



Long story short: Exploring the occurrence and effects of narrative strategies in book blurbs

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Abstract

Purpose. A crucial facet of book marketing is the blurb, which aims to describe the plot and persuade the reader to purchase the book. However, knowledge regarding the blurb's comprising narrative strategies, as well as the effects they elicit, is scarce. Additionally, book marketing employs narrative transportation, which appears when the reader is absorbed in the narrative. Narrative transportation is noted to occur in movies and books, although its appearance in blurbs is yet unrevealed. Through two types of research, this study aimed to explore the narrative strategies occurring in book blurbs within the Young Adult genre, additionally inquiring the effects these strategies elicit regarding narrative transportation, attitude, and purchase intention.

Method. Research 1 investigated the appearing narrative strategies in blurbs through a content analysis. Two narrative strategies, Perspective and Worldbuilding, were selected for research 2, which consisted of an experiment. The experiment examined the possible occurrence of narrative transportation as well as the effects provoked on attitude and purchase intention.

Results. The content analysis revealed that blurbs maintained consistent with their purpose, to describe the plot, as frequently occurring narrative strategies centred around plot aspects. Concerning series, the majority of the codes occurred equally among series or solely in sequels. Further, the majority of the codes were applied in the Fantasy sub-genre. The experiment produced insignificant results for narrative transportation, attitude, and purchase intention, with marginal differences between Perspective and Worldbuilding.

Conclusion. This study obtained insights into the narrative strategies occurring in Young Adult blurbs and the effects that strategies Perspective and Worldbuilding elicit. The findings provide a guideline for authors and publishers who desire a concept on how to write blurbs in the Young Adult genre, albeit this study highlights the liberty the writing process could possess regarding the utilisation of narrative strategies, since the contrast in their effects is insignificant.

Keywords. *Book blurbs, Young Adult genre, narrative strategies, narrative transportation*

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1. Introduction

“Given that the bookstore was a bit of a secret, it didn't look like much from the outside. Just a door with a knob that always seemed on the verge of falling off. And yet there was a certain sort of magic once you stepped inside. It was the feel of candlelight at twilight, paper dust caught in the air, and rows and rows of unusual books on crooked shelves.” (Garber, 2021, pp. 11- 12).

The passage above is adopted from *Once Upon a Broken Heart* by Stephanie Garber, a book in the Young Adult genre. The genre Young Adult (YA), which gained much popularity in recent years (Hay, 2019), is recognised by its quick-paced style, demanding readers' attention swiftly. Conflicts in the plot align with young adults' experiences or themes that are of interest to them, since the protagonists are young adults themselves (Pramesti, 2015). Particularly, although the genre is focussed on adolescents, 74% of YA readers are adults (Knight, 2024). This is because of the conduction of social media to market books (Nolan & Dane, 2018). Readers frequently come across YA books on the platforms, as the hashtags regarding these books in 2019 already were placed on over 500.000 posts (Hay, 2019). Regarding the marketing of a book, this social presence is a crucial component.

Another part of book marketing is the blurb. Book blurbs can be defined as short descriptions of the book, generally located on the back cover or used as online descriptions (Önder, 2013), with the aim of advertising the book and stimulating sales (Cronin & La Barre, 2005). A fundamental part of blurbs is the narrative strategies applied. These strategies are writing techniques, covering aspects such as the style and perspective, employed to achieve goals in the text (Knapp, 2023; Tjupa, 2014).

Although blurbs are an important part of book covers, an in-depth investigation of the context of blurbs is lacking. It could be questioned which narrative strategies are applied to lure readers in, since the blurb is meant to advertise the book to readers (Cronin & La Barre, 2005). Examining the narrative strategies occurring in blurbs will provide a deeper understanding of the medium, as their characteristics are yet unknown. Therefore, the first research question is posed:

RQ1: *What kinds of narrative strategies are utilised in book blurbs in the Young Adult genre?*

The narrative of a story is another factor considered in book marketing. Narratives contain the power to whisk the reader away to other worlds (Tchernev et al., 2023). This phenomenon, called narrative transportation, appears when the reader is absorbed into the tale and experiences the story from within (Kim et al., 2016). Narrative transportation is noted to occur in books and movies (Green & Brock, 2000), although its appearance in book blurbs is yet unrevealed. This could be because blurbs contain a shorter length of text, which could make it challenging for narrative transportation to occur. As narrative transportation is frequently used in the context of marketing (Irimiás et al., 2021), and blurbs are meant as marketing tools (Corrin & La Barre, 2005), it is insightful to conduct an inspection of the influence narrative strategies in blurbs have on narrative transportation, as narrative transportation could contribute to the marketing aims of blurbs.

Other crucial facets in the persuasion process of book marketing are attitude and purchase intention, as blurbs should evoke the readers' interest in the book (Org & Reinsalu, 2022). Purchase intention can be defined as the extent to which a consumer experiences the intention to acquire a product (Ishani, 2019), whilst attitude refers to the evaluation of an object through dimensions such as good-bad, which results in a degree of favourability (Chung et al., 2013). Through investigating narrative transportation, the attitude towards the blurb and purchase intention, a comprehensive perspective is offered on the effects that narrative strategies generate. This perspective provides practical guidelines to increase these effects through the strategies. Therefore, the following research question can be formulated:

RQ2: *What are the effects of narrative strategies in Young Adult blurbs on narrative transportation, attitude towards the blurb, and purchase intention?*

In sum, this study aims to obtain an understanding of the book blurbs in the genre Young Adult, based on narrative strategies, as research has proved this is yet uncharted territory. Additionally, the study explores the occurrence of narrative transportation in book blurbs due to narrative strategies, as research concerning this phenomenon occurring in book blurbs is limited as well. Hence, this study contributes to the existing knowledge concerning narrative transportation by examining whether narrative strategies in short pieces of text evoke transportation. To conclude, this study aims to investigate the extent of the influence of narrative strategies on attitude and purchase intention in book blurbs, extending the existing literature on the effects and aiding in better understanding the strengths and occurrence of these effects in smaller pieces of text. As this study paves the path in uncharted territory, it possesses an exploratory nature, thus, no hypotheses are formulated.

2. Theoretical framework

2.1. Book marketing and blurbs

The success of a book is determined through the writing style or the plot itself, although advertising plays a part in it as well (Wang et al., 2019). Marketing a book occurs both in physical settings, for instance, through book launch events, and online likewise, by exploiting posts or blogs (Sheelam & Podalakuru, 2020). The book itself can be seen as a marketing strategy on its own too, persuading consumers to purchase it. The cover art of the book and the title namely affect the purchase intention of consumers, as people tend to judge a book by its cover (Leitão et al., 2018; Lau, 2015).

Another crucial factor on the cover is the synopsis, further known as the blurb (Leitão et al., 2018). Book blurbs are descriptions of the book, aiming to persuade readers to buy the book (Önder, 2013; Bacic, 2021). Despite being concise, blurbs are sources of emotional information (Franzoni & Poggioni, 2017; Franzoni et al., 2013), facilitated by intensifiers, present tenses, and coordinating conjunctions, features which frequently occur across book blurbs (Pupipat, 2023). Additionally, Önder (2013) defined six moves which jointly create the blurb of a book: complimenting the author, a description of the book, involving the reader in the text, promoting the book, describing the background of the author, and mentioning the author's website or blog. Through these elements, blurbs pursue a variety of goals, such as targeting the audience and describing the book (Bacic, 2021). This way, the blurb catches the attention of the reader, arouses their interest, and nudges them to buy a copy (Org & Reinsalu, 2022).

2.2. Narrative strategies

Within one of the elements of blurbs, the description of the book, narrative strategies emerge. Narrative strategies are writing techniques used by the author to achieve a certain goal in their text (Tjupa, 2014). These techniques contribute to the understanding of the narrative and its

structure while keeping the audience engaged in the story told (Katerynych et al., 2023; Zubenko, 2021).

According to Knapp (2023), narrative strategies can be divided into several clusters: Style, Plot, and Perspective. Style refers to the chosen language of the story, with examples like metaphors functioning as building blocks. The Plot concerns the events occurring in the story itself. Flashbacks and Flash forwards can be viewed as facets of a plot. Lastly, the Perspective, which evolves around the narrator of the story. The narrative could be written, for instance, in the First-person, Second-person, or Third-person perspective. Furthermore, Sanders and van Krieken (2018, Chapter 5, p. 212) underlined the position of characters in stories. Roles are divided between these characters, increasing their recognition through stereotypes. These divisions of roles are not necessarily static, as one character can fulfil several roles or switch between roles during the story. Additionally, narrative tenses can be perceived as narrative strategies as well, relating to the passing of time in a story, as well as the chronology (Fludernik, 2003).

Some of these narrative strategies require a more comprehensive plot to occur, such as the Red herring, which belongs in the Plot cluster and can be defined as an object or activity to distract the reader from the course of action (Moran, 2021). Other strategies seem to be occurring in a shorter piece of text, which makes them fitting to apply to blurbs. These strategies will be incorporated into the study. For instance, regarding the Plot cluster Knapp (2023) introduced, narrative strategies such as Flashback and Flash forward are suitable for blurbs. However, since these strategies evolve around timelines in stories, the name of the cluster “Plot” is adapted to “Temporal structure”. Hence, this study will cover the following clusters: Style, Temporal structure, Perspective, Characters, and Narrative tense. To obtain a better understanding of the narrative strategies utilised, each of the strategies is highlighted, whilst underlining which cluster they fall under, which can be viewed in Appendix B.

2.3. Narrative transportation

The narrative transportation theory describes the process in which someone is completely engrossed in a story, where they connect with the characters and picture the story's environment while disconnecting from their physical environment (Thomas & Grigsby, 2024). In other words, people experience the feeling of losing themselves in a tale, becoming more aware of the events happening in the story than in the physical world (Green & Brock, 2000; Shedlosky-Shoemaker et al., 2014).

Narrative transportation is further described as the equivalent of traveling by Cao et al. (2021). According to Irimiás et al. (2021), this "journey" of narrative transportation consists of three stages: transporting, disconnecting from the world of origin, and returning to the world of origin. The transporting stage occurs when the reader starts their "adventure", where the interest of the reader is captivated by the story and they immerse themselves into the narrative (Green, 2021; Irimiás et al., 2021). This immersion becomes more intense in the disconnection stage, where the world of origin becomes inaccessible to the reader (van Laer et al., 2013; Irimiás et al., 2021). Not noticing others entering a room or experiencing strong emotions, even when realising the story is not real, illustrates how someone could be disconnected from the physical world (Green & Brock, 2000). Through narrative transportation, the readers' beliefs can be altered, changing the construction of the readers' mental representation (Irimiás et al., 2021). As Green and Brock (2000) propose, the reader is slightly changed when they return from being transported in the narrative. Reading, and therefore mentally traveling to imaginary environments, provides readers with experiences they could not access in the physical world. The reader has expanded their self (Shedlosky-Shoemaker et al., 2014). This "journey" causes the reader to evoke a higher level of emotional response, such as grieving when a favourite character dies, as well as increased reader enjoyment and escapism (Fang & Xiangming, 2023; Jensen et al., 2011; Irimiás et al., 2021; Wang & Tang, 2021). This is caused by the narratives told, as these engage our senses and create experiences for readers (Houghton, 2019).

In the context of marketing, transportation into a narrative results in positive attitudes concerning the brand or product (Irimiás et al., 2021). The use of narratives elicits more favourable emotional attitudes as well, allowing the readers' experiences to be combined with the stories (Kang et al., 2020). Furthermore, research suggests that narrative transportation is positively related to purchase intention (Liu, 2023; Escalas, 2004). This is enhanced when the story is perceived as credible and realistic (Cassar et al., 2022). Although this definition gives the impression that the tale should be imaginable in the physical world, this is not the case. As long as characters or events are realistic in the context of the narrative, the narrative can be perceived as plausible (Tanenbaum, 2008).

2.3.1. Narrative transportation in book blurbs

According to Houghton (2019) and Kneuer et al. (2021), for the reader to be transported into the narrative, imagination, emotion, and processing are required. This process of transportation could be driven through story elements, which include narrative strategies. Examples of story elements are staging, plot progression, and tension (Boyd et al., 2020). When focussing on the second element of blurbs, the description of the book, it allows for inclusion of narrative strategies. One of the story elements, tension, is acknowledged as a mediator between a narrative and transportation, according to Cohen et al. (2015). This aligns with Green & Appel (2024), who state that narrative transportation is dynamic with various levels of transportation throughout experiencing the media, revealing that suspenseful parts in narratives elicit more transportation. Moreover, Green (2021) suggested that even brief and simple narratives, such as short stories, can evoke narrative transportation. This is confirmed through research conducted by Escalas (2004), who found that short advertisements comprised of storytelling elicited narrative transportation among the participants. However, in Escalas' study, the participants were stimulated to picture the scene described in the advertisement, conflicting with the "spontaneous" transportation occurring in books and movies. Lastly, Hsu et al. (2014) inquired narratives with emotional content and the relation to narrative transportation, and revealed that the more emotional a narrative was, the more readers engaged with the narrative and became immersed. Since their stimuli consisted of four lines of text, the connection can be made to

blurbs, as various of those consist of the same length as the stimuli materials in the research Hsu et al. (2014) conducted. Supportive of this finding is the research Franzoni and Poggioni (2017) supervised. They found the blurb to consist of emotional information about the book, thus suggesting that emotionally written blurbs could be capable of eliciting narrative transportation. Moreover, Cohen et al. (2015) stated that narrative transportation occurs partly due to tension. Since blurbs are found to possess an emotional nature, they could be considered to consist of tension as well, meaning that blurbs could be able to evoke narrative transportation because of the tension they possess.

Although there seems to be evidence in favour of narrative transportation in blurbs, there are opposing views. One of them is an article written by Thomas & Grigsby (2024), which states that for narrative transportation to occur, the level of cognitive effort must be high to activate the readers' imagination. Seeing as Britton and Tesser (1982) found that reading a brief text requires little cognitive effort, it could imply that narrative transportation does not occur when reading blurbs, since the cognitive effort is insufficient. This view is supported by Shedlosky (2010), albeit they added the determinants of cognitive effort: task difficulty and ego-depletion. They stated that thought-provoking stories required more cognitive effort in comparison to simple, predictable stories. In addition to task difficulty, when someone is ego-depleted, their resources of cognitive effort are running low, creating an obstacle to getting narratively transported. Green and Appel (2024) underline the avoidance of simple stories as well, although they also argue against narratives that are too complex, disclosing that the individual needs to experience a flow while reading to be narratively transported, and complex stories elicit disturbance regarding the flow. Lastly, Irimiás et al. (2021) stated that narrative transportation could solely occur when someone is fully immersed in the narrative. Considering the blurb's short nature, it could raise objections towards the possible occurrence of narrative transportation. Thus, with various incongruent views and no evidence, it has yet remained a mystery whether narrative transportation is possible to emerge in book blurbs.

Aside from these dissimilar views, individual characteristics are related to the extent to which narrative transportation occurs as well. For instance, Green and Appel (2024) stated that the degree to which someone can engage imaginatively when reading affects their extent of narrative transportation, declaring a higher level of narrative transportation when someone can imaginatively engage with a narrative. Personal resonance is another personal influence on narrative transportation, meaning that the reader is more likely to be narratively transported when the story is congruent with their past, personal, or media-based experiences (Green & Appel, 2024).

