

**UNIVERSITY OF TARTU
DEPARTMENT OF ENGLISH STUDIES**

**YOUNG ADULT LITERATURE AS A MEANS FOR
CREATING EMPATHY ON THE EXAMPLE OF JOHN
GREEN'S *THE FAULT IN OUR STARS*
BA thesis**

**SARAH-LIISA OJA
SUPERVISOR: PROF. RAILI MARLING**

**TARTU
2020**

ABSTRACT

One of the possible reasons for the popularity of young adult literature is its ability to create strong empathic responses in the audience. The thesis aimed to find out what techniques can be used by the authors to induce this response, based on John Green's *The Fault in our Stars*. The thesis consists of an introduction, a literature review, and an empirical analysis of the novel.

The introduction focuses on the phenomenon of young adult literature. It discusses what makes the genre so popular today and brings out the positive aspects, related concerns and the negative criticism it has received.

The literature review explores, supported by various research papers and articles, in more depth the benefits of reading fiction and the essence of empathy and how and when it can occur while reading. This section also focuses on the role of authors in creating empathy and the techniques available for them to induce an empathic response in the readership.

In the empirical analysis, *The Fault in our Stars* was discussed. The analysis brings out the potential moments in the novel where readers could have an empathic response to the text. It also discusses the various techniques the author has used in the book and how they are effective.

TABLE OF CONTENTS

ABSTRACT	2
INTRODUCTION.....	4
LITERATURE REVIEW.....	7
EMPATHY IN <i>THE FAULT IN OUR STARS</i> – AN ANALYSIS.....	17
CONCLUSION.....	30
REFERENCES.....	32
RESÜMEE.....	34
Lihtlitsents	35
Autorsuse kinnitus	36

INTRODUCTION

Young adult literature has been quite a phenomenon in the world of literature, as evidenced by the amount of space dedicated to the genre in book stores and the vast number of new novels that are being published. In essence, as the name suggests, this particular genre involves literature that has teenagers as primary characters and target audience, and is centered around problems that often occur in the lives of young adults (Kokesh and Strenadori 2015: 140). Considering the use of language, the topics, characters, and events that take place, it is probably easy to see why young adult literature has been commercially so successful and why it is appealing to the audience. The seeming simplicity and actual multilayeredness makes it a genre that is certainly justifies further studying. The popularity of young adult literature is additionally intriguing because it has occurred simultaneously with the increasing use of technological devices that has been believed to reduce reading among young readers.

The growing popularity of young adult literature has caused some concern about the negative influences it may have on its readership. One argument is that the genre can have a corruptive effect on its readers (Crowe 2001: 146). Since its topics can involve problematic issues, for instance substance abuse, teenage pregnancy, death and violence, it is understandable why the genre has been criticized. Another argument is that young adult literature can lead young readers away from the classics, which many consider to be culturally more important (Crowe 2001: 147). The supporters of the genre, however, stress the many positive reasons for reading young adult literature. Due to their contemporary topics and writing styles, and the fact that often these novels have many literary elements in common with classical books, they make a good starting point for taking up an interest in reading and effectively moving on to more complex texts (Glaus 2014: 414). Aside from their educational aspect, they can teach valuable life lessons as well – while many books

focus on the problems that teenagers face and how one can successfully overcome them, swift, easy, and definite solutions are not always possible in reality. There are young adult novels that daringly challenge the ideal of a happy ending, teaching that some experiences are not actually realistic (Daley-Carey 2018: 483).

Another reason that makes young adult literature so intriguing and focus of numerous studies can also be the emotional bond it creates between characters and readers.

It is not rare to see readers talk about their favorite characters like they are friends, describing their experiences and emotions as if they are their own. This is possible thanks to empathy. Giving a proper definition to the term ‘empathy’ is not easy, as it has been used and interpreted by different people in various ways (Werner 2019: 1). Perhaps one of the easiest explanations is that empathy means feeling what someone else is feeling, whether this emotion is negative, like pity, or positive, like happiness (Keen 2006: 208-209). Empathy does not necessarily require direct contact with others, which is why it does not only have to involve real people. It is possible to feel empathy for fictional characters, whom we cannot see or hear, as well, if their lives and experiences are told as a story not as mere information about the characters (De Vecchi and Forlè 2019: 6).

