



ALL THE THINGS WE NEVER SAID THROUGH THE LENS OF NARRATIVE EMPATHY*

EMPATİK ANLATI ÇERÇEVESİNDEN ALL THE
THINGS WE NEVER SAID

Nalan DEMİR

Lecturer, Gümüşhane University, International Relations Office,
nalandemir@gumushane.edu.tr

Mehmet Başak UYSAL

Assist. Prof.Dr., Atatürk University, English Language and Literature,
mbuysal@atauni.edu.tr

Makale Bilgisi

Türü: Araştırma makalesi
Gönderildiği tarih: 7 Haziran 2024
Kabul edildiği tarih: 12 Eylül 2024
Yayınlanma tarihi: 25 Aralık 2024

Article Info

Type: Research article
Date submitted: 7 June 2024
Date accepted: 12 April 2024
Date published: 25 December 2024

Anahtar Sözcükler

Empatik anlatı; Empati;
Somutlaştırılmış anlatım; Yasmin
Rahman; All The Things We Never
Said

Keywords

Narrative empathy; Empathy;
Embodied narration; Yasmin
Rahman; All The Things We Never
Said

DOI

10.33171/dtcfjournal.2024.64.2.9

Abstract

The study examines Yasmin Rahman's young adult novel, *All The Things We Never Said* (2019), from the perspective of narrative empathy. The work centres around the survival challenges faced by three young individuals: Cara, Olivia, and Mahreen. Cara is rendered immobile as a result of her father's death in a tragic incident, and thereafter manifests symptoms indicative of Post-Traumatic Stress Disorder (PTSD). Olivia is compelled to conceal her mother's lover's act of abuse in order to ensure her own survival, while Mahreen struggles with the challenges posed by anxiety and depression. The story ends with their relationship progressing from an initial endeavour to assist one another in dying to a strong friendship that promotes reciprocal healing. The novel's narrative strategies were examined within the framework of narrative empathy theory to understand how they may evoke empathic responses towards young adults with mental illnesses. This analysis is significant because it highlights how the novel uses point of view and embodied narration to encourage readers to empathize with the experiences and struggles of young adults facing mental health challenges. By focusing on these narrative techniques, the novel aims to foster a deeper understanding and compassion for this demographic, thereby challenging stigmas and promoting mental health awareness. This highlights the importance of narrative empathy in literature, as it not only engages readers emotionally but also facilitates a more profound connection with the characters' inner lives.

Öz

Bu çalışma, Yasmin Rahman'ın *All The Things We Never Said* (2019) adlı genç yetişkin romanını genel olarak okurun metni kendi deneyimi gibi canlandırması üzerine kurulu olan empatik anlatı (narrative empathy) teorisi açısından incelemektedir. Söz konusu roman çağdaş İngiliz (Bengal asıllı) genç yetişkin yazarı Yasmin Rahman'ın ilk eseridir ve Cara, Olivia ve Mahreen adlı üç gencin mücadele ettiği sorunlara odaklanır. Roman bu üç gencin birinci tekil şahıs anlatımı ile okura sunulur. Cara, babasını kaybettiği elim bir kaza sonucu tekerlekli sandalyeye mahkûm kalır ve Travma Sonrası Stres Bozukluğu ile mücadele eder. Babasının ölümünden kendini sorumlu tuttuğu ve engelli yaşam biçiminin zorluklarına alışmadığı için kendini öldürmek ister. Olivia, annesinin erkek arkadaşı tarafından istismara uğrar ve bununla baş etmeye çalışır. Ancak bu süreçte kimsenin kendine inanmayacağı düşüncesiyle istismarı kimseye anlatamaz. Mahreen ise, çeşitli sebeplerle yaşadığı kaygı ve depresyon ile mücadele etmektedir. Roman başlarda intihar etmek için birbirlerine yardım eden gençlerin geliştirdiği birbirlerini iyileştiren arkadaşlığı ile son bulur. Romanda başvurulan anlatı teknikleri empatik anlatı teorisi bağlamında incelenmiş ve tartışılmıştır. Bu bağlamda bakış açısı ve somutlaştırılmış anlatım irdelenmiştir. Bakış açısı kapsamında eşzamanlı anlatım, dramatik ironi ve okura hitap ele alınmış ve ardından romandaki somutlaştırılmış anlatım incelenmiştir. Bu inceleme, romanda ruh sağlığı sorunları ile mücadele eden gençlere karşı okuru empati kurmaya teşvik etmede bakış açısı ve somutlaştırılmış anlatımın rolünü vurgulaması bakımından oldukça önemlidir. Bu teknikler vasıtasıyla hem bu tür sorunlardan musdarip bireylerin kendilerini yalnız hissetmemesi hem de bu bireylere karşı anlayış geliştirilmesi ve onları ötekileştirmenin önüne geçerek ruh sağlığı sorunları konusunda okuryazarlık kazandırma mümkün olabilir. Bu da okurun karakterlerin iç dünyasıyla derin bağlar kurmasını kolaylaştırması bakımından empatik anlatımın önemini vurgulamaktadır.

* This work was supported by Research Fund of the Atatürk University. Project Number: 12588.

Introduction

The current study examines a young adult novel by Yasmin Rahman, a Bengali writer of Bengali descent who was born and educated in England. Rahman has an MA in Creative Writing from the University of Hertfordshire and an MA in Writing for Young People from Bath Spa University. The 2018 YA Book Prize Special Achievement Award was bestowed upon the author for her short story "Fortune Favors the Bold" by Bookseller. Yasmin Rahman's inaugural novel, *All The Things We Never Said*, was released in 2019.

The novel centres on the survival conflict of three young individuals: Cara, Olivia, and Mahreen. After an accident in which her father was killed, Cara is unable to walk and is confined to a wheelchair. She also begins to experience symptoms of Post-Traumatic Stress Disorder (PTSD). Olivia is compelled to conceal the fact that her stepfather is assaulting her in order to survive. As for Mahreen, she is contending with the anxiety and depression that have engulfed her existence. The website that these three friends signed up with the intention of ending their lives is the connecting link that unites them, despite their lack of prior acquaintance. As seen, the novel explores the challenges that young individuals commonly endure, as is frequently observed in the young adult genre. Although it depicts delicate issues such as suicide, it can be claimed that it meets most of the criteria in WHO 2008 guidelines for the depiction of suicide in media (Taylor, 2023). Only the details regarding Mahreen's suicide do not align with this guideline. However, it has many positive aspects on the depiction of suicide. It aims to educate readers, includes information about help sources, suicide is not depicted as a solution to the problems, promotes seeking help, and offers hope. In the end it concludes with the young individuals' relationship, which evolves from an initial attempt to assist one another in dying to a robust friendship that fosters mutual healing.