2.3.2. Narrative transportation in other media

Whilst narrative transportation is less investigated in blurbs, the theory has its fair share in other media. It has been revealed that narrative transportation occurs in movies and positively influences the pleasure people experience while watching (Wang & Tang, 2021). When movies possess an engaging narrative, they will grasp viewers' attention, luring them into the story. Cohen et al. (2015) stated that narrative transportation occurs due to tension in the plot. This transportation affects attitudes and intentions, as is proven by Irimiás et al. (2021). Their study on narrative transportation in movies illustrated that people have a higher travel intention when they are immersed in the narrative. The study pointed out another result as well, namely that people need to be fully immersed in the narrative to experience narrative transportation. These results were akin to the outcomes of research Chen (2014) conducted with mini-films, which are films with a duration of three to ten minutes. Their research indicated that attitude towards the mini-film can be explained through narrative transportation. Another finding in their study illustrated that drama in the plot lures people into the story, creating a positive attitude towards the film.

In closing, Escalas (2004) inquired the emergence of narrative transportation in short, textual advertisements. Their results revealed an increase in narrative transportation when participants were stimulated, that is, when the situation in the ad was narratively described rather than a static description. However, the participants were stimulated to picture a scene, which could have affected the extent to which narrative transportation occurred.

2.3.3. Narrative transportation and narrative strategies

Out of the presented narrative strategies in Appendix B, few have been previously investigated regarding a connection to narrative transportation. Perspective is one of them, with the First-person perspective resulting in a higher level of narrative transportation, compared to the Third-person perspective (Pachucki et al., 2021). Although this finding does not align with the study Christy (2018) conducted, where they found no significant difference between the First-person, Second-person, and Third-person perspectives regarding the extent of narrative transportation they elicited.

Another narrative strategy known to elicit narrative transportation is a crucial character: the Protagonist. Results of an inquiry conducted by van den Hende et al. (2012) state that the more the reader resonates with the Protagonist, the more likely they are to be transported and develop positive attitudes towards the narrative.

A third strategy that has been mentioned in previous research is Foreshadowing. Jensen et al. (2017) mentioned that Foreshadowing in death narratives, narratives in which one or more of the characters die, can lead to increased narrative transportation, in comparison with survivor narratives, where the character survives. However, this study covered a very specific type of narrative, which could indicate that the effects regarding narrative transportation could differ per type of narrative.

To conclude, a study Hutchinson (2022) directed revealed that audiences will be transported to a greater extent when their mental imagery is triggered. This refers to the use of Sensory detail, a narrative strategy which involves stimulating the six senses (Kucirkova, 2022). However, this study utilised a script for a food travel vlog, rather than a story, which indicates that results may differ when applied to another medium.

2.4. Conclusion

In summary, prior literature points out the importance of book blurbs in book marketing and the effects of narrative transportation in other media, as well as shedding light on several sorts of narrative strategies which could transpire in blurbs. Additionally, literature illustrates the gap in

knowledge and the opposing views regarding the occurrence of narrative transportation in book blurbs and its effects. The current study aims to bridge this gap by investigating the narrative strategies occurring in Young Adult book blurbs and the extent to which narrative transportation is experienced. Whilst Önder (2013) distinguished six sections of the blurb, this study will solely focus on one element, the description of the book, as this description allows for narrative strategies to be applied. Furthermore, this study takes a step further by considering the attitude towards the book and purchase intention, addressing the strength of the effects of narrative strategies in short pieces of text.

3. Content analysis

3.1. Method

3.1.1. Research design

To answer the first research question, *What kinds of narrative strategies are utilised in book blurbs in the Young Adult genre?*, a qualitative content analysis was employed. Utilising a latent content analysis, the structure and content of the YA blurbs are interpreted, providing insights into the narrative strategies employed. As latent content analysis allows for understanding and interpretation of the data, it is the most suitable method to distinguish narrative strategies of which blurbs are comprised (Kleinheksel et al., 2020).

3.1.2. Corpus

Altogether, 209 Young Adult books were gathered, found in online shops and reading platforms, like GoodReads and Hebban. Social media delivered as well, further expanding the collection. Social media consist of “sections” where people post about books, such as BookTok on platform TikTok and Bookstagram on platform Instagram. Solely the hashtag #booktok on Instagram is tagged in over sixty-five million images (Dezuanni et al., 2022), which makes social media platforms suitable for additional data collection. A reference list containing all blurbs employed for the content analysis can be viewed in Appendix C.

The data collection contained standalone books as well as series. Fifty standalone books were selected for the data analysis, as well as 159 books which are part of a series. Regarding language, the blurb was either written in English or Dutch, as both languages are fully comprehensible to the author. 110 blurbs were written in the Dutch language, whilst 99 were written in English. When gathering series, the language remained consistent across all books. Occasionally, when comparing various versions of a blurb, for instance, when there were different editions of one book, the versions differed in length. These differences occurred both across the two languages, comparing a blurb in English and Dutch, as well as within one language. In all cases, it was chosen to analyse the longest

blurb, as it provided the most data for the content analysis. Lastly, as mentioned in the theoretical framework, this study focusses solely on the description of the book, as this contains story aspects. Hence, prior to the data analysis, the remaining elements, such as mentions or a description of the author, were eradicated.

3.1.3. Data analysis

The content analysis consisted of deductive and inductive coding to systematically identify the narrative strategies in blurbs, adopting codes based on existing research in literature as well as being vigilant in creating codes based on the collected data (Elo & Kyngäs, 2008; Williams & Moser, 2019). To create a coding scheme, literature concerning narrative strategies has been consulted to provide insights into their characteristics. Based on the elaborated clusters of narrative strategies, a list of narrative strategies has been generated to aid as a guideline for the coding process. This list can be viewed in Appendix B.

Through inductive coding, twenty new codes were found. Several of these codes appertained to existing clusters, although two new clusters were generated as well: Plot cluster and Ending of narrative cluster. The twenty codes, including the cluster they belong to, are shortly explained in Appendix D. The new coding scheme, including all narrative strategies found during deductive coding as well as inductive coding, is observable in Appendix E. Lastly, the coding process was done by hand through ATLAS.ti and repeated twice to increase the reliability (Bengtsson, 2016).

3.1.4. Intercode reliability

To assess the intercode reliability, two coders were employed in differing rounds. Their coding was compared to the coding done previously to estimate Cohen's Kappa. For round one, the first coder coded 15 blurbs. The Cohen's Kappa was examined, which turned out to be moderate, $K = .50$ (Landis and Koch, 1977). Further comparison of the codes led to an improvement of the coding scheme and an adjustment of some of the codes used in the blurbs. The adaptations of the codes can

be viewed in Appendix F, whilst the adjustments of the coding scheme can be regarded in Appendix G. The new coding scheme is observable in Appendix H.

For the second round, a new coder was employed to code 21 randomly selected blurbs. During the selection of these blurbs, blurbs identical to the blurbs selected for the first coder were excluded, ensuring the second coder had 21 “new” blurbs to code. When analysing the results from the second coder, Cohen’s Kappa was calculated, which, anew, was moderate, $K = .54$ (Landis and Koch, 1977). Consecutive to this result, a meeting was planned with the second coder to discuss the contradicting codes. Through this meeting, alignment between the coders was found. No further adaptations were made to the coding scheme.

3.2. Results

To answer the first research question, 38 codes were applied to 209 blurbs, resulting in a total of 3425 codes. To gain insights into which narrative strategies occur in blurbs, a qualitative analysis was used among the various clusters identified prior to and during the coding process.

3.2.1. Characters cluster

The Characters cluster consists of ten codes: Antagonist, Description of antagonist, Description of love interest, Description of other character, Description of protagonist, Description of sidekick, Important character with unknown role, Love interest, Protagonist, and Sidekick. The number of applications of the codes can be regarded in Table 1.

The code Protagonist has been applied the most, closely followed by the Description of protagonist. This is not surprising, seeing that the Protagonist is the most crucial character within a narrative (Morrow, 1985). Another code that has been applied frequently is Important character with unknown role, surpassing the Antagonist, Love interest, and Sidekick. This finding is rather foreseeable as well, since blurbs are sparse in length and, consequently, are unable to describe all characters extensively. This causes plenty of characters to be undisclosed in terms of their role within the narrative. With *Fire In Their Blood*, a novel written by Kat Delacorte, emphasizes this finding, as

more Important characters with unknown roles appear in her blurb than the other types of characters combined.

Referring to series, the Important character with unknown role as well as the Protagonist are equally distributed across series, although blurbs applying multiple points-of-view tend to have several Protagonists. The contrary applies to Antagonist, Description of antagonist and Description of love interest, whose appearance is more prominent in sequels. Description of other character is equally distributed across series, whilst the appearance of the Description of sidekick is equally divided between the first volume and the sequels. The Love interest is less united, with two clear outliers. The majority of the blurbs in which the Love interest appears are divided between the code appearing in the sequels or being equally distributed among the series. The disposition of the Sidekick is apparent as well, with the lion's share occurring in sequels.

When further considering series that were coded during this study, it appears that in the vast majority of the series, the Description of the protagonist occurred more often in the first volume compared to the sequels. This could be justified by the fact that the protagonist is introduced in the first tome, and since it is the most crucial character within a narrative (Morrow, 1985), it makes sense that this character is extensively described in the first book. Fable, the first book in a duology Adrienne Young has written, underlines this finding, as the Protagonist, Fable, is thoroughly described in the first volume, though the Description of the protagonist is absent in succeeding books. Fable is, among other things, described as "the daughter of the most powerful trader in the Narrows" and "seventeen-year-old".

For this analysis, the whole Young Adult spectrum, which consists of several sub-genres, such as Fantasy and Romance, is taken into account. Considering these sub-genres, Love interest and Description love interest find themselves occurring among Coming-of-Age and Romance, with a fair share of appearances in Fantasy. Antagonist and Description of antagonist are found regularly among blurbs with hints of Fantasy and Science Fiction. Lastly, whilst Important character with unknown role, Description of other character, Protagonist, and Description of protagonist occur across the whole YA

spectrum, Sidekick and Description of sidekick seem to have a preference towards Fantasy and Mystery, with a few inclusions for Romance and Coming-of-Age.

Table 1

Occurrence of Characters cluster's strategies in blurbs

Narrative strategy	Occurrence
Antagonist	91
Description of antagonist	72
Description of love interest	71
Description of other character	147
Description of protagonist	244
Description of sidekick	39
Important character with unknown role	201
Love Interest	80
Protagonist	248
Sidekick	78
Total	1271

3.2.2. Ending of narrative cluster

The Ending of narrative cluster consists of three codes: Ending description of plot, Ending question, and Ending tension. The number of applications of the codes of this cluster can be viewed in Table 2.

Considering consistency in endings, the majority of the series are incongruent with a few exceptions, such as the Lightlark series by Alex Aster. In this series, all three books end by eliciting tension, as can be seen in this quotation from the second volume Skyshade: "With the clock ticking

on her destiny and the survival of two warring kingdoms hinging on her own shattered heart, Isla Crown will either save the world – or destroy it.”

When focussing on series, it becomes clear that the Ending description of plot mainly occurs in either the first or the succeeding books. Ending question mostly appears in sequels, although its appearance in the first tomes and the equal spread among the series follow closely. On the other hand, Ending tension is prominent either in sequels or is equally distributed among series. The scattering of appearances among series aligns with the previous finding, which stated that most series were incongruent with the way their narrative ended. This is further backed up when investigating the YA-spectrum, as all three codes appear evenly across the sub-genres.

Table 2

Occurrence of Ending of narrative cluster's strategies in blurbs

Narrative strategy	Occurrence
Ending description of plot	64
Ending question	49
Ending tension	96
Total	209

3.2.3. Narrative tense cluster

The Narrative tense cluster contains two codes, Past tense and Present tense. In Table 3, the number of applications is observable. Interestingly, the Present tense makes up the vast majority of these codes. Out of all blurbs, 172 blurbs solely exploited the Present tense. The remaining blurbs used a combination of the Past and Present tenses. Only one blurb solely employed the Past tense in its narrative: Samensmelting by Veronica Roth.

Since the Present tense occurred in practically all blurbs, it proves more insightful to focus on analysing the Past tense. When considering the Past tense, the generality occurs among blurbs which

lean towards the Fantasy and Science Fiction side of the Young Adult spectrum. Furthermore, approximately two-thirds of the blurbs utilising the Past tense happen to be sequels. A reason for this occurrence in sequels could be to provide the reader with a short recap of what has taken place in the previous tomes, to create a smooth transition between one book and the other. These two findings are illustrated by *Bloodmarked* by Tracy Deonn, which is a blurb leaning towards the Fantasy side of the YA-spectrum and utilises the Past tense at the start of the narrative: “All Bree wanted was to uncover the truth behind her mother’s death. So she infiltrated the Legendborn Order, a secret society descended from King Arthur’s knights.”

Table 3

Occurrence of Narrative tense cluster’s strategies in blurbs

Narrative strategy	Occurrence
Past tense	49
Present tense	216
Total	265

3.2.4. Perspective cluster

The Perspective cluster consists of five codes: First-person, Second-person, Third-person, One perspective, and Multiperspectivity. Table 4 illustrates the utilisation of each code. Two codes are noticeable, as they are utilised frequently in comparison to the others: Third-person, and One perspective. These two codes appear simultaneously regularly. The high presence of the Third-person perspective is rather predictable, as it happens to be the most popular perspective in literature (Raven & Elahi, 2015).

Although the occurrence of Multiperspectivity is sparse, it distinguishes itself in the way it occurs among the blurbs. The code is continually inconsistent in appearance among series or books from the same author. The *Caraval* series of Stephanie Garber underlines this finding. The series

consists of three books. The blurbs of the first two facets of the series both contain one perspective. In the third volume, however, the blurb employs multiple perspectives, therefore conflicting with the consistency in perspective. First-person was mostly prominent among standalones. When it was utilised in series, the perspective occurred consistently. Second-person appeared twice, which makes it impossible to draw conclusions considering the placement across the series. The Third-person is the opposite, occurring often and equally across series. One perspective is coded often as well, although the data stress that the appearance is mostly among the first volumes, as there are several sequels which consist of Multiperspectivity.

Considering the number of perspectives, no relationship can be found between the number of perspectives and the facets in the Young Adult spectrum, as both Multiperspectivity and One perspective occur among blurbs leaning towards the Fantasy and Science Fiction side of the YA spectrum, as well as among the Coming-Of-Age, Mystery, and Romance side. First-person, Second-person, and Third-person relate to this as well, occurring all over the YA spectrum.

Table 4

Occurrence of Perspective cluster's strategies in blurbs

Narrative strategy	Occurrence
First-person	6
Multiperspectivity	39
One perspective	170
Second-person	2
Third-person	201
Total	418

3.2.5. Plot cluster

Nine codes make up the Plot cluster: Achievement of goal protagonist, Cause of conflict, Forked path, Goal antagonist, Goal protagonist, Internal battle protagonist, Plottwist, Status quo, and Worldbuilding. The number of applications of each code can be regarded in Table 5.

Considering series, Worldbuilding is mostly applied in the first volume of a series. This finding is unsurprising, as the reader enters a new narrative world in the first tome. It is therefore understandable that the reader is provided with information about the narrative world and its systems. Another finding refers to Internal battle protagonist, which frequently appears equally or more often in sequels compared to the first volumes. This applies to Goal protagonist as well. *Lifeblood*, a sequel in the *Everlife* series by Gena Showalter, illustrates these results, as the sequel contains more goals for the protagonist as well as more internal battles of the protagonist. Status quo occurs mainly in sequels, which is reasonable, as Flashback tends to appear in sequels as well, sketching an image to the reader of where they left off in previous books. Plottwist is equally distributed among series and standalones, as well as among the first volumes and the sequels. The same can be applied to Forked Path and Cause of Conflict. Goal antagonist does not occur frequently, but when it does among series, it is regularly more prominent. This is emphasized by the *Children of Blood and Bone* series by Tomi Adeyemi. All three books are consistent regarding the Goal antagonist, which occurs once in each volume. In one of these blurbs, *Children of Blood and Bone*, it is the goal of the antagonist to “eradicate magic for good”.