It could be said that one well-known young adult book to create this kind of an emotional bond between its characters and the readers is John Green’s *The Fault in our Stars* from 2012. Its continuing popularity is testified by the fact that it has sold over 23 million copies (Penguin: 2017). Perhaps one of the reasons this novel is so admired is because it is not a typical illness story. While today there is a demand for books that depict defeating illnesses or at the very least learning to successfully live with them and being positive about the entire experience (Conway 2013: 22-23, 26), *The Fault in our Stars* stands out for being the opposite. It tells about the life of a teenage girl living with an incurable cancer, but does it in an honest and realistic way by not glorifying or beautifying her as is often done with

people who have, for instance, cancer. Hazel's story depicts both finding love and losing it, the good moments mixed with bad ones, humor and despair, struggling to live with an illness, but not always with successful results. It seems that Green even goes as far as to mock the heroism that is enforced on cancer patients, also described by Conway (2013: 22-23, 26). This is not because these people are actually not brave, but because often others choose to intentionally ignore all the negative sides of their condition.

Remarkably, despite the novel's bestseller status, it does not appear to have been studied before academically. The current thesis focuses on how Green's *The Fault in our Stars*, an example of young adult literature, can create empathy. The literature review of the thesis will explore further the essence of empathy and how it can appear in literature, especially in young adult literature. The main part of the thesis will focus on empirical analysis of empathic aspects in Green's *The Fault in our Stars*.

LITERATURE REVIEW

Many people choose to read novels mainly because they can be very entertaining and being engaged with a story that captivates our minds provides a break from our everyday lives. Since we mainly think of the entertaining purposes when it comes to reading books, we often forget that they can actually be educative as well (Clair et al. 2014: 10). The lessons novels provide do not have to be explicit, but something the audience can indirectly acquire during the reading. For instance, fiction deals with problems and challenges that can also occur in real life. It is possible that people can use the experience and knowledge accumulated from reading to overcome the difficulties they face in reality (Bal and Veltkamp 2013: 2). Bal and Veltkamp are not the only ones who have suggested that we can use experiences gained from reading in our own lives. Johnson (2012: 154) and Johnson et al. (2013: 306) propose that if the texts we read portray prosocial behavior, we could also become more prosocial in real life and maybe this type of behavior could be taught, for instance, to children through reading.

There are more educational benefits of reading. Cochrane (2014: 303-307), for example, has pointed out that through narrative fiction we can learn about character formation, the details that are necessary or irrelevant for the story; we learn to notice things we would not have before; we train our cognitive ability of recognizing narratives, the kind of skills that we possibly could employ in real life as they help us to understand the actions, minds, and emotions of ourselves and others. These analytical skills could certainly be useful in real life as well. Furthermore, the narrative fictions we read allow us to learn more about our own social world through the fictional events as well (Johnson 2012: 150; Johnson et al. 2013: 306). In a way, it seems like fiction reading provides us with a mental classroom where we can gain new experience and knowledge in theory and then practice them in the real world.

All this also applies to fiction for young adults. As the name suggests, young adult literature is mainly aimed for adolescents, has teenagers as main characters and focuses on issues familiar and important to them (Glaus 2014: 408; Kokesh and Strenadori 2015: 140; Falconer 2010: 87; Thomas and Garcia 2013: 5). However, it has been noted that today, many teenagers find reading less and less interesting. One of the reasons is probably that they are forced to read far too complex books for their age group at school before they are ready and have the education needed to understand and successfully tackle them (Kiser 2017: 35-36). Understandably, this can be very frustrating for young adults and most probably does not encourage them to read more in the future. Considering the many educational aspects of reading that were mentioned before, this lack of interest means that adolescents have lost a good way to learn valuable lessons and skills.

Westenberg (2017: 166, 168) has pointed out that for young adults, reading fictional narratives aimed at their age group can help them develop spiritual intelligence, skills to help them reflect on their experiences, and to explore important subjects such as justice and responsibility in the society and their own identities. It is therefore crucial that teenagers find something to read that is educative and intriguing at the same time, the kind of solution which young adult literature could provide. In the long run, it is perhaps even beneficial if young adults first start reading novels that they can relate to and understand. This way, adolescents can still experience the educative aspects of novels and also practice reading more, which could not only help to keep their interest in the activity, but also better prepare them for more complicated texts. Considering the growing popularity of the genre, it looks like, by making reading more intriguing at least, it is already making an impact.