There is a lack of research within the field of Young Adult Literature (YAL) that primarily focuses on the investigation of narrative empathy. For example, Silva (2014) analyses metaphors to explore the idea of mind reading in the context of fantasy fiction. In her study, Nikolajeva (2014) explores the concepts of narrative empathy and identification in the context of a modern young adult dystopia, thus making a valuable contribution to the field. She examines the utilization of first-person narration, the depiction of emotions through embodiment, the integration of mind reading within the narrative, immersive identification, and the element of mystery related to narrative empathy. In Taylor (2023), the only study so far that examines

the novel analysed in the current study, the novel is examined in terms of whether its depiction of suicide complies with WHO's guidelines for its depiction in media. However, the current study focuses on the potential of the novel eliciting empathic responses in readers.

In this study the techniques employed to elicit empathic reactions in the novel were analysed in the context of narrative empathy theory in order to reveal the novel's potential to evoke empathy towards young adults with mental disorders. Before analysing these techniques, it seems appropriate to first explore the concepts of empathy and narrative empathy. The novel's depiction of empathy was also scrutinized and discussed, since it has the potential to function as a schema for enhancing the reader's empathy.

Empathy can be broadly defined as an emotional response to the emotional state of another person. It involves the observer experiencing the same emotions as the person being observed, or anticipating the emotions they would feel if they were in their position (Hoffman, 2008, p. 440). Zaki and Ochsner (2016, p. 871) define empathy as the ability and tendency to comprehend and relate to the emotional and mental states of others. They identify two forms of empathy: experience sharing and mentalizing. The observer can convey the act of sharing experiences by discerning an empathetic reaction through tangible indicators such as facial expressions, voice, posture, and so forth, which reveal the emotional state of the individual being observed. Empathic responses that occur in the early years of life are predominant, immediate, and unconscious. These responses are processed in the neural resonance, which is the area of the brain responsible for sensorimotor processing, visceral sensation, and emotion.

The second form is mentalization, which refers to the cognitive process of using common theories to reason about the inner situation and mood of the observed individual (Zaki & Ochsner, 2016, p. 872). It aims to forecast an individual's psychological condition by considering both general information and external indicators. Mentalizing, a cognitive process, starts to develop around the end of the first year of life and continues to progress throughout childhood. It necessitates time, effort, and attention. Research indicates that the cognitive representation and expression of internal states or moods elicit similar interactions as those observed in the sensory and visceral regions of the brain (Zaki & Ochsner, 2016, p. 877). Contrary to experience sharing, mentalizing allows an individual to detach themselves from their current perception and envision alternative times, locations, and viewpoints.

Consequently, it is this structure that enables works of fiction to enable empathic reactions in readers.

According to Ekman (2003, p. 35), written language undergoes a transformation in the brain, resulting in the experience of emotions, sounds, scents, and even tastes. As a result, the brain's automatic evaluation mechanisms perceive it as an event that has been personally experienced. Narrative fiction, such as novels, helps readers develop the ability to infer psychological insights about the feelings, ideas, and motivations that others may have when faced with particular events (Hakemulder, 2000, p. 13). Acquiring understanding of human emotions and thinking also enhances the reader's capacity to endure individual and cultural differences. Reading expands the reader's perspectives by granting them access to experiences, periods and situations that are otherwise difficult for them to access (Keen, 2007, p. ix). Billington (2013) asserts that reading not only improves comprehension and empathy towards others, but also offers a platform for more deeply connecting and sharing experiences than regular social contacts. When individuals possess the ability to empathically relate their own experiences to those of others, they not only develop a connection with a wider world but also develop a greater acceptance of their own struggles, perceiving them as inherent aspects of human life.

Given the assumptions surrounding the empathic response evoked by fiction in readers, it is possible that fictional stories have a greater capacity to impact readers' emotions and shape their views on others, when compared to non-fictional depictions (Hakemulder, 2000, p. 56). Furthermore, via the use of narrative, individuals have the ability to cultivate empathy for individuals who are marginalized, excluded, or constrained, regardless of whether the character is imaginary. This study highlights the capacity of young adult novels to enhance empathetic attitudes towards young individuals facing mental health issues. By portraying the experiences, emotions, and ideas of individuals with mental health issues through fictional characters, it is feasible to evoke empathetic responses in readers. Thus, books that address mental health issues play a crucial role in fostering the growth of socially conscious individuals in their journey towards a democratic and accepting society. However, since the identity, experiences and schemas that each reader brings with them are different from each other, it is important to keep in mind that different readers may interpret the same work in different ways—even the same reader at different periods. Hence, it is important to remember the concept of the singularity of texts (Attridge, 2004).

Empathy towards a group different from one's own can be established by both the characters' experiences and the author's deliberate choices. Keen refers to this approach as ambassadorial strategic empathy, when an implied author seeks to portray individuals who are geographically, temporally, and culturally distant (Keen, 2007). By targeting young adults with mental disorders, it is evident from the author's foreword that it primarily represents an excluded demographic. The novel primarily portrays young adults who struggle with depression, post-traumatic stress disorder and suicidal thoughts. Additionally, it explicitly includes a Muslim young adult who experience mental health issues. Rahman articulates her intention for writing the novel and asserts that she penned the novel for the purpose of raising awareness about the profound solitude endured by persons who, like herself, struggle with mental health issues while also belonging to a distinct ethnicity and religion. It might be inferred that the author is striving for ambassadorial strategic empathy. Simply stated, the author's objective seems to elicit an empathic response from the reader towards underprivileged populations.

In this context, point of view and embodied narration have been examined through the lens of narrative empathy theory. The utilization of point of view and embodied narration may allow the reader to establish a closer connection with the protagonist of the story, enabling them to empathize with and comprehend the character's experiences and perspective. Moreover, with this potential, individuals from various backgrounds might be motivated to empathize with characters who are dissimilar to them. The reader may become acquainted with the character, spending time with them and gaining a deep understanding of their personality. As a result, the reader can empathize with the character, even if they have not personally experienced similar situations. White (2015, p. 538) suggests that the reader brings to life the protagonist's consciousness, which includes their thoughts, emotions, perceptions, and physical experiences. The reader assumes the role of the protagonist's consciousness by engaging in a process of narrative empathy, which utilizes the same neurological mechanisms employed when empathizing with actual individuals.