Unsurprisingly, Worldbuilding is often employed in blurbs containing elements unimaginable in the world we are living in, such as magic systems. As these narrative worlds contain elements that are unusual to readers, it makes sense that the reader is given an explanation of the world they are entering. An example of this is *Midnight in Everwood*, written by M.A. Kuzniar. In this blurb, the protagonist is “transported to a snowy forest, where she encounters danger at every turn: ice giants, shadow goblins and the shrieking mist.” Achievement of goal protagonist is coded across different sub-genres but is especially prominent in blurbs leaning towards Fantasy. Akin to Achievement of goal

protagonist, Goal antagonist is conspicuous in Fantasy-leaning blurbs. Forked path has a tendency to occur among Fantasy, Science Fiction, and Romance. On the contrary, both Cause of conflict and Status quo are equally distributed across the YA-spectrum. Goal protagonist is noticeably absent in blurbs referring to the Mystery and Thriller side of the spectrum. Lastly, both Internal battle protagonist and Plottwist frequently appear among Fantasy, Science Fiction, Coming-of-Age, and Romance.

Table 5

Occurrence of Plot cluster's strategies in blurbs

Narrative strategy	Occurrence
Achievement of goal protagonist	10
Cause of conflict	238
Forked path	43
Goal antagonist	26
Goal protagonist	231
Internal battle protagonist	100
Plottwist	43
Status quo	173
Worldbuilding	124
Total	988

3.2.6. Style cluster

The Style cluster contains four facets: Hyperbole, Informal comment, Personification, and Sensory detail. The summation of applications of this cluster can be viewed in Table 6.

Sensory detail has been applied merely once, in the blurb *Ink* by Alice Broadway, in which the reader is actively encouraged to picture a specific scenery in their mind. As this strategy involves utilising the six senses, it makes sense that blurbs are too short for Sensory detail to occur.

Informal comment occurs across the whole YA spectrum and takes various shapes. *I Kissed Shara Wheeler* by Casey McQuiston illustrates the appearance through the utilisation of em dashes: “And maybe – probably not, but maybe – more to Shara, too.” Alternatively, *My Plain Jane*, a novel written by Cynthia Hand, Brodi Ashton, and Jodi Meadows, employs a different punctuation: “Despite their significant age gap (!) and his uneven temper (!!), they fall in love.”

Hyperbole appears across the YA spectrum as well, not clinging specifically to certain sub-genres. The same applies to Personification. Zooming in on Personification, the code occurs across 30 series. Within these series, Personification is generally used in sequels, rather than the first volume. On the contrary, Informal comment emerges equally among sequels and first tomes, whilst Hyperbole tends to occur mainly among standalones. Lastly, Sensory detail just occurred once, in a Fantasy novel.

Table 6

Occurrence of Style cluster’s strategies in blurbs

Narrative strategy	Occurrence
Hyperbole	12
Informal comment	26
Personification	108
Sensory detail	1
Total	147

3.2.7. Temporal structure cluster

To conclude, the Temporal structure cluster is made up of three codes: Flash forward, Flashback, and Foreshadowing. The number of appearances of each code can be regarded in Table 7.

Flash forward is equally distributed among standalones and series. In the cases where the code occurs among series, it solely emerges in the first volumes. Contrarily, Flashback is majorly applied in series, with the lion's share of the codes occurring in sequels. Since a Flashback shows the reader what has occurred in the past (Gebeyehu, 2019), this finding makes sense, as the Flashback provides the reader with a summary of what took place in the previous tomes. *Never a Hero*, written by Vanessa Len, demonstrates this with the following quotation: "Despite all of odds, Joan achieved the impossible. She reset the timeline, saved her family – and destroyed the hero, Nick."

Foreshadowing's appearance is largely among series, as well. Considering these series, Foreshadowing occurs mostly in sequels, although its appearance is considerable among first volumes as well. An example of this is *Everything, Everything*, written by Nicola Yoon, in which the author uses foreshadowing to forecast the development of romantic feelings of the protagonist: "I am certainly going to fall in love with Olly. It's almost certainly going to be a disaster."

Regarding sub-genres within the YA spectrum, Flashback occurs mostly among blurbs leaning towards the Fantasy and Science Fiction parts of the spectrum, although it befalls in other genres as well. *The Agathas*, a book by Kathleen Glasgow and Liz Lawson, reinforces this finding, as the book inclines towards the Mystery part of the YA spectrum and utilises a Flashback, as shown in the following quotation: "Last summer, Alice Ogilvie's basketball-star boyfriend Steve dumped her. Then she disappeared for five days." As for Flash forward and Foreshadowing, both codes occur gradually across the whole YA spectrum.

Table 6*Occurrence of Temporal structure cluster's strategies in blurbs*

Narrative strategy	Occurrence
Flash forward	7
Flashback	40
Foreshadowing	80
Total	127

3.3. Conclusion and implications for research 2

This research intended to answer the first research question, *What kinds of narrative strategies are utilised in book blurbs in the Young Adult genre?*, through coding and analysing YA book blurbs based on narrative strategies. This analysis is based on several facets: the number of codings per code group, the number of codings per code, the occurrence of codes within series, and the occurrence of codes across the YA-spectrum. The results showcase seven codes that are particularly popular in blurbs, considering their appearance: Cause of conflict, Description of protagonist, Goal protagonist, Important character with unknown role, Present tense, Protagonist, and Third-person. The majority of these codes belong to code groups concerning story aspects of the blurb: Characters and Plot. On the contrary, Achievement of goal protagonist, First-person, Flash forward, Hyperbole, Second-person, and Sensory detail appear scarcely across the blurbs. Remarkably, the plurality is focussed on style aspects of the story. Considering the short length of the blurb, it is no surprise to notice the underlining of story aspects rather than style facets, as the main purpose of the blurb is to describe the storyline to the audience (Bacic, 2021).

When focussing on the appearance of the codes across series, it becomes clear that many codes occur equally among series as well as solely in sequels. However, there are a few codes which are mainly applied in the first volume, such as Description of protagonist and Worldbuilding. Considering the YA-spectrum, Fantasy is the most occurring sub-genre, being one of the main

applications for 36 out of 38 codes. Thriller is the least occurring sub-genre, although it is still one of the main applications for 20 out of 38 codes.

During the conduction of the content analysis, existing literature was combined with the outcome of the study to locate narrative strategies which could result in an auspicious experiment. One of the variables was discovered when taking a closer gander at the number of appearances. Remarkably, two codes from the same cluster come by when observing the group of codes that is coded the most, but the least as well: Third-person and First-person from the Perspective cluster. The vast majority of the blurbs employed the Third-person perspective. This finding is remarkable, considering the explorations of Pachucki et al. (2021), which stated that the First-person elicited more narrative transportation in comparison to the Third-person. Although this finding did not align with the study Christy (2018) conducted, which found no significant difference. This contrast in findings between the two studies, as well as the occurrence of the two codes in research 1, makes investigating the perspective potentially insightful, contributing to these opposing studies.

A second finding of this study has been the Fantasy sub-genre, in which principally all codes emerged. One of the codes which had a sheer preference for Fantasy blurbs is Worldbuilding, in which the reader is provided information about the narrative world's systems and environment. Since Worldbuilding provides an introduction into the narrative world, it could be argued that it eases the possibility for the reader to be transported into the narrative, as triggering the reader's mental imagery increases the likelihood of being teleported (Green & Appel, 2024; Hutchinson 2022; Irimiás et al., 2021). However, one of the studies claiming this has been conducted within the context of travel blogs, which creates an opportunity to investigate the influence of Worldbuilding in a differing context. Additionally, Dubourg and Baumard (2021) underscore the effects Worldbuilding could elicit on attitude, as imaginary worlds are perceived as attractive, resulting in luring the readers into the narrative.

In conclusion, the first study inquired various narrative strategies and their appearance among YA book blurbs. It identified frequent and less occurring strategies in general, as well as in

series. Furthermore, their placement across the YA-spectrum was investigated. This study additionally provided output for the experiment. For this experiment, First-person and Third-person from the Perspective cluster, as well as Worldbuilding from the Plot cluster, will be inquired regarding the extent to which narrative transportation occurs and the effects on attitude towards the blurb and purchase intention.

4. Experiment

4.1. Method

4.1.1. Research design

Based on the content analysis, two narrative strategies were chosen to be further investigated in an experiment conducting a 2x2 matrix, aiming to answer the second research question, *What are the effects of narrative strategies in Young Adult blurbs on narrative transportation, attitude towards the blurb, and purchase intention?* An experiment is a fitting research method to compare the different narrative strategies, as the association between the strategies and the variables can be properly tested. To ensure ethically responsible research practice, the experiment was submitted to the BMS Ethical Committee for assessment, which resulted in approval and permission to conduct the experiment.

4.1.2. Manipulation

The stimuli of the experiment consisted of four blurbs. To generate the stimuli, a blurb was written in the Young Adult genre. The blurb further included the subgenre Fantasy as well, since this was the subgenre in which principally all codes of research 1 emerged. Subsequently, the blurb was applied to the narrative strategies chosen, First-person, Third-person, Worldbuilding, and no Worldbuilding. The division between the First-person and Third-person perspective was mainly made through the use of pronouns. For instance, texts utilising the First-person used pronouns such as “I” and referred to objects or people with “my”, such as “my brother”. The protagonist further introduced herself directly, saying: “My name is Leyla.” Contradictory, texts employing the Third-person perspective used pronouns like “she” and “her” and introduced the protagonist in a differing way: “On this planet lives the seventeen-year-old Leyla.”

Worldbuilding is integrated through the addition of one paragraph at the beginning of the narrative. Within this paragraph, the reader is given profound information evolving around the environment and systems of the narrative world. For instance, the paragraph portrays the

environment of the planet, which consists of an always-present night sky, and describes how the planet is governed, including the consequences of the leaders' actions that haunt the citizens. In the two texts where Worldbuilding is absent, the reader is still presented with the necessary information about the narrative world to make the story understandable to them, although it is significantly less detailed compared to the texts applying Worldbuilding.

Ensuing creating the draft stimuli, a pre-test was conducted to ensure that participants could distinguish the differing manipulations. Furthermore, the participants were asked to provide feedback on the blurbs to further improve the texts. Upon receiving their feedback, the draft stimuli were adjusted, which resulted in the final stimuli shown in Appendix I. These final stimuli were included in the questionnaire.

4.1.3. Measures

The experiment was created in the survey tool Qualtrics, in which items were proposed to investigate the occurrence and effects of narrative strategies in blurbs. The items were measured through a 7-point Likert scale, ranging from 1 (*Strongly disagree*) to 7 (*Strongly agree*), due to the scale providing a detailed insight into the extent of agreement (Back et al., 2022). Furthermore, all items are adapted to the context of blurbs and translated into the Dutch language, since the target audience contains people of Dutch nationality. The survey items are shown in Appendix J.

Narrative transportation is measured through nine items, of which two are adapted from Augusto et al. (2022), one from Irimiás et al. (2021), and six from Green and Brock (2000). An item from Augusto et al. (2022) is: "*While I was watching the ad, I thought of nothing else*", which is reframed to: "*Terwijl ik de tekst las, dacht ik aan niets anders*".

Concerning attitude, the scale consisted of six items, of which two are from Wang and Tang (2021), two from Bearden and Netemeyer (1999), one from Bruner (2012), and one from Spears and Singh (2004). A statement from Wang and Tang (2021) is: "*I love this movie*", which is reframed to "*Ik vond deze tekst leuk*".

Purchase intention is measured through two items, one from Bruner (2012) and one from Spears and Singh (2004). An adopted statement from Bruner (2012) is: *“I would be interested in getting more information about the product,”* which is reframed to *“Ik ben geïnteresseerd in meer informatie over het boek”*. However, since the target audience concerns readers from all genres, there is a possibility that readers of genres other than Young Adult are not interested in purchasing a YA book for themselves. Therefore, one additional statement from Chen et al. (2023) regarding gift intention was added to the measurements.

4.1.4. Procedure

The experiment started with a form of consent. Herein, participants were informed about the research and its voluntary nature. Participants had to confirm that they understood and agreed with the mentioned information and terms before they could continue. Upon starting the experiment, participants were asked demographic questions regarding age, gender, educational level, and reading habits. Further, questions about the imagination of the participants were asked. As imagination allows people to generate vivid mental images of the narrative, resulting in them feeling as if they experience the narrative's events themselves, it could lead them to be more easily transported (Gordon et al., 2018; Green & Appel, 2024). Thus, this study considered the potential influence imagination could have on narrative transportation. The three items regarding imagination are adapted from Zabelina & Condon (2020) and were measured through a 7-point Likert scale, ranging from 1 (*Strongly disagree*) to 7 (*Strongly agree*). Subsequent to these demographic questions, participants were randomly presented with one of the stimulus materials, since reading four blurbs in one sitting takes a significant amount of time. After reading the blurb, participants were asked to answer statements regarding narrative transportation, attitude towards the blurb, and purchase intention of the book. To conclude, participants were thanked for their participation and given information on whom to contact if they had questions or complaints about the research.

4.1.5. Participants

The target audience of the experiment consisted of people aged sixteen and older with a positive attitude towards reading books. People posing negative attitudes towards reading were evaded, as attitude is a predictor of purchase intention (Khan & Hameed, 2022), which indicates that these people will not like books nor have the intention to purchase one, no matter the occurrence of narrative transportation. Regarding age, as 74% of YA readers are above eighteen, with even 28% above thirty years old (Knight, 2024), including adults in the target group is fitting for this study.

To sample the participants, non-probability sampling methods were employed, since the scope of the population of YA readers, aged sixteen and older, is unknown. Consequently, the sample will not be entirely random (Lamm & Lamm, 2019). Firstly, purposive sampling was applied. Since this method selects potential participants based on specific requirements (Campbell et al., 2020), and this experiment necessitates specific characteristics of the participants, such as a positive attitude towards reading books, the sampling method proves useful. Further, network sampling and snowball sampling were utilised, where people in the social network of the author were approached and requested to share the link to the experiment with people who aligned with the criteria (Vehovar et al., 2016). Additionally, Dutch group chats about books on social media were consulted, in which the experiment was shared. Lastly, Sona System, a facet of the bachelor's programme of the University of Twente (n.d.) in which students can participate in research activities executed by senior students, was employed.

In total, 205 participants partook in the experiment. However, 29 participants did not finish the survey, and an additional 3 participants spent less than twenty seconds reading the blurbs, which implied that they had not read the texts attentively. These 32 participants were removed from the sample, resulting in a sum of 173 participants who were considered for the data analysis. Below, a few characteristics will be highlighted. A complete distribution of the participants' characteristics can be viewed in Appendix K.

The ages of these participants varied between 16 and 73 years old and were evenly spread across the stimulus materials. Despite the age gaps among participants, an ANOVA test revealed no significant difference between the groups, $F(3, 169) = 0.757, p = .52$. Considering gender, women represented the uppermost of the sample, with 84% of all participants ($N = 146$), followed by 15% of male participants ($N = 25$) and 1% of participants who identified as “other” ($N = 2$). In defiance of this contrast, an insignificant Chi-square test of independence demonstrated no differences in the outcome of the study, $X^2(6) = 2.21, p = .899$. Concerning educational level, the vast majority of the participants, 49%, stated that a bachelor’s degree pursued at a university of applied sciences was the most suitable to them ($N = 85$), followed by 19% with vocational education ($N = 32$) and 16% with a master pursued at a research university ($N = 28$). Other educational levels were lower represented, with percentages lower than 10. A Chi-square test of independence, $X^2(24) = 19.73, p = .71$, revealed no significant relationship between the level of education and the outcome of the study. To conclude, participants were inquired about their imaginative nature. The three statements were combined and revealed that, on average, participants viewed themselves as imaginative ($M = 5.38$). An insignificant Chi-square, $X^2(45) = 45.98, p = .43$, revealed no relationship between imagination and the outcome of the study.