Perhaps one of the reasons young adult literature is valued by both adolescents and adults is the empathic aspect of these novels. Empathy occurs thanks to mirror neurons in our brains (Gallagher 2012: 355; Keen 2006: 207); the more active these neurons are the

more empathic the person is (Keen 2006: 207). Mirror neurons allow us to share someone else's feelings spontaneously (Keen 2007: 4). Empathy, our ability to feel what someone else is feeling, is an important trait, as it can help us to understand others and respond appropriately to certain situations (Kiser 2017: 11). Empathy helps us exist together in society. Finding a definition for 'empathy' is a challenge, despite the vast number of works published on the matter. In general, empathy means sharing and understanding someone's mental, emotional state, while still maintaining a sense of self (Coplan 2004: 143; Gallagher 2012: 355, 376; Hilton and Nikolajeva 2012: 127; Schmetkamp and Vendrell Ferran 2019: 1, 3-4; Soucie et al. 2012: 141; Werner 2019: 1-2). It seems that for empathy to occur two things are needed: something to trigger or provoke the reaction, and someone to respond to it. In the case of reading, the text is what provokes the response in the reader.

Empathy is often used synonymously, though incorrectly, with sympathy; this confusion is most probably caused by the fact that they usually occur at the same time, and before the term "empathy" appeared, "sympathy" was used to describe sharing someone else's emotional state (Coplan 2004: 144-145; Koopman 2015: 63). Despite the fact that the two terms are similar in definition, it is important to note the distinction between the two. While in both cases the person who reacts does not lose the sense of self, empathy means sharing the same emotional state of someone else, while sympathy refers to feeling concern for someone else's emotional state (Coplan 2004: 144-145; Gallagher 2012: 360; Keen 2006: 208-209; Koopman 2015: 63). This thesis will focus on the occurrence of empathy in the novel – what moments in the text could potentially trigger an emotional response in the reader.

It is perhaps not surprising that we are more used to empathizing with people in the real world with whom we interact on daily basis. Therefore, it might be strange to think that it is really possible for empathy to occur when we are reading as well. For this we need a

narrative, which allows us to learn someone's story or the situation they are in (Gallagher 2012: 370), and our imagination to help us understand the characters who do not actually exist in real life (Smetkamp and Vendrell Ferran 2019: 4). This phenomenon when empathic response is prompted by fictional characters is called "narrative empathy" (Koopman 2015: 63). Empathy is stronger with real people, because we can interact with them and keep learning new things about them, whereas we only have limited amount of data available for fictional characters, and they do not exist in the same world with us (De Vecchi and Forlè 2019: 7-8). All we really can know about them is what is written in the story and also depends on how much the author has decided to reveal about these characters. It should be noted that it is not possible to predict if and when readers respond to fictional texts empathetically and how strongly (Keen 2019: 3). People have different levels of empathy, some react to texts more empathically, while others react with little empathy or none at all.

Nevertheless, empathy with fiction can happen when the story is believable (Bal and Veltkamp 2013: 2), and we receive the information about characters not as a sequence of facts but through the narrated story which allows us to understand characters, their experiences and situations (De Vecchi and Forlè 2019: 6; Gallagher 2012: 370). It is understandable that we can better grasp and understand the things we are already familiar with. Keen (2006: 214), however, argues that we do not necessarily need complex and life-like characterization to have an empathic response towards fictional characters; "minimal elements of identity, situation, and feeling" will suffice. Furthermore, the character we empathize with does not have to be a human, we are capable of feeling empathy for animals or other non-human characters in the story as well (Keen 2007: 68). Readers do not always need to have previous experience with the same type of situation prior to reading (Keen 2007: 72). If readers happen to encounter a situation they are not familiar with, a good narrative can still induce an empathetic response. Empathy while reading can occur with

both positive and negative emotions, though it occurs more easily with the latter (Keen 2006: 209). Keen (2007: 72) proposes that this could be because in real life we often suppress or avoid exploring negative feelings due to individual or social reasons, but fiction allows us to explore these states. Koopman (2015: 76) notes that while with depression, for instance, previous experience can help us better comprehend the text handling that issue; however, with grief we do not need experience in order to understand how painful it could be.