Narrative Techniques to Foster an Empathetic Response

Literary criticism has been influenced by empathy studies, particularly those conducted under the guidance of neuroscience. The relationship between art and the brain has become more apparent with the introduction of brain scanning methods such as fMRI and PET, and empirical studies investigating the brain's response to art

have also led to the theory of narrative empathy. Keen defines narrative empathy as the act of assuming the perspective of the individual(s) in the narrative and sharing their emotions through reading, watching, hearing, or imagining (2018, p. 127). The discovery of mirror neurons has demonstrated that individuals, even primates, possess the ability to undergo an experience that is comparable to that of another individual (Damasio, 2000). Zaki and Ochsner assert that the mentalization process enables the development of an empathic attitude toward the other person/persons through language, without necessitating the presence of the observed (or empathized) person in the environment (2016). The reader is able to develop an empathic response to the characters of the fiction they are reading as a result of the author's use of a variety of techniques. Techniques examined in this novel include the point of view and embodied narration.

1. Point of View

An inherent characteristic of the young adult genre is the utilization of a young adult narrator who provides a firsthand account of the events to the reader (Herz and Gallo, 1996, p. 8). Consistent with this, this work employs a first-person narrative style. Recent empirical studies suggest that readers perceive the narrative from the spatial and temporal perspective of the protagonist (Coplan, 2004). Furthermore, this work comprises of first-person accounts from three distinct young individuals (Mahreen, Cara, and Olivia). Simply stated, the novel has attempted to be narrated from several viewpoints. The use of both first-person point of view and multiple narrators in the work may help the reader's ability to form an empathetic connection with the characters. The first-person point of view is one of the narrative techniques that may allow the reader to access the character's consciousness. Representation of consciousness whether of the narrator or the characters, is a commonly mentioned narrative technique to stimulate reader empathy (Anderst, 2015; Nikolajeva, 2014). In other words, the portrayal of consciousness is widely recognized as a narrating technique that may promote reader empathy by providing opportunities for emotional and sympathetic engagement (Anderst, 2015). Nikolajeva argues that the most complex and challenging component of character development is the depiction of the character's psychological realm, which evokes an empathetic reaction from the reader (2014, p. 80). The reader's emotional engagement with the characters may be strengthened by their deeper understanding of the characters' interiority. In addition, employing ambiguous, unreliable, and multiple narration can intellectually challenge

the reader and hinder their immersion. This, in turn, may elicit reader empathy as it necessitates their focused attention as a prerequisite for empathy.

In terms of temporality, the narration employs a technique known as simultaneous narration, which allows events to be conveyed to the reader as they occur in real-time. Cohn defines this distinct narrative form as different from both internal monologue and retrospective narrative (1999, p. 99). Simultaneous narration, also referred to as First Person Present Tense (FPPT), is characterized by its use of the present tense, creating a sense of immediacy. This style is considered a form of "fictional present tense" because it does not pertain to a specific time (Cohn, 1999, p. 106).

In this narrative approach, the distinction between story time and discourse time is eliminated, resulting in a clear and easily understandable narrative. Cohn describes simultaneous narration as "a narration that is minimally distant from the action" (1999, p. 100). This minimal distance enhances the connection between the narrating character and the experiencing character. Through simultaneous narration, both the character's emotions and thoughts, as well as the events occurring around them, are expressed in real-time. This interconnectedness of the character's inner experiences and external events enriches the narrative, providing a vivid and engaging portrayal of the story.

Table 1: Narratives that May Facilitate the Transfer of Consciousness

The reader is supplied with simultaneous narration of both the characters' feelings and thoughts, as well as the events and environment that occurred in their presence, as seen in Table 1. The narratives employ the present tense in three distinct ways. The present tense can be categorized into three temporal intervals: the atemporal 'gnomic present tense' for expressing generalizations, the 'punctual/instant present tense' for conveying momentary actions, and the 'repetitive present tense' for conveying repetitive actions (Cohn, 1978, p. 190). Mahreen, Cara and Olivia join a website to commit suicide, and the website asks them to do various tasks until the day of their suicide. Upon cultivating a profound bond, these three friends come to the realization that their friendship mutually benefits them, prompting them to abandon their plans for suicide. The website, however, does not leave them behind and harasses them with methods such as hacking their technological devices, sending mail to their homes, and sharing their photoshopped images. Not yet aware of the communication breakdown caused by the website, and believing that her friends are not responding to calls and messages, Mahreen begins

to regain the same depressive and anxious thoughts as she would have before their friendship. She assumes that her friends are better off without her. In her narrative in Table 1, Mahreen endeavours to evade the notion that her friends Cara and Olivia share a strong rapport and derive greater happiness in each other's company, excluding her presence, by directing her attention towards the immediate aspects of her surroundings. This deliberate shift in focus serves as a means to alleviate the distressing moments of anxiety and panic that she encounters. Similarly, Cara's story incorporates both current exchanges, which are in the immediate present tense, and statements that feature Cara's generalizations, expressed in the gnomic present tense. Olivia's narrative likewise displays such traits. Olivia has informed her mother about the ongoing abuse that she has been experiencing from her stepfather and her mother reported this abuse to the officials. Currently, two officers are attentively listening to her account in order to ascertain the details of the situation. While portraying this particular moment, she manages to remain fully present and effectively communicates the tears welling up in her eyes. Simultaneously, while she recounts the repetitive present tense abuses inflicted by her stepfather, she endeavours to elucidate the reasons for her inability to articulate her experiences. By directing her attention towards recurring occurrences, she is able to recall previous experiences. Additionally, via her interaction with her mother, she is able to detach herself from the past and reorient herself to the present moment. Throughout these changes, temporal emphasis is not explicitly highlighted, and the reader is encouraged to engage in cognitive processes.

Black et al. (1979) found that sentences that present events from the protagonist's perspective are easier to understand and remember than phrases that represent events from a different point of view. Rall and Harris (2000) contend that the reader's interpretation of the narrative is shaped by the main character's viewpoint in terms of time and space. These narratives play a crucial function in helping readers comprehend the characters and evoke empathy towards them. Through this storytelling technique, the reader gradually accumulates information about the people and develops a deeper understanding of their personalities. He possesses the ability to comprehend their activities and construct a causal relationship between these behaviours. Keen (2007) suggests that the empathic reaction in the reader can be facilitated by a cause-effect link. Through Olivia's narratives, the reader may gain insight into the trauma she endured prior to the other characters, enabling them to develop an understanding of her motivations behind attempting suicide. Cara's prevailing mood can be attributed not only to typical

teenage fury, but also to her significant self-blame regarding her father's death. The reader could foresee that one potential factor that may have contributed to her suicidal ideation is that following an accident, she became physically unable and reliant on a wheelchair, which led to her experiencing anger due to the constant sympathetic gazes from others. For instance, in one of these situations, while Cara is waiting with her mother at the traffic lights to cross the street, a woman walking her dog presses the button to help her. However, she gets angry at this and communicates the details as follows:

She looks right at me as she presses the button, her eyes skimming over my face, over my wheelchair, setting on my body as she tries to diagnose me, tries to piece together my story I turn away, wishing she'd disappear, that her yappy fluff ball would eat her up or at least bite her on the ankle so she'll stop giving me the pity face (ATWNS: 10).