4.1.6. Scale construction

Prior to starting the analysis of the survey’s results, the reliability and validity of the statements were examined through a factor analysis and Cronbach’s Alpha. Firstly, the factor analysis, of which the results can be viewed in Appendix L, revealed that the majority of the statements within the narrative transportation section performed well. However, two statements performed poorly, one statement had equal loadings across all factors, and two statements contained higher loadings for other factors. Concerning attitude and purchase intention, all statements performed well, although the statements were assigned to the same factor. As there is a significant relationship between attitude and purchase intention (Khan et al., 2022), reasoning can be found in the two variables appearing together in the factor analysis.

Complementary to the factor analysis, Cronbach's Alpha was conducted to investigate the reliability of the statements. The narrative transportation cluster was found to be highly reliable (9 items; $\alpha = .84$), as well as the clusters concerning attitude (6 items; $\alpha = .96$) and purchase intention (3 items; $\alpha = .87$). When closely inspecting the individual alpha scores, it becomes clear that all statements are reliable, with alpha scores ranging between $\alpha = .75$ and $\alpha = .96$. Grounded in these results, it has been decided to maintain all statements because of the high reliability, despite the results of the factor analysis.

4.2. Results

4.2.1. Main and interaction effects

In order to analyse and interpret the results of the experiment, both descriptive and inferential statistics were employed. To become acquainted with the results, firstly, the mean scores of the constructs were compared. Table 8 illustrates the mean scores and the standard deviations. Predominantly, the mean scores of narrative transportation and attitude indicate neutral or slightly positive scores. Purchase intention achieved lower results, implying neutral or slightly negative positions. Taking a closer gander at the constructs, it becomes apparent that the difference in the degree of narrative transportation, attitude, and purchase intention is marginal between blurbs that utilise Worldbuilding and blurbs where this strategy is absent, although all constructs contain higher positions when Worldbuilding has been applied. Considering the two perspectives, First-person and Third-person, the contrast between the mean scores is slightly more substantial. Continuously to the results concerning Worldbuilding, the degrees of narrative transportation, attitude, and purchase intention are greater in blurbs employing the Third-person perspective compared to blurbs applying the First-person perspective.

When dissecting the interaction effects, slight differences in mean scores are perceived, indicating that the combination of Worldbuilding and the Third-person perspective results in the highest levels of narrative transportation, attitude, and purchase intention. The lowest degree of

narrative transportation is achieved when the First-person perspective is combined with the absence of Worldbuilding, whilst both attitude and purchase intention score the lowest through the collaboration of the First-person perspective and the presence of Worldbuilding.

Following these results, a MANOVA test was conducted to inquire the significance of the main and interaction effects, of which the results can be seen in Table 9. The Pillai Trace of this test implies no main and interaction effects for the perspective that has been employed, $F(1, 169) = .67, p = .57$; nor the presence of Worldbuilding, $F(1, 169) = .38, p = .77$; or the interaction effect, $F(1, 169) = .40, p = .76$. Further, the conducted ANOVAs did not suggest significant differences between the groups on any of the dependent variables, implying that all groups are insignificant and do not provoke any effects.

Table 8

Descriptive statistics of the dependent variables

		<i>First-person</i>		<i>Third-person</i>		<i>Totals</i>	
		Mean	SD	Mean	SD	Mean	SD
<i>Worldbuilding</i>							
	Narrative transportation ^{a)}	4.30	1.11	4.67	0.98	4.49	1.05
	Attitude ^{a)}	3.99	1.50	4.38	1.48	4,19	1,49
	Purchase intention ^{a)}	3.44	1.54	3.81	1.65	3,63	1,59
<i>No worldbuilding</i>							
	Narrative transportation ^{a)}	4.27	1.12	4.46	1.66	4.37	1.39
	Attitude ^{a)}	4,09	1.66	4.26	1.57	4,18	1,62
	Purchase intention ^{a)}	3.63	1.67	3.55	1.68	3,59	1,68
<i>Totals</i>							
	Narrative transportation ^{a)}	4.29	1.11	4.57	1.32		
	Attitude ^{a)}	4,04	1,58	4,32	1,53		
	Purchase intention ^{a)}	3,54	1,61	3,68	1,67		

a) 7-point Likert scale (1=strongly disagree / 7=strongly agree)

Table 9*Multivariate test for variance (MANOVA)*

Multivariate Tests		<i>F-value</i>	<i>Sig.</i>
<i>Pillai trace</i>			
	First-person vs. Third person	0,67	0,57
	Worldbuilding vs. No Worldbuilding	0,38	0,77
	Perspective * Worldbuilding (interaction)	0,40	0,76
Test of between subjects design effects		<i>F-value</i>	<i>Sig.</i>
First-person vs. Third person			
	Narrative transportation ^{a)}	0,71	0,40
	Attitude ^{a)}	1.37	0.24
	Purchase intention ^{a)}	0.35	0.55
Worldbuilding vs. No Worldbuilding			
	Narrative transportation ^{a)}	0,79	0,37
	Attitude ^{a)}	<0.01	0.98
	Purchase intention ^{a)}	<0.01	0.92
Perspective * Worldbuilding (interaction)			
	Narrative transportation ^{a)}	<0.01	0,93
	Attitude ^{a)}	0.21	0.65
	Purchase intention ^{a)}	0.81	0.37
<i>a)</i>		<i>7-point Likert scale (1=strongly disagree / 7=strongly agree)</i>	

5. Discussion

5.1. Main findings

This study desired to investigate the narrative strategies that are utilised in YA book blurbs and how these strategies affect narrative transportation, attitude, and purchase intention. The appearance of narrative strategies has been examined during the content analysis, whilst the experiment centred around the effects and relationships.

The content analysis paved the path to obtaining an understanding of the context of blurbs. The analysis demonstrated that strategies leaning heavily on plot aspects, such as the Protagonist and Cause of conflict, occurred more commonly, whereas strategies centred around style aspects were inconspicuous. Considering the short length of the blurbs, it is reasonable that the context of the blurbs aligns with their main purpose: describing the storyline to the audience (Önder, 2013; Bacic, 2021). Furthermore, the analysis demonstrated that the majority of the narrative strategies made their appearance within the sub-genre Fantasy. Considering the whereabouts of the appearance, the plurality of the strategies occurs equally among series as well as solely in sequels. However, there are a few exceptions which were mainly applied to the first volume, as they ease the reader into understanding the narrative. Worldbuilding illustrates this, as the strategy can be employed to provide the reader with an understanding of the narrative world they are about to enter.

As discussed in the results section of the experiment, it has become apparent that there are insignificant results. Concerning the absence of differences between the First-person and Third-person perspective, findings align with research Christy (2018) conducted, where no significant differences were found between various perspectives regarding the extent to which they elicit narrative transportation, as well as research operated by Chen and Bell (2022), which further suggests that transportation is possibly affected by narrative factors other than the used perspective. This claim is supported by Green and Appel (2024), who mention diverse factors affecting the extent

to which someone is immersed in a story, such as the arrangement of story parts, the media format, and the vividness of narrative scenes.

Regarding the latter, it could have been a reasonable outcome if Worldbuilding had significant positive effects on narrative transportation, especially since the strategy allows the construction of believable, fictional universes (Alexander, 2024), which could ease the reader into immersing in the narrative, making the occurrence of narrative transportation possible (Irimiás et al., 2021). A comparable result could have been concerning attitude, as Dubourg and Baumard (2021) propose the attractiveness of imaginary worlds, luring readers in. However, the insignificance of this study's results questions Worldbuilding's impact, as it did not significantly affect any of the dependent variables in the context of blurbs. Leverage of these results could be that YA book blurbs could be missing something that is at other media's disposal, which possibly prevents a stronger occurrence of narrative transportation. Another feasible option is the length of the text, as the reader receives a narrow glimpse of the narrative world in the blurb, whilst other media, such as books, consist of the capacity to describe the narrative world without any restraints. Nevertheless, as the degrees of experienced narrative transportation slightly improved when participants were faced with blurbs containing narrative strategy Worldbuilding, it suggested that providing information about a narrative's environment could result in the reader being more immersed in the narrative. This justifies claims Irimiás et al. (2021) made, as they stated that the reader is more easily transported into the story when they are fully immersed in the narrative.

As there is a relationship between attitude and purchase intention, with attitude as the regulator (Wang et al., 2023; Thuy et al., 2024), it makes sense that neutral attitude scores cause nondescript scores for purchase intention. The neutral scores for attitude could emanate from the variety of readers in the sample, for which no distinction was made between which genre they preferred to read. Since readers are more likely to investigate books which align with their genre preferences (Noorda & Berens, 2024), it could be a possible argument for the neutral scores.

5.2. Implications

The findings of this study contribute to the existing knowledge of narrative transportation as well as of book blurbs in several ways. Firstly, this study advanced on the understanding of blurbs and their context. The findings of the content analysis underline definitions Önder (2013) and Bacic (2021) provided concerning blurbs, declaring that the main purpose of the blurb is to describe the plot of the book. This study further extends Knapp's (2023), Sanders and van Krieken's (2018, Chapter 5, p. 212), and Fludernik's (2003) divisions of narrative strategies by introducing new clusters and associated strategies. Knapp made the division of three clusters: Style, Plot, and Perspective, Sanders and van Krieken highlighted the importance of characters, and Fludernik underlined narrative tenses. New clusters were identified, which enriched the existing knowledge about the blurb's context as well as ways in which blurbs could distinguish themselves from each other, as each cluster provides novel possibilities. Furthermore, these clusters apply to other media with an advertising nature and with the purpose of describing the narrative as well, such as movie trailers. One of the clusters identified is the Ending of narrative cluster, which concerns itself with the diverse approaches blurbs employ to conclude their narrative. In turn, these new clusters dispense unique narrative strategies. One instance of these novel strategies is Ending question, which ends the blurb through asking a question, such as in the blurb of *Daughter of the Pirate King* by Tricia Levenseller (2017): "Can Alosa find the map before Riden figures out her plan?"

The findings of this study further highlight the richness and complexity of book blurbs through the narrative strategies they consist of. The content analysis illustrated the variety of narrative strategies occurring in book blurbs in the YA genre, indicating which strategies appear more commonly and which are sparsely utilised. Moreover, the content analysis considered standalone books as well as series, hence generating a common thread on the narrative strategies' whereabouts. Furthermore, the content analysis underlines the diversity in appearances of narrative strategies across the sub-genres of the Young Adult spectrum. The diversity of strategies underscores how blurbs are written to fit a narrative and genre, such as the Fantasy sub-genre, which utilises

Worldbuilding to let their readers get acquainted with the new narrative world they are entering.

Combined with the advertising nature of blurbs, this research demonstrates the strategies to lure in the desired audience. All findings collectively provide both (aspiring) authors and publishers with guidelines on which narrative strategies are most common on the YA spectrum, aiding them in creating a blurb appropriate for their (sub-) genre.

Regarding narrative transportation, this study expanded the knowledge of this phenomenon by investigating the occurrence of narrative transportation in book blurbs. Narrative transportation is known to occur in movies (Wang & Tang, 2021), short films (Chen, 2014), and advertisements (Escalas, 2004), and through inquiring a new media, this study desired to put one's two cents in the ongoing discussion of whether narrative transportation could occur in short pieces of text. The experiment of this research provided evidence for researchers like Green and Appel (2024), who questioned the appearance of narrative transportation in short texts, as the study produced insignificant results regarding narrative transportation in book blurbs.

As this study investigated the nature of the blurbs, it further inquired the effects several of the narrative strategies elicited. The results revealed that a difference in the usage of narrative strategies or the absence of one does not significantly produce a more negative attitude or purchase intention. Combined with the insignificant results concerning narrative transportation, both (aspiring) authors and publishers are provided with a sense of autonomy regarding the writing process of the blurbs, as the study implies that not all narrative strategies are a necessity. Additionally, the diversity of strategies among series provides liberty in writing blurbs as well, highlighting that although various strategies are commonly utilised among blurbs, the texture and content are not set in stone.

5.3. Limitations and future research

Due to this study specifically inquiring book blurbs in the Young Adult genre, some limitations and suggestions for future research can be identified. First of all, there is no certainty of whether the results of this study are applicable to other genres, as all genres have differing plots and approaches

on how to tell these. Future research could consider investigating the differences in blurbs across varying genres. Following this course of action could provide publishers with guidelines suitable for their genres, which allows them to fully optimise the blurbs of their books.

Concerning the content analysis, approximately half of the blurbs were part of the author's collection. Consequently, a slight minimalization of sub-genres could have occurred. However, when consulting reading platforms and web shops for YA books, the emphasis was on finding books in these marginalised sub-genres, aiming for a sample that was balanced out. Further, there is a possibility that not all existing narrative strategies were covered in the study's analysis. Therefore, this study does not claim to be exhaustive of all narrative strategies occurring in Young Adult book blurbs. Although during the content analysis, blurbs written in both the Dutch and English language were taken into account, the analysis nor the experiment investigated any occurring differences between the two languages due to the limited scope of the thesis. Future research could inspect differences in book blurbs between several languages, which could not only contribute to bringing insights into countries' ways of writing blurbs, but also aid publishers desiring to publish their books internationally, providing guidelines on how to write the blurbs according to the countries' preferences.

Regarding the experiment, as it solely focussed on two narrative strategies, the effects of other strategies in book blurbs remain yet unknown. Future research, therefore, could focus on diverse narrative strategies and the effects they provoke, as other strategies possibly could affect the dependent variables. Additionally, the target audience consisted of readers regardless of the genre they preferred. This diverse sample could have affected the study's results, as the stimulus materials for the experiment were created within the YA genre. Hence, it could be questioned whether someone who prefers any genre but YA would be interested in reading this genre. Research in the futurity could experiment on a larger scale, targeting solely YA readers, to prevent the possibility of third variables affecting the results. Furthermore, one of the demographics, the genre participants

prefer to read, could not be investigated regarding the possible effects on the outcome of the experiment. A possible repercussion could be that participants who prefer other genres tend to score lower on the dependent variables compared with participants who favour YA. Hence, future research could investigate to what extent the genre participants read affects the experienced narrative transportation, attitude, and purchase intention. Additionally, the experiment produced insignificant results regarding narrative transportation in blurbs. Future research could inquire the facets causing someone to be narratively transported in other media, whilst it does not transpire when reading book blurbs, advancing on the existing knowledge through determining triggers of the phenomenon.

To conclude, as the stimulus materials containing Worldbuilding were longer, it could have eased the narrative transportation in comparison to the shorter texts.

5.4. Conclusion

As blurbs are a crucial facet of book marketing, it proved intriguing to examine their context, since this has been an enigma for a prolonged time. This study identified various narrative strategies occurring in Young Adult blurbs, covering superficial aspects, such as the narrative tense, as well as profound, such as specific plot points. Furthermore, this study established that plot-related narrative strategies were utilised frequently in comparison to style-related strategies, proposing that the blurbs' priority is aligning their content with their main purpose: describing the plot.

A generic concept of the context of the blurbs was demonstrated, although the effects the strategies elicited were yet unknown. As inquiring provoked effects provides guidelines on which narrative strategies are more suitable for accomplishing the advertising goals the blurb aims for, the experiment desired to disclose the extent to which strategies Perspective and Worldbuilding affect narrative transportation, attitude, and purchase intention. The experiment produced insignificant results, providing evidence to researchers who questioned the possible appearance of narrative transportation in blurbs.

The results of both studies collectively pave the path to understanding the context of blurbs, how this aligns with their advertising nature, and the effects they elicit, providing a guideline for (aspiring) authors and publishers who desire a concept on how to write book blurbs in the Young Adult genre. However, this study highlights the liberty the writing process could possess, as a difference or absence in narrative strategies does not contain the leverage to sway any effects the blurbs elicit.