Considering that our experiences with fictional characters are much more limited than with real people, authors, therefore, have an extremely important role in creating empathic responses in readers. De Vecchi and Forlè (2019: 8) have argued that authors are responsible for providing us everything we need to feel empathy for the characters, which means “a coherent plot of meanings and references that enable the reader/spectator to grasp the life-world of the characters”. This is by no means an easy task for writers, since, as was already mentioned earlier, the characters they create do not exist in the same world with us. However, even if the authors have done everything on their part, there are additional factors that determine whether we respond empathically to a specific text or not. Any of them could hinder our ability to feel empathy. These factors range from readers’ age, knowledge and the amount of attention they paid during reading, among others, to negative reasons such as feeling pressured and unfavorable attitudes towards certain genres and styles (Keen 2007: 72). It is understandable that Jane Austen's novels are not for everyone just like not every person shares the enthusiasm of Harry Potter fans. Some novels are only read because of obligation. However, this does not mean that these attitudes towards novels will always remain the same. Novels’ power to create empathy can change with time – some stories evoke empathy years after being published, while others do so when they first appear in print (Keen 2006: 214). Naturally, people’s literary preferences can change as well, so some

genres that were first rejected may become intriguing, and then it is also possible to have an empathic response.

Assuming that we do respond empathically to a certain text, it is possible that sometimes the reaction occurs when the author has not actually intended it to happen. Keen (2007: 137) calls this particular phenomenon “empathic inaccuracy”. Creating empathy in readers is important for writers, as empathic response is believed to show the quality of their work (Keen 2007: 83). When authors write a story, they have their own vision of the events and characters and how readers should respond. In most cases, readers accept what they read (Keen 2019: 1). However, authors do not have the power to control people’s reactions, and readers are not obligated to identify only with a central character, whether they are presented through third-person or first-person narration (Keen 2007: 76). No matter how much guidance is provided by the author of a text, readers still can and do interpret what they read in their own way. Keen (2019: 3) explains that this empathic inaccuracy can occur because of gaps in the narrative – since authors cannot give us every single detail without making the story too long, readers use their imagination to fill in what is missing, thus sometimes resulting in different reactions and viewpoints from those of the authors. These varying interpretations could actually help readers see some aspects and details of the story that were initially overlooked. Furthermore, authors may have their ideas about how we should react to their work, but that does not necessarily mean that their interpretations are the only right ones. Keen (2006: 222) has mentioned that while no narrative technique can confirm that our empathic responses to fictional characters are correct, interviews with authors and other sources can help us understand if our reactions align with what the authors intended. This, in turn, could help us better comprehend the stories we read about. Of course, this does not mean that empathy is only possible with books whose authors are still alive. We can still feel empathy with stories that were written hundreds of years ago. In those cases, perhaps

additional research could help us to further understand the motives and intentions of authors and open the possibility for further interpretations for the readers. Today, many authors are using the Internet to share their viewpoints and ideas, and answer the readers' questions.

Very often our empathic response to texts depends on whether we identify with characters or not. Emotional response occurs when we can understand and relate to other characters, fictional or real, human or not. Van Krieken et al. (2017: 5-9) have brought out six dimensions of identification: adopting the physical location of characters at a given time, their movements and actions (spatiotemporal identification); adopting and mentally representing what the characters experience physically and through their senses (perceptual identification); sharing the mental processes of characters, including their thoughts, goals, assumptions (cognitive identification); adopting the morals of characters (moral identification); adopting the emotions of characters (emotional identification); and “co-experiencing” or mentally simulating the actions and movements of characters (embodied identification). Character identification is not considered a narrative technique that authors can use, since it is the result of reading and does not actually occur in the text, but it is considered to be a core aspect of creating empathy in readers (Keen 2007: 68, 93). Much like authors cannot make us feel empathy when they wish, it is not possible to make us identify with the characters as this connection depends solely on the readers. Van Krieken et al. (2017: 2-3) have stated that character identification can also affect readers' beliefs and perspectives in real life, as studies have shown that they often adopt the opinions of the characters they read about. Aspects like a character's name, description, and the way their consciousness is represented, just to name a few, are believed to contribute to identification and therefore to empathy as well (Keen 2006: 216; Keen 2007: 93). Readers usually identify more easily with characters who are in similar conditions (living situation, for instance), with same habits, and who share the same values and norms (van Krieken et al. 2017: 3). This