As is well known, body image is very important in adolescents (Dion et al. 2015). Since Cara is confined to a wheelchair, her body image is already damaged, and she is rebelling against her situation (this is even one of the reasons for her suicidal thoughts). Additionally, the pitying looks from people outside and the fact that her wheelchair is noticed prior to her make her very angry. Sharing these kinds of details with the reader can facilitate an empathetic attitude towards her. Regardless of any differences in viewpoint, the reader may understand her experiences.

The concurrent storytelling that reveals the consciousness of three people occasionally leads to instances of dramatic irony. The use of dramatic ironies can strategically position the reader as a confidant, which can enhance the relationship between the character and the reader. For example, Mahreen, Cara, and Olivia join a website that facilitates connections between individuals with suicidal intentions and encourages them to collaborate in executing their plots by giving them particular responsibilities. On the other hand, as time passes, a profound bond forms between them, leading Mahreen to abandon her desire to take her own life. However, Cara and Olivia acquire this knowledge at a later point in time compared to the reader. Before sharing her decision with anyone, Mahreen repeats it to herself like this: *"I have to keep repeating it in my head to make sure I don't lose my resolve. I'm not doing this. I'm not doing this. I'm not going to kill myself"* (ATWNS: 163). In another example, after meeting each other, when they mutually agree to form a support group, Mahreen discusses her methods of relaxation. Although she discloses to the reader that she inflicted wounds on her arms, she refrains from informing her friends about her self-

harming behaviour due to the fear that they would likely distance themselves from her. Therefore, presenting this solely to the reader's knowledge, she says: "*I don't tell them about the self-harm; they'd probably run a mile*" (ATWNS: 208).

Likewise, Cara's narratives contain notable instances of dramatic irony. For instance, while her mother is suggesting different options for her activities during the day at the breakfast table, she is contemplating entirely different matters. Her mind is on the suicide plan she has with her friends, and although she doesn't say it to her mother, she thinks to herself: "*How's about you let me off the leash for a couple of hours so I can go and plan my suicide with some strangers off the Internet? It's on the tip of my tongue*" (ATWNS: 32). Her sole desire is to discreetly convene with her friends to strategize her suicide endeavour, evading the constant presence of her mother who remains by her side following the accident, persistently attempting to assist her. Similarly, during a sleepover at Cara's house, Mahreen and Olivia witness Cara's embarrassing dialogue with her mum when she reprimands her mum in front of them, using a harsh language and saying, "*Mum, get the hell out, Mum*" (ATWNS: 124). Her friends assert that she exhibits a severe and unsympathetic attitude towards her mother, which their own mother would not tolerate. After Olivia says that her own mother would never allow such language, Cara criticizes Olivia's mother's inconsistent attitude and conveys her anger towards her only to the reader with an italic writing style, thinking: "*But she'll stand for her daughter getting raped under her nose*" (ATWNS: 125). Such dramatic ironies can strategically place the reader in a unique position, akin to that of a confidant, fostering a stronger connection between the character and the reader. As a result, the reader may naturally develop empathic reaction.

Along with dramatic irony, which can put the reader in a confidant position, putting the reader in the role of a listener is also one of the elements that can strengthen the reader's connection with the characters. The narrative employs second person address to enhance the reader's visibility as a listener, creating the illusion that the reader was positioned like an interlocutor immediately in front of the characters. For instance, in her initial narrative, Cara expresses disapproval of her mother's delicate approach towards her following the accident. She adopts a direct approach by referring to the reader as "you" and posing a rhetorical question, inquiring about the reader's perspective: "*You'd think Mum would just go shopping without me, or leave me outside with the dogs on their leads*" (ATWNS: 9). Likewise, she becomes infuriated when individuals cast sympathetic glances to her wheelchair

and then at her while waiting to cross the road amongst traffic. She asserts that with time, she acquired the ability to combat it, or more accurately, she concluded that it was not worthwhile to engage in a struggle against it. She presents this to the reader as if she was experiencing a difficulty with the reader and even employs a form of humour to engage the reader: “...I still have a functioning brain. That I'm still a person. Or maybe I'm not. Maybe I'm only half a human now. (Paraplegic humour, get it?)” (ATWNS: 11). Olivia's narratives also exhibit similar tendency. When recounting the narrative of her stepfather's initial abuse, she informs the reader that they initially had a harmonious relationship. Her sincerity in establishing a connection with the reader is evident in her statement (“Believe it or not, we actually got on at first” (ATWNS: 116)). These storylines, presented in a conversational manner, may enhance the connection between the reader and the character, facilitating the reader's ability to develop an empathic response.

Within Mahreen's narratives, alongside the use of simultaneous narration, there exists another form of narrative that may enhance the connection between the reader and the characters. The narrative style referred to as “self-narrated monologue” by Cohn (1978, p. 169), also known as interior monologue, is Mahreen's inner talks, which she characterizes as “chaos”. The simultaneous narrative has a distinct literary style, characterized by self-talk rather than direct reference to the reader. Although these talks first took place prior to her befriending Cara and Olivia, they resurface again with more intensity, particularly after the website she utilized to end her own life subjected her to bullying following the abandonment of suicide attempts by three friends. After Mahreen expresses her emotions about her anxiety and sadness to her friends, she experiences regret for assuming that they would be unable to comprehend her situation, leading to frustration and self-directed anger. She expresses her regret as follows: “They have no idea what you're on about. THEY THINK YOU'RE AN IDIOT” (ATWNS: 92). Through such monologues the reader is informed about Mahreen's lack of self-confidence, particularly in the form of self-resentment and self-underestimation, stemming from her mental health issues. Cohn demonstrates that such self-narrated monologues give the impression of a narrative that naturally unfolds without the involvement of the narrator and showcases the protagonist's emotional depth (1978, p. 169). Furthermore, the author asserts that these tools may effectively mirror her psychological profile. Research indicates that when we read about a grasping motion, our neural mechanisms of mirroring generate an inner imitation of the event (Aziz-Zadeh et al. 2006). Moreover, Clay and Iacoboni reiterate that after reading about a fictional character experiencing a powerful

emotion, neural mechanisms of mirroring may reevoke the neural representation of the facial gestures and bodily postures associated with that emotion and trigger emotional brain centre activity, causing us to experience the emotion (2012). Therefore, these monologues provide the reader insight into Mahreen's distressed and despondent state of mind, hence facilitating the reader's ability to cultivate an empathetic response towards her.