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Appendix

Appendix A

AI Statement

During the preparation of the master's thesis, I used Grammarly for an extensive grammar and spelling check. After using this tool, I thoroughly reviewed and edited the content as needed, taking full responsibility for the final outcome.

Appendix B

Narrative strategies based on deductive coding

1. Style cluster

Style refers to the chosen language of the story, the way the author has decided to tell their narrative. Usually, the style cluster is characterised by figurative language, determining the style of a narrative (Knapp, 2023).

1.1. Style cluster: Hyperbole

The first narrative strategy in the Style cluster is the Hyperbole, which can be referred to as an overexaggeration or overstatement of the expected, frequently used in texts and speeches. An example of a Hyperbole is: “It took him ages to respond” (McCarthy & Carter, 2004; Colston & Keller, 1998). In the case of a Hyperbole, what is said does not align with the intended meaning (Aljadaan, 2018). Referring to the example given, it did not take the person literal ages to respond; the narrator merely meant to say that it took long.

Another example which illustrates a Hyperbole in blurbs could be the following fragment from *Looking for Alaska* (John Green, 2006): “*Miles ‘Pudge’ Halter is done with his safe life at home. His whole life has been one big non-event.*” Here, the sentence “*His whole life has been one big non-event*” could be perceived as a Hyperbole, as it is questionable whether one’s life is as uneventful as is stated in the text.

1.2. Style cluster: Sensory detail

Sensory detail is a writing style which connects the six senses: vision, hearing, touch, proprioception, smell, and taste (Kucirkova, 2022). By employing multi-sensory content in a story, the readers are aware of their own presence in the tale, which stimulates their senses, letting them get involved (Matos et al., 2015). The way of writing is known for making the story more colourful, interesting, and effective (Acedo, 2020). When Sensory detail is utilised in a story, it creates greater engagement with the written world. This way, the tale easily engages readers (Bullock, 2021).

1.3 Style cluster: Personification

When Personification is used in writing, non-human objects or creatures are given human characteristics, such as emotions, movements, and words. This is regularly done with the help of metaphors (Melion & Ramakers, 2016; Fata & Aprilya, 2021). An example of Personification is the following example, “the wind howled in the dark night”, in which the wind has received the human quality to howl (Fata & Aprilya, 2021). Maclean (1956) considers Personification as the most natural expression of imagination. Being used to highlight a specific trait of a non-human creature or object, Personification enriches the description, helping the reader understand and relate to the writing more (Fata & Aprilya, 2021).

Personification occurs in a fragment of the blurb of *Legendary*, a book by Stephanie Garber (2018): “*Caraval has always demanded bravery, cunning, and sacrifice, but now the game is asking for more.*” This sentence, where the game is asking for more, is an example of Personification, as a game cannot literally ask or demand for something.

2. Temporal structure cluster

The temporal structure cluster refers to events occurring in the plot, considering the sequence of events and the timeline in which events take place (Knapp, 2023).

2.1. Temporal structure cluster: Foreshadowing

Foreshadowing is when the author gives direct or subtle clues to the reader about where the plot will be heading, often utilised to build suspense, which the reader only realises when they have advanced in the plot (Callahan, 2019; Bae & Young, 2006). Through Foreshadowing, events in the plot are connected in a natural feeling way, rather than relying on unsuspected twists that might be perceived as unbelievable (Shuhaib, 2024). It allows readers to be involved in the story and actively think about the unfolding of the plot, guessing what will happen next. As a result, readers are more likely to continue reading, as they await the anticipated (Callahan, 2019; Shuhaib, 2024).

Cynthia Hand, Brodi Ashton, and Jodi Meadows (2018) used Foreshadowing in their book, *My Plain Jane*. For instance, the following is stated in the blurb: “*Despite their significant age gap (!) and his uneven temper (!!), they fall in love – and, Reader, she marries him. (!!!) Or does she?*” In this fragment, by using the sentence “*Or does she?*”, the authors suggest to the reader that the former description of the story is not what actually happened, building suspense, and letting the reader guess where the story will be heading.

2.2. Temporal structure cluster: Flashbacks

In the narrative, there can be several levels of time. One level is chronological, also known as the present, written how the characters in the tale are experiencing it. Another level is named the analepsis, further known as Flashback. During this level, the reader is shown what has happened in the past. A Flashback can further be seen as an interruption of the chronological storyline, triggered by, among other things, songs, people, places, or similar events to those in the past (Gebeyehu, 2019).

Usually, the Flashback functions to provide a backstory of the characters, supporting the main storyline, and letting the reader understand certain motivations which have otherwise been unclear (Bae & Young, 2006; Gebeyehu, 2019). Additionally, Flashbacks can be used to explain the surprise, the twist, in the plot (Bae & Young, 2006).

An example of a Flashback in a book blurb is the following fragment of *The Cruel Prince* by Holly Black (2018): “*Jude was seven when her parents were murdered and she and her two sisters were stolen away to live in the treacherous High Court of Faerie. Ten years later, Jude wants nothing more than to belong there, despite her mortality.*” By telling the reader of Jude’s past, the reader is provided a fragment of Jude’s backstory.

2.3. Temporal structure cluster: Flash forward

A third level of time in the narrative is the prolepsis, better known as Flash forward (Piper & Toubia, 2023). During the Flash forward, the reader is told about future events, imaginations of the

character or possible outcomes of the story (Bae & Young, 2006). Although the word “flash” indicates a short look in the future, the length of the Flash forward is not defined; given the possibility to last for pages or the entire section of a novel (Kearns, 2021). The Flash forward could furthermore be deployed to create tension in a story, similar to Foreshadowing. However, in contrast to Foreshadowing, a Flash forward presents an event in a way which makes the reader aware of the impending activity (Bae & Young, 2006).

A Flash forward can be found in the blurb of *Again, But Better*, a novel by Christine Riccio (2019): *“Shane signs up for a semester abroad in London. She’s going to right all her college mistakes: make friends, pursue boys, and find adventure!”* Here, the Flash forward is connected to Shane’s imagination of what her time in London would look like.

3. Perspective cluster

The Perspective cluster considers the narrator of the story, the perspective that is used (Knapp, 2023). The cluster highlights the different points of view in which the narrative is presented (Caenepeel, 1989).

3.1. Perspective cluster: First-person

There are several perspectives an author could utilise in their story. A commonly used perspective is the First-person perspective. When reading a story in the First-person perspective, the narrator of the story is referred to with “I” and tells the story through their own position towards other characters and events occurring. The reader has direct access to the narrator’s thoughts and emotions but is unable to gain access to those of other characters. Consequently, the narrator is often viewed as unreliable, having a subjective narrative (Raven & Elahi, 2015; Liu et al., 2024).

An example of the First-person perspective can be found in the blurb of *Twilight* by Stephenie Meyer (2006): *“About three things I was absolutely positive. First, Edward was a vampire. Second, there was a part of him – and I didn’t know how dominant that part might be – that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him.”*

3.2. Perspective cluster: Second-person

A lesser-known perspective is the Second-person, where “you” is used to refer to the narrator. The reader is not addressed directly, although they might have the feeling they are (Reitan, 2011). It is an intimate, less distanced perspective compared to the third-person perspective and even the first-person, according to Rembowska-Pluciennik (2022). The Second-person perspective is particularly suitable to illustrate internal struggles of the narrator (Rembowska-Pluciennik, 2022). Through the use of “you”, the author creates the illusion that the reader is present in the story, inviting the reader to project themselves into the narrator’s position (Bell & Ensslin, 2011; Rembowska-Pluciennik, 2022). Especially in the context of games, this perspective gains immediate immersion into the story (Bell & Ensslin, 2011).

3.3. Perspective cluster: Third-person

The Third-person perspective can be viewed as the most popular perspective in literature. This is because of the versatility the perspective offers. When using the Third-person perspective, the narrator feels like a spectator in a story, thus having a certain distance from the characters (Raven & Elahi, 2015). The perspective can be seen as objective, in comparison to the First-person perspective (Liu et al., 2024). Another difference between these two perspectives is the pronoun used. Whilst the First-person perspective uses “I” pronouns, the Third-person perspective employs pronouns such as “she” and “her” (Quintero Johnson et al., 2021).

A blurb which uses the Third-person perspective is *Children of Blood and Bone* by Tomi Adeyemi (2018), as can be seen in the following fragment: “*Zélie Adebola remembers when the soil of Orisha hummed with magic. Burners ignited flames, Tiders beckoned waves, and Zélie’s mother summoned forth souls.*”

3.4. Perspective cluster: Multiperspectivity

Lastly, there is the perspective in which the story is told through the eyes of more than one narrator: polyperspectivity, also known as Multiperspectivity. When this perspective is utilised, the

reader will experience the story through several characters (Hartner, 2014). Bilge (2019) states that the use of several points of view could be seen as the effect of two detailed portraits laid on top of each other, becoming one. This writing style is often employed to show different individual perspectives and draw attention to the similarities and differences in the points of view presented (Hartner, 2014; Landis, 2021).

An example of a blurb which illustrates the use of multiple perspectives is *All the Bright Places* by Jennifer Niven (2015). In the blurb, the following fragment can be distinguished: *“Theodore Finch is fascinated by death, and he constantly thinks of ways he might kill himself. But each time, something good, no matter how small, stops him. Violet Markey lives for the future, counting the days until graduation, when she can escape her Indiana town and her aching grief in the wake of her sister’s recent death.”* In this book, the reader experiences the story through the eyes of Finch and Violet, which is underlined in the blurb.

4. Characters cluster

A story cannot be a story without characters. These characters find themselves having deeply embedded personality patterns, which direct their thoughts and actions (Bechter et al., 2016). Through these patterns, the characters become recognisable (Merlo et al., 2023). Several character types exist, and below, the most common types will be highlighted.

4.1. Characters cluster: Protagonist

One of the characters is the Protagonist, who is, in the words of Maggs and Chabay (2022), the “vehicle by which we are carried” through the story. It is also known as the most important character of the narrative (Morrow, 1985). The Protagonist aids the reader in making sense of the story and is often relatable to them. There are several constructs which make up the Protagonist’s character: Want, Need, Lie, and Ghost. Want refers to the goal the Protagonist has, what they want to accomplish, e.g. winning a competition. This is typically an external goal, while Need covers the internal goal, e.g. to be accepted. The Need is the biggest drive of the Protagonist. However, the Lie

often prevents the Protagonist from fulfilling their Need, letting them focus on their Want instead. An example is the thought “People will only like me if I’m successful”. This Lie is fuelled by Ghost, which concerns the character’s history or backstory that has created the Lie. The Protagonist could have been bullied, for instance, which leaves them with a feeling of exclusion and a yearning for belonging (Maggs & Chabay, 2022).

An example which highlights the Protagonist and their constructs, is *Gallant*, by V.E. Schwab (2022): *“Olivia Prior has grown up in Merilance School for girls, and all she has of her past is her mother’s journal—which seems to unravel into madness. Then, a letter invites Olivia to come home—to Gallant. Yet when Olivia arrives, no one is expecting her. But Olivia is not about to leave the first place that feels like home, it doesn’t matter if her cousin Matthew is hostile or if she sees half-formed ghouls haunting the hallways. Olivia knows that Gallant is hiding secrets, and she is determined to uncover them. When she crosses a ruined wall at just the right moment, Olivia finds herself in a place that is Gallant—but not. The manor is crumbling, the ghouls are solid, and a mysterious figure rules over all. Now Olivia sees what has unraveled generations of her family, and where her father may have come from. Olivia has always wanted to belong somewhere, but will she take her place as a Prior, protecting our world against the Master of the House? Or will she take her place beside him?”*

Here, Olivia Prior is the Protagonist. Aside from the blurb telling her story, several constructs can be recognised as well. Take the Want, for instance, which is the external goal. The blurb mentions that Olivia desires to uncover the secrets of Gallant. This is more external, thus identified as the Want. Olivia has an internal desire to have a home and belong, and this yearning can be viewed as the Need. The Lie can be seen as the hostile cousin Matthew or the ghosts Olivia sees, which give Olivia the feeling that something is amiss at Gallant and that she has to solve the problem if she ever wants to belong. Her history as an orphan serves as the Ghost, fuelling her need to belong and thus to uncover Gallant’s secrets. Every construct involves Olivia, which makes her the Protagonist of the narrative.

4.2. Characters cluster: Antagonist

As the polar opposite of the Protagonist, the Antagonist is a character whose goal is to oppose the Protagonist (Frazer & Moyer-Gusé, 2021). The Antagonist fulfils this desire by putting obstacles to the Protagonist's goal, intentionally harming the Protagonist. This conflict between the Antagonist and the Protagonist, the fight between good and evil, often drives the plotline (Magliano et al., 2005; Čechová, 2024).

The Antagonist is often portrayed in a way that is perceived as negative, stirring up counter empathy towards them from the reader (Magliano et al., 2005). Therefore, this character is often perceived as selfish, mean, cruel, and the substance of evil (Čechová, 2024). Usually, the Antagonist can be recognised by the way they introduce a problem into the plotline, which has to be solved for the Protagonist to succeed (Čechová, 2024).

An example of the Antagonist can be found in the blurb of *The Lightstruck*, written by Sunya Mara (2023): *"What she finds isn't a home freed from the terror of the storm, but one where its citizens are besieged by the even more sinister force of The Great King and his growing army of the lightstruck."* Within this fragment, The Great King is portrayed negatively through the word "sinister". Furthermore, The Great King introduces a problem to the narrative, which makes him the Antagonist of the story.

4.3. Characters cluster: Love interest

Although this type of character is unpopular in scientific literature, as research surrounding this character seems lacking, fictional literature feasts on it: the Love interest. The Love interest is the character that ends up being the romantic counterpart for the protagonist (Sarnaik, 2024). The Love interest is a character that has varying purposes. One of them is being the protagonist's goal or the prize they end up with. Additionally, the Love interest can show different sides of the protagonist's character or shape their growth as the story progresses (Botha, 2016; Sarnaik, 2024).

An example of the Love interest can be found in the blurb of *Assassin's Heart*, written by Sarah Ahiers (2016): "But her secret relationship with the Da Vias' son, Val, has clouded her otherwise killer instinct." The mention of the Love interest does not necessarily require being mentioned directly, although this is the direction the author went in their blurb.

4.4. Characters cluster: Sidekick

Whilst often being a smaller character, the Sidekick is anything but insignificant to the narrative. The Sidekick assists the protagonist in their goal, supplying information to the reader to understand the character, as well as nuances in the plot (Buchanan, 2003). Often, the Sidekick has been portrayed as the assistant of the protagonist, the "stupid friend", or the incompetent helper. However, the Sidekick finds themselves frequently being more than these simple roles (Saunders & Andrew, 2021). This gives the Sidekick the opportunity to choose between two roads to travel as the story progresses: maintaining a static personality and therefore not changing or evolving into an essential figure with a higher level of relevance to the plot (Buchanan, 2003). Aside from which road the Sidekick takes, their dynamic with the protagonist is of crucial importance in the narrative (Jaëck, 2016).

Lore, written by Alexandra Bracken (2021), displays the Sidekick in their blurb through the following quotation: "*When Lore comes home on the first night of the Agon to find Athena gravely wounded on her doorstep, the goddess offers her an alliance; they have a mutual enemy, after all.*"

5. Narrative tense cluster

The Narrative tense cluster contains the time in which a story is told. A story can be told in the present tense, as well as the past tense. Both terms will be further explained below.

5.1. Narrative tense cluster: Present tense

The Present tense could be perceived as the primary narrative, occurring regularly in fiction (Ikeo, 2022). It anchors the narratives, making the reader believe that the narrative is occurring whilst they are reading it (Sarnaik, 2022). It illustrates to the reader what the character is thinking, allowing

the character to make comments, as well as to illustrate the characters' here-and-now (Ikeo, 2022; Shigematsu, 2022). This form of tense lets the reader get closely associated with the character's immediate thoughts and perceptions (Shigematsu, 2022).