point is also noted by Kokesh and Strenadori (2015: 143). Keen (2006: 214) agrees that empathy occurs more probably with people who seem similar to us, but this does not mean that we cannot identify with characters who are very different from us (Keen 2007: 70).

Though character identification is not something the authors can control, there are several techniques they can use which are believed to help with creating empathy in readers. These include, for instance, various forms of disclosure, like foregrounding, lively settings, the length of the novel, and metanarrative (Keen 2007: 93). For an adolescent, the length of the book can also be important – quite often a very thick novel can already make them feel prejudiced against it, thus affecting their empathic response as well. Additionally, there are aspects of narration and the structure of plot that have the potential of creating empathy in readers, such as the order of the story, timing, and whether there is only one main plot event or are there satellite events as well (Keen 2007: 94). The use of language is also important. Adolescents are probably more interested in the language they themselves use and understand, rather than language used centuries ago. Empathy depends largely on how it is told and who tells it.

One of the main literary devices authors can use to create empathy is choosing the narrative point of view, which is directly connected to character identification as well. It is believed that portraying an internal perspective of a character can help with identification and therefore also with empathy (Keen 2007: 96). Having intimate knowledge of a character's mind could really help us understand the characters and their emotions, actions and responses to situations, and create a strong connection between the reader and the character. This bond could indeed help with identification and, in return, with empathy. For this purpose, both first-person and third-person narration can be used to provide the audience with an insight into characters' minds. Studies have shown that even when there are more similar characters present, readers usually identify with the ones whose points of view are

represented (van Krieken et al. 2017: 4). It seems that the internal perspective is the most successful way to help with character identification and therefore with empathy as well. It is very widely believed that first-person narration in particular can help to create a bond between the reader and the narrator (Keen 2007: 97). This literary device is often used by authors to give a sense that we, as readers, have direct access to the characters' minds, their thoughts, reactions and emotions (Cadden 2011: 8), and to show how they are trying to understand themselves (Mullan 2006: 45). First person narration not only encourages the readers to share the same viewpoint with the narrator (Cadden 2011: 8), it can actually help us to take the same perspective with the character, which is considered to be a vital part for character identification (van Krieken et al 2017: 4).

It could be said that first-person narration serves to amplify the events of the novels, especially if it involves, as is the case with *The Fault in our Stars*, teenagers with terminal diseases and pain. Illness is a relatively complicated topic and not something that is easy to share with others, but it becomes extremely sensitive when children or young adults are the ones who suffer. Illness narratives are quite popular today in American culture, particularly those that beautify the ill and ignore the seriousness of the situation (Conway 2013: 23, 26). With serious diseases it is not just the ones who are ill who are under a lot of stress, and choosing to behave as if the situation was less serious than it actually is could be a coping mechanism. Furthermore, since people are facing their own problems in their lives, perhaps they simply expect the ill to be role models for how to behave during difficult times, and glorify them for that purpose. Naturally, ignoring the real seriousness of the condition can be dangerous to those who are actually ill. Both Conway (2013: 62) and Jurecic (2012: 67) refer to Susan Sontag's famous *Illness as Metaphor*, where describing pain through metaphors is discouraged, as they hide the truth. Indeed, it is probably better to face the reality as it is and not try to disguise it. Actually, portraying cancer or other serious illnesses

in a realistic way can be consoling, as it shows that the ill can still live their lives without the glorification of their conditions (Conway 2013: 101). This could also help others to understand illness and recognize that with a serious illness, hard times are to be expected, but that does not mean that having good moments is impossible. Arguably, this is the effect that *The Fault in our Stars* has as well.