2. Embodied Narration

Embodied narrative is the second strategy analysed to elicit an empathic reaction in the reader. This method, as referenced in the research of Anderst (2015), White (2015), and Vinci (2019), enables the reader to mentally construct the narrative. According to White, imagery, particularly in relation to motor abilities, enhances the reading experience and deepens the connection between the characters and the reader (2015, p. 534). In line with this, Ekman argues that written language is transformed into sensory perceptions, including as sensations, images, sounds, scents, and even tastes, within our brain (2003, p. 35). As a result, it is processed by our automatic assessment systems in a manner similar to how we experience events, ultimately eliciting emotions. Simply put, the reader has the ability to mentally see and respond to the text as if they were personally going through the experience. The reader can develop an empathic response towards the characters by experiencing and understanding their emotions, thoughts, sensory perceptions, and physical actions.

Kranowitz asserts that individuals possess two fundamental categories of senses: internal and external senses (2017, pp. 99-102). The internal senses encompass tactile, olfactory, gustatory, visual, and auditory sensations, whereas the external senses encompass interoceptive (pertaining to internal organs), vestibular, and proprioceptive (pertaining to muscles) sensations. Articulating these sensations through language enables the reader to potentially encounter similar sensations (Aziz-Zadeh et al. 2006; Buccino et al. 2001). The discovery of mirror neurons has revealed that observing someone else's actions can activate similar actions in the observer (Gallese et al., 1996; Hauk et al. 2004). Moreover, mirroring others can also occur through the use of language. According to Zwaan and Taylor, “*language comprehension produces motor resonance*” (2006, p.1). In other words, the presence of the observed individual is not required for simulation to take place. In accordance with the mentalizing theory (Zaki and Ochsner, 2016), readers may possess the ability to embody the narrative, thereby creating an opportunity for reader empathy. For

instance, the reader may simulate Mahreen's experience thanks to the details provided as follows:

As usual, I find myself so overcome with tears that I can't continue. I curl up on the prayer mat in the foetal position, squeezing my eyes shut, clenching all my muscles, trying to push away the darkness.... When I stand up, my body is stiff and the sun is blazing through the curtains. I wipe my face and compose myself before making my way downstairs (ATWNS: 2).

The excerpt demonstrates the sensory experiences of Mahreen. Readers can undergo similar sensory processes through linguistic connection. Mahreen, the protagonist of the story, does her prayer following the morning prayer and subsequently assumes a foetal position on her prayer rug, shedding tears while experiencing a sense of bodily awareness. She tightly shuts her eyes and contracts all her muscles, as if attempting to dispel the blackness (proprioceptive). When she assumes an upright position (proprioceptive), her body exhibits stiffness (interoceptive-proprioceptive) while sunlight filters in through the curtains (vision). She uses her hand to remove moisture from her face (tactile sensation) and composes herself before descending the stairs (utilizing vestibular, visual, and proprioceptive senses). The passage below presents an excerpt from Cara's narrative:

I go to the bathroom. One of the many things people take for granted is just dropping their pants and pissing. I position myself near the toilet and lock my wheels. After moving myself to the edge of my chair, I reach out and place one hand on the toilet seat while keeping the other on my armrest. Then I push myself up and try to pivot my body over onto the toilet seat. My palm slips and I lose my balance, knocking my elbow against the toilet as I tumble down. My cheek slaps against the tiled floor as I land with a thud.

'Shit!' is all I manage to say as the pain shoots through my body. I try to sit up, to roll myself into a more comfortable position, but there's no such thing, just stinging pain all over. All I can do is lie here, waiting for Mum to wake up. For her to pick me up, place me in the tub and clean up the piss that's beginning to pool under my body (ATWNS: 14).

Cara is attempting to describe a situation that is quite commonplace and mundane for most - a toilet scene. She enters the bathroom, situates herself in close proximity to the toilet, and secures her wheelchair in place (utilizing vestibular,

proprioceptive, and tactile senses). She propels herself towards the edge of her chair and attempts to grip the toilet seat with one hand while holding onto the armrest of her wheelchair with the other (proprioceptive, vestibular, and tactile). She attempts to approach the toilet by exerting force to elevate herself (proprioceptive, vestibular), but her hands slide (tactile) and she experiences a loss of equilibrium (vestibular). Currently, she inadvertently strikes her elbow against the toilet bowl (tactile, interoceptive), her face makes contact with the tile (tactile, interoceptive), and thereafter descends to the floor with an audible impact (auditory). Despite experiencing intense physical discomfort (interoceptive), she vocalizes a curse (auditory, proprioceptive). She attempts to elevate her body and adjust her posture to get a more comfortable position (proprioceptive), but she is unable to accomplish this. She must wait for her mother to awaken, get her, and cleanse her of the urine accumulating beneath her (tactile). By describing such a scene, a mundane act for most like using the toilet is actually foregrounded by specific details. This may allow the reader to comprehend the experiences of a disabled individual when it comes to fulfilling even the most fundamental demands that non-disabled individuals may not even consider. According to Keen, the reader's capacity to discern a cause-effect relationship between events might help them form an empathetic response towards the characters (2007). Providing such details may facilitate the reader's comprehension of Cara's perpetual state of fury.

On the other hand, Olivia's stories are conveyed to the reader in a distinct manner throughout the book, devoid of page numbers and in a different style. As depicted in Figure 1, the words are not confined to a single plane but rather transferred onto the paper in various orientations such as horizontal, vertical, diagonal, and so on. This scenario bears a striking resemblance to the mind of a teenager who has experienced abuse. It also relates to the dissociation-enactment model, which investigates how traumatic experiences can lead to mental fragmentation, resulting in distinct ways individuals communicate both verbally and nonverbally (Sletvold and Brothers, 2021, p. 151). Evaluated from this perspective, Olivia's narrative style reveals her mental splitting since individuals who have undergone traumatic experiences may display speech patterns that are fragmented. This could include disconnected narratives, which mirror the fractured quality of their recollections. Likewise, Olivia's consciousness is manifested in the form of her narrative, and her traumatic experiences can be communicated through her narrative style. The quantity of regular and grammatical sentences in her narratives is quite minimal, and they exhibit a lack of order. Despite her outward appearance as an

ordinary teenage girl, Mahreen and Cara are oblivious of the trauma she has endured, leading her to contemplate suicide by applying to a website. However, her inner world is just as chaotic as her words. Upon discovering that her mother's boyfriend will be permanently residing with them, a multitude of negative thoughts flood her mind, causing her eyes to beseech her mother for understanding. Similar to the fragmentation of the glass she holds, words also fracture as individual letters disengage from one another. As she articulates her intention to end her life using the shattered glass, the letters of her words disperse, resembling the splattering of blood. This writing style, when aligned with the subject, facilitates the process of making the narrative more tangible.