An example in which the Present tense is utilised is the following fragment of the cover text of *I Must Betray You*, written by Ruta Sepetys (2022): *“Seventeen-year-old Christian Florescu dreams of becoming a writer, but Romanians aren’t free to dream; they are bound by rules and force.”*

5.2. Narrative tense cluster: Past tense

When reading in the Past tense, the distance between the reader and the narrator is remote. The Past tense is frequently utilised in fictional narratives, such as Fantasy novels (Fludernik, 2003). Through using this narrative tense, the reader is shown the current internal state of the narrator of the story (Ikeo, 2022). An example of a blurb which employed the Past tense is the blurb of *A Study in Drowning*, written by Ava Reid (2023). A fragment of the blurb illustrates the Past tense as follows: *“Effy Sayre has always believed in fairy tales. Haunted by visions of the Fairy King since childhood, she’s had no choice.”*

Appendix C

Reference list containing analysed books of content analysis

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Appendix D

Narrative strategies based on inductive coding

1. Style cluster

1.1. Informal comment

During the coding process, various sentences of blurbs stood out, as they employed a writing style that was anomalous in comparison to the majority of the blurb. An example of this is the following quotation in *Witty in Pink*, written by Erica George (2024): “*Briggs may be many things – a society darling (annoying).*” Within the quotation, the use of brackets is unaccustomed compared to the majority of the blurb. Hence, the code Informal comment is created with the following definition: This code is used when the blurb consists of an informal sentence that deviates from the overall writing style. Since this code concerns the writing style of the blurb, the code belongs to the Style cluster.

2. Perspective cluster

2.1. One perspective

As there was already a code underlying blurbs employing multiple perspectives, a code reinforcing the use of one perspective was an apparent addition, especially since many blurbs utilised a sole perspective. Therefore, One perspective was added to the Perspective cluster, with the following depiction: When there is one perspective, there is only one narrator who tells the story.

3. Character cluster

3.1. Important character with unknown role

While the coding proceeded, a remarkable finding arose. Numerous characters did not suit the character roles that were already distinguished. It was unclear what exact role they fulfilled during the plot. For all these unspecified characters, the code Important character with unknown role was generated, which underlined the importance of the character as well as their unknown fate in

the narrative. The following description has been given to Important character with unknown role:

This code describes a character of whom the blurb gives the impression plays a significant part in the story. However, with the information given in the blurb, it is unknown what role the character is portraying in the story. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.

3.2. Character cluster: Description of antagonist/ love interest/ other character/ protagonist /sidekick

During the coding process, descriptions of characters could be distinguished in the blurbs. For instance, the character Maddie Ward in the blurb *You'd Be Home Now* by Kathleen Glasgow (2021) is described as "*hot*". While at first it was contemplated to add these character descriptions to the character codes, it suited better to recognise these descriptions as a separate unit. Therefore, for each character, a description code was added, with the following description: When this code is used, the blurb describes the characteristics, looks, and/or personality of the [character], going beyond just mentioning the name of the character, e.g. "driven by ambition " or "sixteen-year-old, living in a small town".

4. Plot cluster

Several of the newly found codes were applicable to the plot of the blurbs and therefore distinguished themselves from the other codes. The codes centred around the narrative and the activities that occurred. As this referred to multiple codes, it has been decided to gift them their own cluster, introducing an unprecedented way of coding the blurbs, alongside the existing clusters. Thus, the Plot cluster was generated.

4.1. Plot cluster: Goal protagonist/antagonist

In the narrative, the Protagonist is often fuelled with a desire to do something, either through internal or external motivation. Millie and Raina, for instance, two Protagonists in *Six Angry Girls* by Adrienne Kisner (2020), wanted to "*not only take on Mock Trial, but to smash the patriarchy in the*

process.” These are goals the Protagonist wants to achieve. Hence, a code is generated in which this is highlighted.

The Protagonist is not the sole character with goals within the narrative. Goals of the Antagonist have been voiced through the narrative as well. A Curse For True Love by Stephanie Garber (2023) illustrates this, as the blurb states a goal of the Antagonist: “*kill Jacks, the Prince of Hearts.*” Therefore, it has been decided to add another code for the goal of the Antagonist.

4.2. Plot cluster: Achievement goal protagonist

A goal is meant to be achieved, which is what happens in several of the blurbs: the goal the Protagonist has set for themselves is attained. To highlight this occasion, Achievement of goal protagonist has been created. Interestingly, whilst there is a code that underscores the goal of the Antagonist, there is no such code that refers to the achievement of it. The reasoning behind this decision is the lack of appearance of the achievement of the goal of the Antagonist, which made the code unsuitable for the coding process.

4.3. Plot cluster: Cause of conflict

When skimming through the blurbs, it became clear that the majority of the narratives had a turning point which set the Protagonist in action. Such a point can be found in Ace of Shades by Amanda Foody (2018), where the mother of the Protagonist goes missing, which makes the Protagonist undertake action by leaving her hometown to search for her. These turning points received the code Cause of conflict, with the following definition: With this code, the Cause of conflict is described. The Cause of conflict refers to the point where the peaceful narrative world transitions to chaos, tyranny, or a different state of conflict. Through this event, the status quo of the Protagonist is thrown into disarray, resulting in them taking a path they would not have taken otherwise. Furthermore, the Cause of conflict lets the Protagonist undertake action.

4.4. Plot cluster: Internal battle protagonist

A plot is not without its struggles. The Cause of conflict refers to external conflict, while the Protagonist experiences internal battles as well, such as clashing feelings. Take Will, for instance, the Protagonist in *Dumplin'* written by Julie Murphy (2015), who starts to doubt herself when she is dating a boy she likes. To provide a voice for these internal struggles, the code Internal battle protagonist has been generated, which describes the internal conflict the Protagonist experiences, which is or is not related to the main goal of the Protagonist.

4.5. Plot cluster: Forked path

Whilst reading the narrative, the plot could go several ways. It could be through following a choice that is presented to the Protagonist, as well as through other circumstances in the plot. A two-way is posed in *Glass Sword* by Victoria Aveyard (2016), referring to the Protagonist: *"Will she shatter under the weight of the lives that are the cost of rebellion? Or have treachery and betrayal hardened her forever?"* To highlight this part of the blurb, the code Forked path is generated, which will be used when the blurb describes two ways in which the story could resume.

4.6. Plot cluster: Plottwist

The Cause of conflict describes a turn in the plot which causes the Protagonist to undertake action. However, other twists in the plot can be encountered, which do not necessarily throw the Protagonist's status quo in disarray. These twists are emphasized through a new code: Plottwist, which can be described as: A sudden, unexpected change in the plot. It does not necessarily change the status quo of the characters or let them undertake action.

4.7. Plot cluster: Status quo

During the coding process, it was found that the majority of the blurbs did not start with the Cause of conflict. They began by describing the point where the Protagonist is currently at, their world and life before being thrown in disarray. Status quo represents this part of the blurb, with the following definition: When this code is used, the blurb describes the state of the narrative world

and/or the state of the protagonist at the beginning of the narrative. This description occurs before the Cause of conflict.

4.8. Plot cluster: Worldbuilding

Especially occurring in blurbs consisting of magical and otherworldly elements, the reader gets provided with intelligence about the narrative's environment and systems. Therefore, a code named Worldbuilding has been added to the code scheme, which highlights the narrative world and the systems it consists of.

5. Ending of narrative cluster

One part of the blurb stood out during the coding process: the ending. Noticeably, the blurbs ended in various ways. To further investigate these ending methods, the Ending of narrative cluster has been created to highlight the variety in the endings among the blurbs.

5.1. Ending of narrative cluster: Ending description of plot

The first ending identified among the blurbs was a general one. In this ending, the author gives a broad description of the direction in which the plot will be heading. *You'd Be Home Now*, a book written by Kathleen Glasgow (2021), illustrates this ending through the following quotation: *"People spend so much time telling her who she is--it might be time to decide for herself."* This method of ending the blurb does not intend to build tension.

5.2. Ending of narrative cluster: Ending question

Secondly, the Ending question is quick to be distinguished in blurbs. When this code is utilised, the blurb ends with a question. An example of this type of ending can be found in *Daughter of the Pirate King* by Tricia Levenseller (2017): *"Can Alosa find the map before Riden figures out her plan?"*

5.3. Ending of narrative cluster: Ending tension

Lastly, whilst Ending description of plot does not intend to build tension, there are certain endings whose purpose is to do so. *Paper Towns* by John Green (2008) underlines this through its

ending: *"Urged down a disconnected path, the closer he gets, the less Q sees the girl he thought he knew..."* By employing an ellipsis, the author provides tension, although there are other ways tension could be achieved, such as revealing a huge obstacle for the Protagonist, something that they might not best, or something with high stakes. These endings are clustered together under Ending tension.

Appendix E

First coding scheme

Table E

First coding scheme

Code	Comment	Code Group
Achievement of goal protagonist	When this code is used, the goal of the protagonist is achieved.	Plot
Antagonist	The antagonist is a character whose goal is to oppose the protagonist, putting obstacles to the protagonist's goal and harming them. Often perceived as mean and cruel. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	Characters
Cause of conflict	With this code, the cause of conflict is described. The cause of conflict refers to the point where the peaceful narrative world transits to chaos, tyranny, or a different state of conflict. Through this event, the status quo of the protagonist is thrown into disarray, having them taking a path they would not have taken otherwise. Furthermore, the cause of conflicts lets the protagonist undertake action.	Plot

Code	Comment	Code Group
Description of antagonist	When this code is used, the blurb describes the characteristics, looks, and/or personality of the antagonist, going beyond just mentioning the name of the character, e.g. "her powers are deadly " or "sixteen-year-old, living in a small town"	Characters
Description of love interest	When this code is used, the blurb describes the characteristics, looks, and/or personality of the love interest, going beyond just mentioning the name of the character, e.g. "the person who [protagonist] once loved" or "sixteen-year-old, living in a small town"	Characters
Description of other character	When this code is used, the blurb describes the looks, characteristics and/or personality of any other character than the protagonist, antagonist, love interest, and sidekick, going beyond just mentioning the name of the character, e.g. "the person who [protagonist] once loved" or "sixteen-year-old, living in a small town"	Characters
Description of protagonist	When this code is used, the blurb describes the characteristics, looks, and/or personality of the protagonist, going beyond just mentioning the name of the character, e.g.	Characters

Code	Comment	Code Group
	"driven by ambition " or "sixteen-year-old, living in a small town"	
Description of sidekick	When this code is used, the blurb describes the characteristics, looks, and/or personality of the sidekick, going beyond just mentioning the name of the character, e.g. "mysterious" or "sixteen-year-old, living in a small town"	Characters
Ending description of plot	When this code is used, the blurb ends with a broad description of the direction in which the plot will be heading. Is not meant to build tension, unlike 'ending tension'.	Ending of narrative
Ending question	When this code is used, the blurb ends with a question regarding the narrative.	Ending of narrative
Ending tension	When this code is used, the ending of the blurb elicits tension, possibly through the use of an ellipsis (...). This tension could be, for instance, through revealing a huge obstacle for the protagonist; something that they might not best, or something with high stakes.	Ending of narrative
First-person	The narrator of the story is referred to with "I" and tells the story through their own position towards other characters and events occurring.	Perspective

Code	Comment	Code Group
Flash forward	During the flash forward, the reader is told about future events, imaginations of the character.	Temporal structure
Flashback	When a flashback occurs, the reader is shown what has happened in the past. It can interrupt a chronological storyline.	Temporal structure
Foreshadowing	Foreshadowing is when the author gives subtle clues to the reader about where the plot will be heading, often used to build suspension, which the reader only realises when they have advanced in the plot	Temporal structure
Forked path	When this code is used, the blurb describes two ways in which the story could go.	Plot
Goal antagonist	This code describes the goal of the antagonist in the narrative.	Plot
Goal protagonist	This code describes the goal of the protagonist in the narrative.	Plot
Hyperbole	A hyperbole is an overexaggeration or overstatement, e.g. "It took him ages to respond".	Style
Important character with unknown role	This code describes a character of whom the blurb gives the impression plays a significant part in the story. However, with the information given in the blurb, it is unknown what role	Characters

Code	Comment	Code Group
	the character is portraying in the story. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	
Informal comment	This code is used when the blurb consists of an informal sentence that deviates from the overall writing style.	Style
Internal battle protagonist	This code describes the internal conflict the protagonist experiences, which is or is not related to the main goal of the protagonist.	Plot
Love interest	The love interest is the romantic counterpart for the protagonist, or the character the protagonist already has a crush on, or crushed on in the past. In the case of the latter, the code "love interest" may only be given to a character when the blurb implies that said character will become romantically involved (again) with the protagonist. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	Characters

Code	Comment	Code Group
Multiperspectivity	Multiperspectivity is when a story is told through the eyes of more than one narrator, used to show different individual perspectives.	Perspective
One perspective	When there is one perspective, there is only one narrator who tells the story.	Perspective
Past tense	The blurb is written in the past tense.	Narrative tense Style
Personification	Personification is when non-human objects or creatures are given human characteristics, such as emotions and words. Often done with metaphors, e.g. "the wind howled in the night".	
Plottwist	With this code, a sudden, unexpected change in the plot is described. Does not necessarily change the status quo of the characters or lets them undertake action.	Plot
Present tense	The blurb is written in the present tense. The present tense anchors the narratives, making the reader believe that the narrative is occurring whilst they are reading it	Narrative tense
Protagonist	The protagonist is the most important character in a story. They often have a big goal, and an internal yearning. This code solely mentions the name of the character, e.g. "Julian" or	Characters

Code	Comment	Code Group
	"The king", the latter when the name of the character is not given.	
Second-person	"You" is used to refer to the narrator, giving the reader the illusion that the reader is present in the story.	Perspective
Sensory detail	Sensory detail is a writing style in which the six senses are triggered: vision, hearing, touch, smell, taste, and proprioception (being conscious of your physical presence).	Style
Sidekick	The sidekick assists the protagonist in their goal, often portrayed as the "stupid friend" or the "incompetent helper", although these are not criteria. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	Characters
Status quo	When this code is used, the blurb describes the state of the narrative world and/or the state of the protagonist at the beginning of the narrative. This description occurs before the cause of conflict.	Plot
Third-person	With the third-person perspective, there is a certain distance between the reader and the	Perspective

Code	Comment	Code Group
	narrator. Often, pronouns such as "she", "her", "he", or "him" are used.	
Worldbuilding	With this code, the narrative world is described, giving the reader insights into the world's systems and environment.	Plot

Appendix F

Adaptions in codes based on analysis results first second coder**Table F***Adaptions in codes*

Title of blurb	Quotation	Code before	Code after	Reason for change
Rijk van vlees en vuur – Jennifer L. Armentrout	“Prins Casteel”	Love interest	Sidekick	It was mentioned that the protagonist loved Prins Casteel in a romantic way, however, the blurb hinted at the diminishment of these feelings. Additionally, the blurb acknowledged how the protagonist asks Prins Casteel for help to achieve her goal. Thus, the code “sidekick” is more fitting.
Rijk van vlees en vuur – Jennifer L. Armentrout	“De man van wie Poppy ooit hield.”	Description of love interest	Description of sidekick	This code is adapted to the new character role.

Title of blurb	Quotation	Code before	Code after	Reason for change
Kroon van gouden beenderen – Jennifer L. Armentrout	“Want Poppy is de uitverkorene, de ware koningin van Atlantïë.”	Plottwist	Description of protagonist	Considering the context of the quotation, the quote describes the protagonist, rather than revealing an unexpected change.
Red Queen – Victoria Aveyard	“That is until she finds herself working in the Silver Palace.”	Plottwist	Foreshadowing	Although the protagonist is from poverty, it is not necessarily a plottwist that she finds herself working somewhere. The quote bridges the status quo to the cause of conflict, building tension and giving a clue to where the story is heading. Therefore, the code “foreshadowing” is more fitting.