One of the young adult authors to use first-person narrative and also tackle the complicated topics of illness and pain is John Green, the author of *The Fault in our Stars*. Not only is Green using a female voice in the novel, his quite unique approach to cancer and realistically portraying a life of a teenager who is ill certainly makes it an interesting novel to study further. Although it seems that there are no academic studies that have focused on this particular novel this far, Thomas and Garcia (2013: 111-117) have discussed Green, his works and the way he communicates with his fans, as well as giving “extratextual” (Keen 2006: 222) information about his novels to help readers even further understand the characters and their stories. While this additional information could be valuable for readers in helping them understand the story and respond more empathically, this thesis will focus on the devices Green has used to portray various emotions and trigger empathy in the audience.

EMPATHY IN *THE FAULT IN OUR STARS* – AN ANALYSIS

The story centers around the life of 16-year old Hazel Grace Lancaster, who has incurable thyroid cancer. Believing that she needs to be more socially active, her mother forces Hazel to attend a support group, where she meets Augustus Waters. He had osteosarcoma but is now in remission. The two quickly become friends and Hazel introduces him to her favorite novel, *An Imperial Affliction*. Though Augustus shares her enthusiasm, they are both distressed by the book's ending which left many questions unanswered. The author, Peter Van Houten, is a recluse in the Netherlands and has never responded to any fan-mail.

Augustus manages to track down Van Houten's assistant, Lidewij Vliegenthart, and surprises Hazel with the opportunity to go to the Netherlands via a charitable foundation. At the same time, Hazel is resistant to start a relationship with him, despite her growing feelings, to avoid causing him pain upon her death. They fly to Amsterdam where Augustus confesses his love for Hazel and meet with Van Houten, but are shocked to learn that he is a mean alcoholic, and that Lidewij had arranged everything, hoping to show Van Houten how his work has changed lives. Lidewij, also terrified by Van Houten's behavior, takes them to Anne Frank House, where Augustus and Hazel kiss. They later consummate their relationship, and Hazel finally admits that she loves him. However, the following day, Augustus reveals that his cancer has returned and spread. The two promise to continue to support each other.

Augustus' health quickly worsens back home, and he arranges a prefuneral for himself, attended by Hazel and their mutual friend, Isaac. Not long after, Augustus dies. Hazel learns from Isaac that Augustus left some writing, later revealed to be a eulogy, for her, and with the help from Lidewij, she manages to find it. In it, Augustus affirms his love

for Hazel and that despite everything he is happy with the choices he made, and hopes that Hazel likes hers. The book ends with Hazel responding: “I do.”

In order to analyze the empathic aspects in *The Fault in our Stars*, the first step was to read the novel and note the parts where readers could have an empathic response to the text. Special focus was on the literary devices used by the author, such as the use of language and the narrative point of view, as well as considering the length of the novel and the plot structure. The analysis itself will first mention the general aspects which could help with empathy and then moves on to specific techniques used in the text to promote an empathic response in the readership and what emotions are portrayed.

One of the aspects that could help readers feel empathy while reading is the length of the novel. *The Fault in our Stars* is little over 300 pages long, making it short enough for the young adults, who can be prejudiced against very lengthy novels, but also long enough to make the readers invested in the story and care about the characters. Another aspect to consider is the plot structure. In *The Fault in our Stars*, the events take place chronologically during a relatively short period of time making it quite easy for the reader to follow and understand what is happening. There are no satellite plot events either, allowing the readers to focus their attention fully on the main plot.

One of the main devices Green has used in *The Fault in our Stars* that is considered to be helpful with creating empathy is the first-person point of view. The entire story is narrated by the main character, Hazel Grace. As a teenager, Hazel shares her thoughts and feelings about her struggles, including relationships with her parents and friends, falling in love, and being disappointed in an idol. All this could help with character identification and empathy. However, since Hazel is also a cancer patient, her everyday life is intertwined with worrying about the impact her illness has on her own life as well as those she is close to. The theme of terminal illness could increase the empathic responses in readers, especially since

it boldly goes against the ideal of illness narratives explored by Conway (2013). The emotional responses are probably even further enhanced by the fact that this archetype of the beautiful ill heroically fighting the disease until the end is confronted in the book by Hazel herself, as she witnesses that in reality things can be quite different from what others want to see and believe.

