Interpreting
X	154	D	No comments

TRANSCRIPTS / COMMENTS	PARAGRAPH	READER	CATEGORIES
It was so sad that made me cry	154	E	Showing overwhelming/ emotion