Title of blurb	Quotation	Code before	Code after	Reason for change
Lang en Gelukkig – Soman Chainani	“Tedros”	Love interest	Important character with unknown role	Although it was interpreted that Tedros was the love interest, the blurb gives no clear indication of the nature of his role. Therefore, “important character with unknown role” is a better fit.
Lang en Gelukkig – Soman Chainani	“Schoolmeester”	Love interest	Important character with unknown role	Although it was interpreted that Schoolmeester was the love interest, the blurb gives no clear indication of the nature of his role. Therefore, “important character with unknown role” is a better fit.

Title of blurb	Quotation	Code before	Code after	Reason for change
Lang en Gelukkig – Soman Chainani	“Mooie, jonge.”	Description of love interest	Description of other character	This code is adapted to the new character role.
De donkere kroon – Sarah J. Maas	“Mag dan de kampioen van de koning zijn geworden.”	Achievement of goal protagonist	Combined with “status quo”.	The quotation can be interpreted as the achievement of a goal. However, the blurb does not state a goal for the protagonist, thus it cannot be appointed “achievement of goal protagonist” with conviction. Therefore, as the quote states the current being of the protagonist, it is included in the code “status quo”.

Title of blurb	Quotation	Code before	Code after	Reason for change
Verguld – Marissa Meyer	“Een mysterieuze jongen.”	Important character with unknown role	Added “sidekick”.	The blurb mentions that this character offers help to the protagonist, to achieve her goal, which is a trait for a sidekick. However, through the mention of a price the protagonist has to pay to this character, the blurb implies that this character is not “just” a sidekick. Therefore, two roles get assigned.
Verguld – Marissa Meyer	“Een mysterieuze jongen.”	Description of other character	Added “Description sidekick”.	This code is adapted to the new character role.

Title of blurb	Quotation	Code before	Code after	Reason for change
Samensmelting – Veronica Roth	“Je hele wereld een leugen was.”	Hyperbole	Added “Foreshadowing”.	Although the quotation can be perceived as a hyperbole, it could be implied as subtle foreshadowing as well, through the questioning way in which this statement is given.
Uglies – Scott Westerfield	“And as a pretty, she'll be catapulted into a high-tech paradise where her only job is to have fun.”	No code	Flash forward	A flash forward describes future events or imagination of a character. This quotation shows what the future will look like for the protagonist. Thus, the code “Flash forward” is added.

Title of blurb	Quotation	Code before	Code after	Reason for change
Fable – Adrienne Young	“West.”	Important character with unknown role	Added “Sidekick”.	The blurb mentions that this character offers help to the protagonist, to achieve her goal, which is a trait for a sidekick. However, through the mention of this character not being who he seems, the blurb implies that this character is not “just” a sidekick. Therefore, two roles get assigned.
Fable – Adrienne Young	“A young trader.”	Description of other character	Added “Description sidekick”.	This code is adapted to the new character role.

Appendix G

Adjustments in code scheme based on analysis results first second coder**Table G***Adjustments code scheme*

Code	Definition before	Changes made	Reason for change
Internal battle protagonist	This code describes the internal conflict the protagonist experiences, which is or is not related to the main goal of the protagonist.	Added “a choice a protagonist has to make and/or clashing feelings”.	The choices described in the blurbs are often difficult: either wrong vs. wrong or right vs. right. Additionally, the choices have high stakes. Making a choice can thus be a challenge, where an internal battle can arise. Therefore, the choice is added to the definition. Furthermore, it was unclear to the first coder that the internal battle of the protagonist includes clashing feelings as well. Hence, it was added to the definition.

Code	Definition before	Changes made	Reason for change
Plottwist	With this code, a sudden, unexpected change in the plot is described. Does not necessarily change the status quo of the characters or lets them undertake action.	Added “an unexpected revelation” to the definition.	It was unclear to the first coder that revelations were part of plottwists. To elucidate this, the definition is sharpened, including revelations.
Ending description of plot	When this code is used, the blurb ends with a broad description of the direction in which the plot will be heading. Is not meant to build tension, unlike “ending tension”.	Added “although there is a possibility that tension is elicited” to the sentence “Is not meant to build tension, unlike ‘ending tension.’” Removed “broad”.	Although it is not their intent, descriptions can elicit tension. This was unclear to the first coder. The word “broad” could falsely steer the coder towards the assumption that this code only includes broad descriptions. Hence, the adjective is removed.

Code	Definition before	Changes made	Reason for change
Ending tension	When this code is used, the ending of the blurb elicits tension, possibly through the use of an ellipsis (...). This tension could be, for instance, through revealing a huge obstacle for the protagonist; something that they might not best, or something with high stakes.	Changed "When this code is used, the ending of the blurb elicits tension" to "When this code is used, it is the main goal of the ending sentence of the blurb to elicit tension."	Since "ending description of plot" can elicit tension, both codes can become quite alike. Through sharpening the definition of "ending tension," the difference between the two codes will be more underlined.

Appendix H

New coding scheme based on the adjustments

Table H

New coding scheme

Code	Comment	Code Group
Achievement of goal protagonist	When this code is used, the goal of the protagonist is achieved.	Plot
Antagonist	The antagonist is a character whose goal is to oppose the protagonist, putting obstacles to the protagonist's goal and harming them. Often perceived as mean and cruel. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	Characters
Cause of conflict	With this code, the cause of conflict is described. The cause of conflict refers to the point where the peaceful narrative world transits to chaos, tyranny, or a different state of conflict. Through this event, the status quo of the protagonist is thrown into disarray, having them taking a path they would not have taken otherwise. Furthermore, the cause of conflicts lets the protagonist undertake action.	Plot

Code	Comment	Code Group
Description of antagonist	When this code is used, the blurb describes the characteristics, looks, and/or personality of the antagonist, going beyond just mentioning the name of the character, e.g. "her powers are deadly " or "sixteen-year-old, living in a small town"	Characters
Description of love interest	When this code is used, the blurb describes the characteristics, looks, and/or personality of the love interest, going beyond just mentioning the name of the character, e.g. "the person who [protagonist] once loved" or "sixteen-year-old, living in a small town"	Characters
Description of other character	When this code is used, the blurb describes the looks, characteristics and/or personality of any other character than the protagonist, antagonist, love interest, and sidekick, going beyond just mentioning the name of the character, e.g. "the person who [protagonist] once loved" or "sixteen-year-old, living in a small town"	Characters
Description of protagonist	When this code is used, the blurb describes the characteristics, looks, and/or personality of the protagonist, going beyond just mentioning the name of the character, e.g.	Characters

Code	Comment	Code Group
	"driven by ambition " or "sixteen-year-old, living in a small town"	
Description of sidekick	When this code is used, the blurb describes the characteristics, looks, and/or personality of the sidekick, going beyond just mentioning the name of the character, e.g. "mysterious" or "sixteen-year-old, living in a small town"	Characters
Ending description of plot	When this code is used, the blurb ends with a description of the direction in which the plot will be heading. Is not meant to build tension, unlike 'ending tension', although there is a possibility that tension is elicited.	Ending of narrative
Ending question	When this code is used, the blurb ends with a question regarding the narrative.	Ending of narrative
Ending tension	When this code is used, it is the main goal of the ending sentence of the blurb to elicit tension, possibly through the use of an ellipsis (...). This tension could be, for instance, through revealing a huge obstacle for the protagonist; something that they might not best, or something with high stakes.	Ending of narrative
First-person	The narrator of the story is referred to with "I" and tells the story through their own position	Perspective

Code	Comment	Code Group
	towards other characters and events occurring.	
Flash forward	During the flash forward, the reader is told about future events, imaginations of the character.	Temporal structure
Flashback	When a flashback occurs, the reader is shown what has happened in the past. It can interrupt a chronological storyline.	Temporal structure
Foreshadowing	Foreshadowing is when the author gives subtle clues to the reader about where the plot will be heading, often used to build suspension, which the reader only realises when they have advanced in the plot	Temporal structure
Forked path	When this code is used, the blurb describes two ways in which the story could go.	Plot
Goal antagonist	This code describes the goal of the antagonist in the narrative.	Plot
Goal protagonist	This code describes the goal of the protagonist in the narrative.	Plot
Hyperbole	A hyperbole is an overexaggeration or overstatement, e.g. "It took him ages to respond".	Style
Important character with unknown role	This code describes a character of whom the blurb gives the impression plays a significant part	Characters

Code	Comment	Code Group
	in the story. However, with the information given in the blurb, it is unknown what role the character is portraying in the story. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	
Informal comment	This code is used when the blurb consists of an informal sentence that deviates from the overall writing style.	Style
Internal battle protagonist	This code describes the internal conflict the protagonist experiences, a choice they have to make and/or clashing feelings they experience, which is or is not related to the main goal of the protagonist.	Plot
Love interest	The love interest is the romantic counterpart for the protagonist, or the character the protagonist already has a crush on, or crushed on in the past. In the case of the latter, the code "love interest" may only be given to a character when the blurb implies that said character will become romantically involved (again) with the protagonist. This code solely mentions the	Characters

Code	Comment	Code Group
	name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	
Multiperspectivity	Multiperspectivity is when a story is told through the eyes of more than one narrator, used to show different individual perspectives.	Perspective
One perspective	When there is one perspective, there is only one narrator who tells the story.	Perspective
Past tense	The blurb is written in the past tense.	Narrative tense
Personification	Personification is when non-human objects or creatures are given human characteristics, such as emotions and words. Often done with metaphors, e.g. "the wind howled in the night".	Style
Plottwist	With this code, a sudden, unexpected change and/or revelation in the plot is described. Does not necessarily change the status quo of the characters or lets them undertake action.	Plot
Present tense	The blurb is written in the present tense. The present tense anchors the narratives, making the reader believe that the	Narrative tense

Code	Comment	Code Group
	narrative is occurring whilst they are reading it.	
Protagonist	The protagonist is the most important character in a story. They often have a big goal, and an internal yearning. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	Characters
Second-person	"You" is used to refer to the narrator, giving the reader the illusion that the reader is present in the story.	Perspective
Sensory detail	Sensory detail is a writing style in which the six senses are triggered: vision, hearing, touch, smell, taste, and proprioception (being conscious of your physical presence).	Style
Sidekick	The sidekick assists the protagonist in their goal, often portrayed as the "stupid friend" or the "incompetent helper", although these are not criteria. This code solely mentions the name of the character, e.g. "Julian" or "The king", the latter when the name of the character is not given.	Characters
Status quo	When this code is used, the blurb describes the state of the narrative world and/or the	Plot

Code	Comment	Code Group
	state of the protagonist at the beginning of the narrative. This description occurs before the cause of conflict.	
Third-person	With the third-person perspective, there is a certain distance between the reader and the narrator. Often, pronouns such as "she", "her", "he", or "him" are used.	Perspective
Worldbuilding	With this code, the narrative world is described, giving the reader insights into the world's systems and environment.	Plot

Appendix I

Stimuli materials for experiment

Text 1 – Third-person and Worldbuilding

Op de planeet Lynnet heeft de zon zich nog nooit heeft vertoond. In deze nachtelijke wereld regeren twaalf sterren, ook wel de grootheden genoemd. Deze sterren zijn bronnen van magie. De sterrenbeelden die ze aan de hemel laten stralen, geven de planeet energie, zodat deze gezond en welvarend blijft. In ruil voor hun hulp vragen de sterren één ding terug: vermaak. Tijdens het jaarlijkse giftmoment worden twaalf inwoners door de grootheden uitgekozen en naar het sterrenstelsel gestuurd om hen tevreden te houden. Alleen...deze inwoners worden nooit meer teruggezien.

Op deze planeet woont de zeventienjarige Leyla, en ze heeft na een lang selectieproces te horen gekregen dat ze is toegelaten tot de opleiding van haar dromen. Daar zal ze meer gaan leren over de grootheden die over haar planeet heersen. Ze kan niet wachten om te beginnen! Sinds haar broer Sylias twee jaar geleden naar de sterren werd gestuurd als één van de twaalf giften, is er een gapend gat in haar familie ontstaan. Haar vader is nachtenlang van huis weg om te drinken en haar moeder lijkt een tijdbom die op ontploffen staat. De opleiding biedt daarom een uitkomst voor Leyla. Ze hoopt daar te kunnen ontsnappen aan de verstikkende situatie thuis en meer te weten te komen over het lot van haar broer. Maar dat is niet het enige waar ze meer over hoopt te leren. Telkens wanneer het zevende sterrenbeeld aan de hemel verschijnt, beginnen objecten in haar buurt te zweven. Haar vriendinnen noemen het een geschenk van de grootheden, maar Leyla heeft hier zo haar twijfels over.

Leyla's plannen worden compleet overhoopgegooid wanneer het jaarlijkse giftmoment komt en zij wordt uitgekozen als gift voor de zevende ster. In plaats van te starten met haar opleiding, vertrekt Leyla samen met elf anderen naar het sterrenstelsel in afwachting van een lot waar zelfs de sterrenbeelden niks over loslaten. Onbekend lot of niet, Leyla is vastbesloten om uit te zoeken waar haar broer is en wat er met hem is gebeurd. Maar wanneer ze aankomt in het sterrenstelsel en erachter komt wat de sterren voor haar in petto hebben, begint Leyla zich af te vragen hoe eerlijk de overeenkomst is die de sterren eeuwen geleden met haar volk hebben gemaakt.

Text 2 – Third-person and no Worldbuilding

Op de planeet Lynnet woont de zeventienjarige Leyla, en ze heeft na een lang selectieproces te horen gekregen dat ze is toegelaten tot de opleiding van haar dromen. Daar zal ze meer gaan leren over de twaalf sterren, ook wel de grootheden genoemd, die door een gemaakte overeenkomst over haar planeet heersen. Ze kan niet wachten om te beginnen! Sinds haar broer Sylias twee jaar geleden naar de sterren werd gestuurd als één van de twaalf jaarlijkse giften, is er een gapend gat in haar familie ontstaan. Haar vader is nachtenlang van huis weg om te drinken en haar moeder lijkt een tijdbom die op ontploffen staat. De opleiding biedt daarom een uitkomst voor Leyla. Daar hoopt ze te kunnen ontsnappen aan de verstikkende situatie thuis en meer te weten te komen over het lot van haar broer. Maar dat is niet het enige waar ze meer over hoopt te leren. Telkens wanneer het zevende sterrenbeeld aan de hemel verschijnt, beginnen objecten in haar buurt te zweven. Haar vriendinnen noemen het een geschenk van de grootheden, maar Leyla heeft hier zo haar twijfels over.

Leyla's plannen worden compleet overhoopgegooid wanneer het jaarlijkse giftmoment komt en zij wordt uitgekozen als gift voor de zevende ster. In plaats van te starten met haar opleiding, vertrekt Leyla samen met elf anderen naar het sterrenstelsel in afwachting van een lot waar zelfs de sterrenbeelden niks over loslaten. Onbekend lot of niet, Leyla is vastbesloten om uit te vinden waar haar broer is en wat er met hem is gebeurd. Maar wanneer ze aankomt in het sterrenstelsel en

erachter komt wat de sterren voor haar in petto hebben, begint Leyla zich af te vragen hoe eerlijk de overeenkomst is die de sterren eeuwen geleden met haar volk hebben gemaakt.

Text 3 – First-person and Worldbuilding

Op de planeet Lynnet, mijn thuis, heeft de zon zich nog nooit heeft vertoond. In deze nachtelijke wereld regeren twaalf sterren, ook wel de grootheden genoemd. Deze sterren zijn bronnen van magie. De sterrenbeelden die ze aan de hemel laten stralen, geven mijn planeet energie, zodat deze gezond en welvarend blijft. In ruil voor hun hulp vragen de sterren één ding terug: vermaak. Tijdens het jaarlijkse giftmoment worden twaalf van onze inwoners door de grootheden uitgekozen en naar het sterrenstelsel gestuurd om hen tevreden te houden. Alleen...we zien deze inwoners nooit meer terug.