At times, Mahreen's narratives have a similar embodiment. In particular, Mahreen's general narrative is interspersed with her "Chaos" speeches, which she refers to as her thoughts that arise from anxiety and melancholy. These speeches are written in a darker font. The intensity of these narratives varies in direct correlation with the level of anxiety and despair. In Figure 2, Mahreen's final narrative prior to her suicide attempt is depicted. In the narrative, Mahreen's typical simultaneous narration is presented in a more organized fashion, yet her chaotic thoughts are depicted as scattered, overlapping, and interlaced, suggesting a lack of clarity in her thinking at that particular moment. Each of these terms represents negative thinking in which she diminishes or disparages herself. This means that the reader is exposed to the inner world through both the narrative's substance and the physical representation of the words it contains.

It has been attempted to bring the story to life through word design as well as by engaging the senses. Through the use of language, the reader can interpret the narrative and understand the characters' experiences by engaging themselves in the sensory aspects of the narrative. Thus, the pathways to empathic response can be unlocked. Readers can establish a cognitive and somatic connection with the characters and replicate their behaviours. Similar to the protagonists in this story, individuals may experience intense anxiety, dread, and rage when attempting to replicate the ordeals faced by young individuals grappling with anxiety and depression (Mahreen), post-traumatic stress disorder (Cara), and abuse (Olivia). Throughout the narrative, the reader can witness the behaviours, understandings, and viewpoints of these three main characters and form a strong emotional connection with them.

On the other hand, while both point of view and embodied narration can enhance the reader's emotional response to the characters, paradoxically, they can also potentially obscure the reader's perception of the character. In other words, the reader can fully immerse themselves in the characters. In this scenario, individuals are unable to assess the characters from an external perspective and are not only able to comprehend them, but also empathize with their emotions and thoughts. While this may appear to be a desirable situation, it presents significant risks, particularly for inexperienced readers. Coplan argues that when a reader engages in empathy with a character, they simulate the character's experience while also preserving their distinct identity (2004). This differentiation between self and other enables the reader to simultaneously replicate the character's psychological states and undergo their own distinct psychological experiences. However, novice readers may be vulnerable to manipulation unless they receive guidance on how to establish and maintain emotional detachment from the protagonists. Posner asserts that the manipulation of empathy for malicious intentions might enhance one's capacity to exploit people for egoistic motives (1997). In addition, it is important to note that the individuals that readers are encouraged to empathize with may not necessarily possess virtuous qualities. In certain instances, readers may find themselves involuntarily connecting with the thoughts and emotions of individuals who are considered to be morally reprehensible, such as a torturer, sadist, or even someone like Hitler (Posner, 1997, p. 19). Nevertheless, Nikolajeva emphasizes that some strategies (such as irony, focus on fictionality, and the utilization of multiple main characters) can effectively mitigate this potential hazard (2014, p. 88). Rahman employs multiple protagonists, whether consciously or not, and directly engages the reader in the preface of the novel, discussing the book's nature and its fictional elements. This approach potentially may enable the reader to cultivate empathy towards the characters without fully identifying with them. In multiple narratives, when transitioning from one character's narrative to another, the reader anticipates the upcoming narration by recalling the distinctive traits of the previous character. This can engage the reader's cognitive faculties and might hinder the manipulation process, as the reader can compensate for the missing information in one narrative by using another.

The alternating narration between Mahreen, Cara, and Olivia in the novel can engage the reader by compelling them to closely track the narrative. While the distinctiveness of each character and narrative style facilitates the recognition of changes, the reader must exert effort to track their opinions on the present

circumstances. Indeed, this situation can afford the reader a privileged viewpoint point, owing to the insights gained from several personalities. For instance, although Mahreen's account might give the impression that she is occasionally left out by Olivia and Cara (ATWNS: 324), Olivia and Cara's perspective reveals that this is not an accurate representation and that Mahreen is unable to participate in certain situations due to communication barriers. This may enable the reader to develop an emotional response to the character without becoming deeply involved with them. Coplan asserts that when a reader empathizes with a character, they replicate the character's experience while also maintaining their own unique personality (2004). Therefore, the reader, who recognizes the distinction between oneself and someone else, is capable of maintaining their own psychological condition while comprehending the psychological condition of the character. Reminders of the fictional nature of a work can have two effects. Firstly, they can hinder the reader's ability to identify with the characters. Secondly, they can alleviate the reader from feeling personally responsible for the characters they empathize with, as they would in real life. According to Keen (2007), it is relatively easier to evoke empathy in fiction because it does not require the reader to assume any immediate responsibility. This might be perceived as one of the fundamental purposes of fiction or art in its whole.

Conclusion

With the guidance of neuroscience, narrative empathy theory suggests that readers could mentally replicate what they read. This reiterates the significance of reading, particularly when it comes to learning about underrepresented populations. All The Things We Never Said by Yasmin Rahman was examined through the lens of narrative empathy theory with this specific objective. An analysis was conducted to explore the potential of utilizing point of view and embodied narration as promising techniques for eliciting empathy in the reader. The discussion revolved around the potential of reader empathy when using simultaneous narration, dramatic irony, and second person address in narrative, with a focus on point of view. The novel employs a first-person narrative style, utilizing simultaneous narration to convey the characters' emotions, thoughts, and events in real-time. This approach may help to create a vivid and engaging portrayal of the story, fostering empathy and understanding among readers. Such narratives can play a crucial function in helping readers comprehend the characters and evoke empathy towards them. The use of dramatic irony and putting the reader in the role of a listener can strengthen the connection between the reader and the characters in a narrative. Second-person address and conversational

narration can create an illusion that the reader is directly in front of the characters, enhancing the reader's visibility and facilitating an empathic response.

As the second technique, embodied narration was examined since narrative empathy proposes that this strategy may elicit empathic response by enabling the reader to mentally construct the narrative. The narrations of three young adults may allow the reader to empathize with their experiences through the details appealing to senses in the story. This way, the reader can take their perspective and develop an empathic reaction towards people with mental disorders. Furthermore, such young adult novels can also function as educational resources, aiding readers in comprehending the indications of depression, post-traumatic stress disorder and suicidal thoughts, the significance of mental well-being, and the worth of getting assistance from reliable adults or professionals.

All in all, it can be claimed that literary works have the power to elicit empathy, particularly through their portrayal of trauma and disability as experienced by young adults. By engaging readers with the characters' experiences and their interactions with one another, the novel seeks to foster understanding and compassion for marginalized individuals. This, in turn, can contribute to the development of a socially-oriented mindset or altruistic behaviours. Specifically, exploring the experiences of individuals with mental illness through the lens of these characters holds potential for fostering a more inclusive and equitable democratic society, given the prevailing stigmas they face.

References

- Anderst, L. (2015). Feeling with Real Others: Narrative Empathy in the Autobiographies of Doris Lessing and Alison Bechdel. *Narrative*, 23(3), 271–290, <https://doi.org/10.1353/nar.2015.0017>
- Attridge, D. (2004). *The Singularity of Literature*. London: Routledge.
- Aziz-Zadeh, L., S. M. Wilson, G. Rizzolatti, and M. Iacoboni (2006). Congruent Embodied Representations for Visually Presented Actions and Linguistic Phrases Describing Actions. *Current Biology*, 16(18), 1818–23.
- Black, J. B., Turner, T. J., & Bower, G. H. (1979). Point of View in Narrative Comprehension, Memory, and Production. *Journal of Verbal Learning and Behavior*, 18, 187-198.

- Buccino, G., et al. (2001). Action Observation Activates Premotor and Parietal Areas in a Somatotopic Manner: An Fmri Study. *European Journal of Neuroscience*, 13(2), 400–4.
- Clay, Z., and Iacoboni, M. (2011). Mirroring fictional others. In A. E. Schellekens-Dammann and P. Goldie (Eds), *The Aesthetic Mind: Philosophy and Psychology*. Oxford: Oxford University Press, 313–329, <https://doi.org/10.1093/acprof:oso/9780199691517.003.0019>
- Cohn, D. (1978). *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction*. New Jersey: Princeton University Press.
- Cohn, D. (1999). “I Doze and Wake”: The Deviance of Simultaneous Narration. In *The Distinction of Fiction*. Baltimore: The John Hopkins University Press.
- Coplan, A. (2004). Empathic Engagement with Narrative Fictions. *The Journal of Aesthetics and Art Criticism*, 62(2), 143.
- Damasio, A. (2000). *Descartes’ Error: Emotion, Reason and the Human Brain*. London: Vintage.
- Ekman, P. (2003). *Emotions Revealed: Recognizing Faces and Feelings to Improve Communication and Emotional Life*. New York: St. Martin's Griffin.
- Gallese, V., Fadiga, L., Fogassi, L., and Rizzolatti, G. (1996). Action recognition in the premotor cortex. *Brain*, 119, 593–609.
- Hakemulder, F. (2000). *The Moral Laboratory*. Utrecht Publications in General and Comparative Literature. doi:10.1075/upal.34.
- Hauk, O., Johnsrude, I., and Pulvermüller, F. (2004). Somatotopic representation of action words in human motor and premotor cortex. *Neuron*, 41, 301–307.
- Herz, S. K. and Gallo, D. R. (1996). *From Hinton to Hamlet: Building Bridges Between Young Adult Literature and The Classics*. Westport: Greenwood Press.
- Hoffman, M. (2008). Empathy and prosocial behavior. In M. Lewis, J. M. Haviland-Jones, and L. F. Barrett (Eds.), *Handbook of Emotions* (3rd ed., pp. 440-455). New York: Guilford Press.
- Keen, S. (2007). *Empathy and the novel*. Oxford: Oxford University Press.
- Keen, S. (2018). Empathy Studies. In D. H. Richter (Ed.), *A Companion to Literary Theory* (pp. 126-138). Chichester: Wiley Blackwell.

- Kranowitz, C. S. (2017). *The Out-of-Sync Child: Recognizing and Coping with Sensory Processing Differences*. (Translated by E. Ş. Baggio). İstanbul: Pepino.
- Nikolajeva, M. (2014). Memory of the Present: Empathy and Identity in Young Adult Fiction. *Narrative Works*, 4(2), 86-107.
- Posner, R. (1997). Against Ethical Criticism. *Philosophy and Literature*, 21(1), 1-27.
- Rahman, Y. (2019). *All The Things We Never Said*. UK: Hot Key Books.
- Rall, J., & Harris, P. L. (2000). In Cinderella's Slippers? Story Comprehension from the Protagonist's Point of View. *Developmental Psychology*, 36, 202-208.
- Silva, R. (2013). Representing adolescent fears: Theory of mind and Fantasy Fiction. *International Research in Children's Literature*, 6(2), 161-175, <https://doi.org/10.3366/ircl.2013.0096>
- Sletvold, J. and Brothers D. (2021). A new language for traumatic experience: From dissociation-enactment to the fracturing of embodied wholeness. *International Forum of Psychoanalysis*, 30(3), 149-155.
- Taylor, J. (2023). Why is it Important to Cover Suicide Responsibly in Young Adult Fiction and How Can This be Achieved? *Leaf Journal*, 1(1), 1-11.
- Vinci, E. (2019). Empatía y Lectura Literaria El Caso Del Monólogo Interior En Fräulein Else. *Humanidades: Revista de La Universidad de Montevideo*, 6, 133-151, <https://doi.org/10.25185/6.5>
- White, C. T. (2015). Embodied Reading and Narrative Empathy in Cormac McCarthy's *The Road*. *Studies in the Novel*, 47(4), 532-549, <https://doi.org/10.1353/sdn.2015.0046>
- Zaki, J. and Ochsner, K. (2016). Empathy. In L. F. Barrett, M. Lewis, & J. M. Haviland-Jones (Eds.). *Handbook of emotions* (pp. 871-884). New York, US: Guilford Publications.
- Zwaan, R. A., and Taylor, L. J. (2006). Seeing, Acting, Understanding: Motor Resonance in Language Comprehension. *Journal of Experimental Psychology*, 135(1), 1-11.

Extended Summary

The study examines Yasmin Rahman's young adult novel, *All The Things We Never Said*, which revolves around the survival conflict of three young individuals: Cara, Olivia, and Mahreen. Cara is unable to walk due to a car accident that caused her father's death and begins to experience symptoms of Post-Traumatic Stress Disorder (PTSD). Olivia is forced to hide her stepfather's sexual assault as she assumes no one will believe her, while Mahreen struggles

with anxiety and depression. The novel concludes with their relationship evolving from an initial attempt to help each other for suicide to a robust friendship that fosters mutual healing.