Mijn naam is Leyla, ik ben zeventien jaar en ik heb na een lang selectieproces te horen gekregen dat ik ben toegelaten tot de opleiding van mijn dromen. Daar zal ik meer gaan leren over de grootheden die over mijn planeet heersen. Ik kan niet wachten om te beginnen! Sinds mijn broer Sylias twee jaar geleden naar de sterren werd gestuurd als één van de twaalf jaarlijkse offers, is er een gapend gat in mijn familie ontstaan. Mijn vader is nachtenlang van huis weg om te drinken en mijn moeder lijkt een tijdbom die op ontploffen staat. De opleiding biedt daarom een uitkomst voor mij. Daar hoop ik te kunnen ontsnappen aan de verstikkende situatie thuis en meer te weten te komen over het lot van mijn broer. Maar dat is niet het enige waar ik meer over hoop te leren. Telkens wanneer het zevende sterrenbeeld aan de hemel verschijnt, beginnen objecten in mijn buurt te zweven. Mijn vriendinnen noemen het een geschenk van de grootheden, maar ik heb hier zo mijn twijfels over.

Mijn plannen worden compleet overhoopgegooid wanneer het jaarlijkse giftmoment komt en ik word uitgekozen als gift voor de zevende ster. In plaats van te starten met mijn opleiding, vertrek ik samen met elf anderen naar het sterrenstelsel in afwachting van een lot waar zelfs de sterrenbeelden niks over loslaten. Onbekend lot of niet, ik ben vastbesloten om uit te vinden waar mijn broer is en wat er met hem is gebeurd. Maar wanneer ik aankom in het sterrenstelsel en erachter kom wat de sterren voor mij in petto hebben, begin ik me af te vragen hoe eerlijk de overeenkomst is die de sterren eeuwen geleden met mijn volk hebben gemaakt.

Text 4 – First-person and no Worldbuilding

Mijn naam is Leyla, ik ben zeventien jaar en ik heb na een lang selectieproces te horen gekregen dat ik ben toegelaten tot de opleiding van mijn dromen. Daar zal ik meer gaan leren over de twaalf sterren, ook wel de grootheden genoemd, die door een gemaakte overeenkomst over mijn planeet heersen. Ik kan niet wachten om te beginnen! Sinds mijn broer Sylias twee jaar geleden naar de sterren werd gestuurd als één van de twaalf jaarlijkse giften, is er een gapend gat in mijn familie ontstaan. Mijn vader is nachtenlang van huis weg om te drinken en mijn moeder lijkt een tijdbom die op ontploffen staat. De opleiding biedt daarom een uitkomst voor mij. Daar hoop ik te kunnen ontsnappen aan de verstikkende situatie thuis en meer te weten te komen over het lot van mijn broer. Maar dat is niet het enige waar ik meer over hoop te leren. Telkens wanneer het zevende sterrenbeeld aan de hemel verschijnt, beginnen objecten in mijn buurt te zweven. Mijn vriendinnen noemen het een geschenk van de grootheden, maar ik heb hier zo mijn twijfels over.

Mijn plannen worden compleet overhoopgegooid wanneer het jaarlijkse giftmoment komt en ik word uitgekozen als gift voor de zevende ster. In plaats van te starten met mijn opleiding, vertrek ik samen met elf anderen naar het sterrenstelsel in afwachting van een lot waar zelfs de sterrenbeelden niks over loslaten. Onbekend lot of niet, ik ben vastbesloten om uit te vinden waar mijn broer is en wat er met hem is gebeurd. Maar wanneer ik aankom in het sterrenstelsel en erachter kom wat de sterren voor mij in petto hebben, begin ik me af te vragen hoe eerlijk de ruil is die de sterren eeuwen geleden met mijn volk hebben gemaakt.

Appendix J

Survey items in Dutch

Table J

Survey items in Dutch

Demographic questions/statements
Wat is je leeftijd?
Hoe identificeer jij jezelf?
Wat is de hoogste opleiding die je hebt gevolgd of die je nu volgt?
Hoeveel tijd besteed je aan het lezen van een boek per week?
Wat is de reden dat je leest? (Meerdere antwoorden mogelijk)
Welke genres lees je? (Meerdere antwoorden mogelijk)
Wat is jouw voorkeur voor leesmedium? (Meerdere antwoorden mogelijk)
Hieronder staan een paar stellingen. Beantwoord deze stellingen in de mate waarop de stelling op jou van toepassing is.
Ik ga vaak op in mijn verbeelding.
Ik kan mijzelf gemakkelijk verliezen in mijn fantasieën.
Ik vind dat ik een beelddenker ben.
Statements dependent variables
Naar aanleiding van de tekst die je net hebt gelezen, krijg je een aantal stellingen te zien. Reageer op onderstaande stellingen in hoeverre jij het met deze eens bent.
NT_blurb_1 – Terwijl ik de tekst las, dacht ik aan niets anders.
NT_blurb_2 – Mijn aandacht was vanaf het begin gefocust op de tekst.
NT_blurb_3 – Ik was volledig verdiept in de tekst.
NT_blurb_4 – Terwijl ik de tekst las, kon ik gemakkelijk een beeld schetsen van de gebeurtenissen die erin plaatsvonden.
NT_blurb_5 – Terwijl ik de tekst las, was ik met mijn gedachten bij mijn eigen omgeving en welke activiteiten er daar gaande waren.
NT_blurb_6 – Ik kon mijzelf inbeelden op de plaats van de gebeurtenissen die in de tekst zijn beschreven.
NT_blurb_7 – Ik voelde mij mentaal betrokken bij de tekst terwijl ik deze aan het lezen was.
NT_blurb_8 – Nadat ik de tekst gelezen had, kon ik deze gemakkelijk uit mijn hoofd zetten.

Statements dependent variables

NT_blurb_9 – Ik merkte dat mijn gedachten afdwaalden terwijl ik de tekst aan het lezen was.

Attitude_1 – Ik vond deze tekst leuk.

Attitude_2 – Het lezen van deze tekst bracht mij veel plezier.

Attitude_3 – Deze tekst trok mijn aandacht.

Attitude_4 – Ik vond deze tekst interessant.

Attitude_5 – Ik vond deze tekst vermakelijk.

Attitude_6 – Ik vond deze tekst aantrekkelijk.

PI_1 – Ik ben geïnteresseerd in meer informatie over het boek.

PI_2 – Ik zou dit boek waarschijnlijk kopen.

PI_3 – Ik zou dit boek als cadeau voor iemand overwegen.

Appendix K

Distribution of sample characteristics

Table K

Distribution of sample characteristics

	<i>First-person</i>		<i>Third-person</i>	
<i>Worldbuilding</i>				
	Age ^{a)}	M = 36.9 / SD = 13		M = 40.1 / SD = 16.9
	Gender ^{b)}			
	Male	6 / 13.1%	Male	6/ 14.6%
	Female	40 / 86.9%	Female	35 / 85.4%
	Other	0 / 0%	Other	0 / 0%
	Don't say	0 / 0%	Don't say	0 / 0%
	Educational level ^{c)}			
	1)	0 / 0%	1)	0 / 0%
	2)	1 / 2.17%	2)	1/ 2,4%
	3)	2 / 4,35%	3)	1/ 2,4%
	4)	0 / 0%	4)	2 / 4.88%
	5)	1 / 2.17%	5)	1/ 2,44%
	6)	8 / 17.39%	6)	10 / 24.39%
	7)	27 / 58.7%	7)	17 / 41.46%
	8)	2 / 4,35%	8)	3 / 7.32%
	9)	4 / 8.7%	9)	5 / 12.2%
	10)	1 / 2.17%	10)	1/ 2,4%
	Imagination ^{d)}	M = 5.29 / SD = 1.43		M = 5.67 / SD = 1.21
	Time reading ^{e)}			
	1)	8 / 17.4%	1)	8 / 19.5%
	2)	11 / 23.91%	2)	13 / 31.71%
	3)	6 / 13%	3)	6 / 14.63%
	4)	10 / 21.74%	4)	4 / 9.76%
	5)	11 / 23.91%	5)	10 / 24.4%
	Read genre ^{f)}			
	1)	3 / 1.73%	1)	3 / 1.97%
	2)	22 / 12.72%	2)	22 / 14.47%
	3)	7 / 4.05%	3)	8 / 5.26%
	4)	20 / 11.56%	4)	25 / 16.45%
	5)	20 / 11.56%	5)	15 / 9.87%
	6)	28 / 16.19%	6)	19 / 12.5%
	7)	10 / 5.78%	7)	6.58%
	8)	25 / 14.45%	8)	25 / 16.45%
	9)	23 / 13.30%	9)	19 / 12.5%
	10)	15 / 8.67%	10)	6 / 3.95%

		<i>First-person</i>	<i>Third-person</i>
<i>Worldbuilding</i>			
Reason for reading ^{g)}	1)	15 / 11.19%	1) 12 / 8.96%
	2)	13 / 9.7%	2) 16 / 11.94%
	3)	42 / 31.34%	3) 39 / 29.11%
	4)	21 / 15.67%	4) 22 / 16.42%
	5)	4 / 2.99%	5) 10 / 7.46%
	6)	35 / 26.12%	6) 31 / 23.13%
	7)	4 / 2.99%	7) 4 / 2.99%
Medium for reading ^{h)}	1)	41 / 56.16%	1) 38 / 66.67%
	2)	22 / 30.14%	2) 17 / 29.83%
	3)	8 / 10.94%	3) 2 / 3.5%
	4)	2 / 2.74%	4) 0 / 0%
<i>No Worldbuilding</i>			
Age ^{a)}		M = 36.3 / SD = 14.8	M = 39.9 / SD = 14.6
Gender ^{b)}	Male	7 / 15.6%	Male 6 / 14.6%
	Female	37 / 82.2%	Female 34 / 82.9%
	Other	1 / 2.2%	Other 1 / 2.4%
	Don't say	0 / 0%	Don't say 0 / 0%
Educational level ^{c)}	1)	0 / 0%	1) 0 / 0%
	2)	0 / 0%	2) 0 / 0%
	3)	0 / 0%	3) 2 / 5.13%
	4)	3 / 6.67%	4) 1 / 2.56%
	5)	1 / 2.2%	5) 0 / 0%
	6)	8 / 17.78%	6) 6 / 15.39%
	7)	23 / 51.1%	7) 18 / 46.15%
	8)	1 / 2.2%	8) 4 / 10.26%
	9)	9 / 20%	9) 10 / 25.64%
	10)	0 / 0%	10) 0 / 0%
Imagination ^{d)}		M = 5.33 / SD = 1.16	M = 5.26 / SD = 1.30
Time reading ^{e)}	1)	6 / 13.3%	1) 3 / 7.32%
	2)	11 / 24.4%	2) 11 / 26.83%
	3)	7 / 15.6%	3) 9 / 21.95%
	4)	7 / 15.6%	4) 6 / 14.63%
	5)	14 / 31.1%	5) 12 / 29.27%
Read genre ^{f)}	1)	6 / 3.68%	1) 3 / 2.16%

	First-person		Third-person	
No Worldbuilding				
	2)	25 / 15.34%	2)	15 / 10.79%
	3)	9 / 5.52%	3)	7 / 5.04%
	4)	21 / 12.88%	4)	16 /11.51 %
	5)	18 / 11.04%	5)	12 /8.63 %
	6)	22 / 13.5%	6)	24 /17.27 %
	7)	10 / 6.14%	7)	9 / 6.48%
	8)	24 / 14.72%	8)	23 / 16.55%
	9)	18 / 11.04%	9)	16 / 11.51%
	10)	10 / 6.14%	10)	14 / 10.07%
Reason for reading ^{g)}	1)	11 / 8.03%	1)	12 / 10%
	2)	16 / 11.68%	2)	14 / 11.67%
	3)	44 / 32.12%	3)	38 / 31.67%
	4)	20 / 14.6%	4)	19 / 15.83%
	5)	10 / 7.3%	5)	6 / 5%
	6)	35 / 25.55%	6)	26 / 21.67%
	7)	1 / 0.73%	7)	5 / 4.17%
Medium for reading ^{h)}	1)	34 / 54.84%	1)	35 / 56.45%
	2)	21 / 33.87%	2)	15 / 24.19%
	3)	6 / 9.68%	3)	10 / 16.13%
	4)	1 / 1.61%	4)	2 / 3.23%

a) Mean + SD of self reported age

b) Frequency / percentage: Male / Female / Other / Don't want to say

c) Frequency / percentage: 1)=primary school / 2)=Vmbo / 3)=Mavo / 4)=Havo / 5)=Vwo / 6)=Mbo / 7)=Hbo (Bachelor level) /

8)=University (Bachelor level) / 9)=University (Master level) / 10)=Doctorate (PhD)

d) Mean + SD of self reported imaginative nature

e) Frequency/percentage: 1)= <1 hour / 2)= 1-2 hours / 3)= 3-4 hours / 4)= 5-6 hours / 5)= >6 hours

f) Frequency / percentage: 1)=Coming-of-age / 2)=Fantasy / 3)=Horror / 4)=Crime / 5)=Non-fiction / 6)=Romance / 7)=Science Fiction / 8)=Thriller / 9)= Young Adult / 10)=Other

g) Frequency/percentage: 1)= Perspectives / 2)=Discover new things / 3)=Relax / 4)=Escapism / 5)=Improving vocabulary / 6)=Entertainment / 7)=Other

h) Frequency/percentage: 1)=Physical / 2)=Electronical / 3)=Audio / 4)=Other

Appendix L

Factor analysis

Table L

Factor analysis

	<i>Factor</i>		
	1	2	3
NT_blurb_1 – Terwijl ik de tekst las, dacht ik aan niets anders.		0.556	
NT_blurb_2 – Mijn aandacht was vanaf het begin gefocust op de tekst.		0.888	
NT_blurb_3 – Ik was volledig verdiept in de tekst.		0.802	
NT_blurb_4 – Terwijl ik de tekst las, kon ik gemakkelijk een beeld schetsen van de gebeurtenissen die erin plaatsvonden.			0.743
NT_blurb_5 – Terwijl ik de tekst las, was ik met mijn gedachten bij mijn eigen omgeving en welke activiteiten er daar gaande waren.		0.367	
NT_blurb_6 – Ik kon mijzelf inbeelden op de plaats van de gebeurtenissen die in de tekst zijn beschreven.			0.778
NT_blurb_7 – Ik voelde mij mentaal betrokken bij de tekst terwijl ik deze aan het lezen was.	0.517	0.399	0.479
NT_blurb_8 – Nadat ik de tekst gelezen had, kon ik deze gemakkelijk uit mijn hoofd zetten.	0.356		
NT_blurb_9 – Ik merkte dat mijn gedachten afdwaalden terwijl ik de tekst aan het lezen was.		0.660	
Attitude_1 – Ik vond deze tekst leuk.	0.805		
Attitude_2 – Het lezen van deze tekst bracht mij veel plezier.	0.759		
Attitude_3 – Deze tekst trok mijn aandacht.	0.829		
Attitude_4 – Ik vond deze tekst interessant.	0.873		
Attitude_5 – Ik vond deze tekst vermakelijk.	0.736		
Attitude_6 – Ik vond deze tekst aantrekkelijk.	0.741		
PI_1 – Ik ben geïnteresseerd in meer informatie over het boek.	0.847		
PI_2 – Ik zou dit boek waarschijnlijk kopen.	0.776		
PI_3 – Ik zou dit boek als cadeau voor iemand overwegen.	0.647		
	Eigenvalue:	6.417	3.274 2.043
	Explained variance:	35.6%	18.2% 11.4%