Narrative techniques employed to elicit empathic reactions in the novel were analysed in the context of narrative empathy theory. When engaging in narrative empathy, one takes on the perspective of the individual or individuals depicted in the narrative and shares their feelings through the mediums of reading, watching, listening, or imagining. Several literary devices, such as point of view and embodied narration, are utilized throughout the work in order to facilitate the reader's development of an empathic reaction to the characters.

The novel employs a first-person point of view, where all three characters are portrayed as both the narrator and the character experiencing the events. Simultaneous narration allows for simultaneous narration of both characters' feelings and thoughts, as well as the events and environment that occurred in their presence. The use of simultaneous narration in storytelling may help readers understand characters and develop empathy towards them. This technique can allow the reader to comprehend their activities and construct a causal relationship between their actions. Simultaneous narration also gives rise to dramatic ironies that could also trigger reader empathy. The reader is placed in the role of a listener, with second-person address enhancing the reader's visibility and creating an illusion of being directly in front of the characters.

In Mahreen's narratives, the "self-narrated monologue" style, also known as interior monologue, enhances the connection between the reader and the characters. These monologues reveal Mahreen's lack of self-confidence, particularly in the form of self-resentment and self-underestimation, stemming from her mental health issues. These monologues mirror the protagonist's psychological profile, providing insight into her distressed and despondent state of mind, facilitating the reader's ability to cultivate an empathetic response towards her.

The second technique that has the potential to evoke an empathic response from the reader is called embodied narration. This method operates by enabling the reader to mentally create the narrative. The use of this strategy has the potential to improve the overall reading experience and strengthen the connection between the reader and the characters. The narrative empathy theory proposes that written language is converted into sensory impressions within our brains. These perceptions are then processed by our automatic evaluation systems in a manner that is analogous to the way in which we experience events, which eventually results in the elicitation of some feelings. Internal and external senses are said to be the two primary categories of senses that are possessed by individuals. By using words to articulate these sensations, the reader is given the opportunity to potentially experience sensations that are similar to those described. It is possible for the reader to have a deep emotional connection with the characters if the author provides specifics about the acts that they take.

On the other, both point of view and embodied narration can also potentially obscure the reader's perception of the character. In this scenario, readers are unable to assess the characters from an external perspective and are not able to empathize with them. This presents significant risks, particularly for inexperienced readers. It is asserted that the manipulation of empathy for malicious intentions might enhance one's capacity to exploit people for egoistic motives. On the other hand, it is suggested that strategies such as irony, focus on fictionality, and the utilization of multiple protagonists can effectively mitigate this potential risk. Rahman employs multiple protagonists, and engages the reader in the preface of the novel, discussing the book's nature and its fictional elements. This approach potentially can allow the reader to cultivate empathy towards the characters without fully identifying with them.

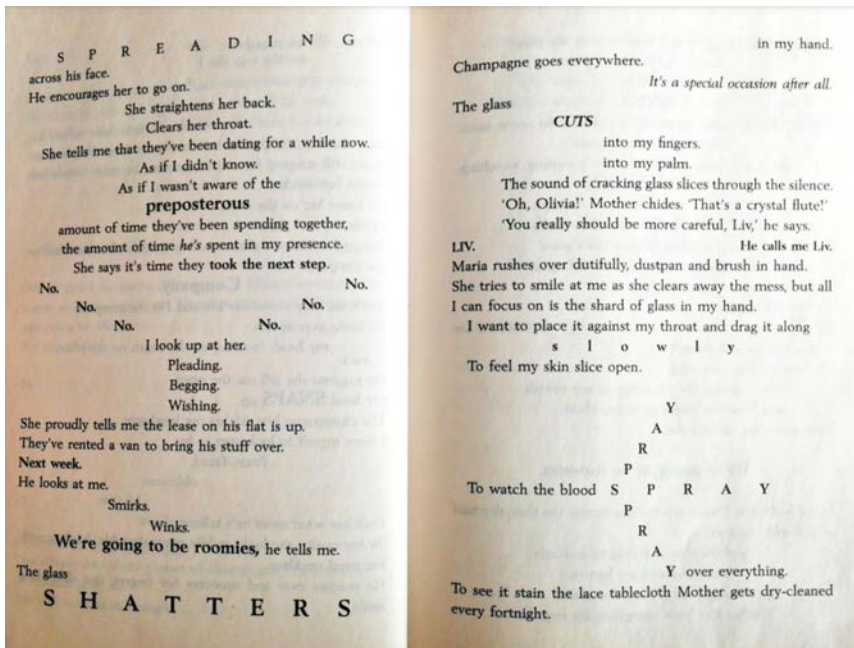
Through reading books like these that show people from disadvantaged backgrounds, the reader can develop empathy for the experiences of those who belong to these groups. Through the act of reading novels that depict individuals who are marginalized, readers have the potential to develop empathy for these characters in real life, which in turn can encourage the development of prosocial behaviours.

Appendices

Appendix 1. Table 1: Narratives that May Facilitate the Transfer of Consciousness

Mahreen	Cara	Olivia
<p>SEE. THEY'RE SO IN SYNC. YOU'RE THE ODD ONE OUT.</p> <p>I suck in a little breath. It's back. Of course it's back. Was I stupid enough to believe it had completely gone away? I think about an article Olivia sent me yesterday, about grounding techniques for when you're feeling anxious. I force myself to focus on specific things, one after the other. The symmetry of the print on Cara's T-shirt, the way she fiddles with the hem of it, the way her fingers move, how I'd sketch them. Focus focus focus, until the Chaos drifts away. (ATWNS: 211-212)</p>	<p>'A project?' Mum asks. "They make you do work?' 'It's for us to get to know each other better,' Olivia says, not missing a beat. God, I need to learn how to bullshit like this girl. 'Don't worry, my house is totally accessible.'</p> <p>My mouth drops a little at that. She sure knows how to play parents. It makes me wonder once again why the hell she wants to kill herself. If she can manipulate people this well, she'd get far in life if she tried. I kinda want to ask her for some tips. I think we could've been good friends actually. Pre-accident, I mean. Mehreen too. They're good people, easy to get on with. The first ones I've met who haven't been weird around me, where I haven't felt like they're thinking about my disability all the time. It's like they see me first, and then the chair. They didn't even mention the whole 'killing someone' business until it came up in conversation. Maybe they're not so bad after all. (ATWNS: 102)</p>	<p>Tears well up in my eyes. My mind flashes with an image of him of all the times I said no. Those times I could actually speak. Of how he'd grin and shut me up. 'No one will believe you.' I must have tuned out of the conversation because Mother places her hand on my knee and squeezes. I FLINCH automatically, stuck in the memory. (ATWNS: 423)</p>

Appendix 2. Figure 1: Olivia's Narration



Appendix 3. Figure 2: Mahreen's Narration