Green uses the first-person narration to represent Hazel's personal experience with cancer and its impact on the families of cancer patients. One of the most interesting aspects is that the narration reveals how different the viewpoint of adolescent cancer patients can be, as they are more worried about the impact their disease has on their families, particularly parents, than on their own lives. This can, for example, be seen in the colloquial speech used: "There is only one thing in this world shittier than biting it from cancer when you're sixteen, and that's having a kid who bites it from cancer." (Green 2013: 8). It is difficult to say if readers will respond empathically already so early on in the text. However, this moment could help the readers, as the novel progresses, understand not only Hazel's own struggles but the stress the illness causes to her parents as well. This is particularly evident in the pages 24-25, where Hazel describes the time she nearly died as a result of her cancer, and the pain of her parents who were by her side. Hazel later reveals in page 117 that at that time, she heard her mother say "I won't be a mom anymore." This moment also speaks to the adult audience and shows how emotionally difficult and challenging having a child with incurable illness can be.

First-person narration is perhaps what best helps to portray Hazel's embarrassment. One of these moments is during the airport scene. "I was embarrassed to have this lady kneeling in front of me while everyone watched, so I texted Augustus while she did it." (Green 2013: 143) Hazel's illness has affected her physical appearance, which makes her condition evident to everyone. Quite often, being visibly different from others can

automatically draw the attention of those nearby. This is also noted by Hazel: “I could feel everybody watching us, wondering what was wrong with us, and whether it would kill us, and how heroic my mom must be, and everything else” (Green 2013: 144). Her own description of her situation could help readers grasp her embarrassment, and possibly discomfort as well.

First-person point of view also can help to show the readers Hazel’s struggle with conflicting emotions. “It felt like everything was rising up in me, like I was drowning in this weirdly painful joy, but I couldn’t say it back. I couldn’t say anything back” (Green 2013: 154). On the one hand, Hazel is glad when Augustus confesses his love for her. On the other hand, however, Hazel knows that because of her illness their relationship could hardly have a happy ending and is therefore resistant to admit her own feelings. Conflicting emotions regarding starting a relationship and a sudden proclamation of love could be another aspect which helps the young adults to identify with Hazel, since many go through a similar situation and can understand her discomfort and possible embarrassment.

First-person point of view can reflect uncomfortable moments in a way that is very relatable. Perhaps one of the aspects that young adults can most relate to is idolizing certain people and the possibility of following disappointment and even horror when the actual face-to-face meeting does not turn out as imagined. Hazel and Augustus both admire Peter Van Houten, a writer who wrote their favorite novel, and are excited to fly to Amsterdam to meet him and learn what happens after the end of the book. They have set their expectations quite high, which is why when they learn that Van Houten meant his invitation rhetorically, not literally, their disappointment and horror is made particularly evident through first-person narration. “I thought I might throw up. I looked over at Augustus who was staring intently at the door, and saw his shoulders slacken.” (Green 2013: 181). This moment also foreshadows their entire meeting, which lasts until page 195. During it, Hazel and Augustus

are further disappointed that instead of the brilliant author they were expecting to find, the real Van Houten is nothing like they imagined and hoped.

It seems that Green has used first-person narration not only to give an insight to Hazel's mind, thoughts, and emotions, but it also allows him to limit the amount of information readers know and can learn about other characters. Just like in real life, we can only guess what someone else is feeling and what happens or has happened to them depends on how much we are told. This creates certain tension, as for nearly two thirds of the story, we believe, just like Hazel, that Augustus was cured from his cancer. However, then he says: "Just before you went into the ICU, I started to feel this ache in my hip." (Green 2013: 213) This unexpected bad news is particularly shocking because the possibility that it could be true was hinted at only briefly. Therefore, there is growing tension until Augustus actually confirms its accuracy. This revelation not only causes panic in Hazel, but it can be felt by the readers as well.

First-person narration is also quite effective in portraying the feeling of fear in characters and inducing the empathic response in readers. "I glanced at the alarm clock: 2:35 A.M. *He's gone*, I thought as everything inside me collapsed into a singularity." By this time in the book, Augustus' health has severely deteriorated and the chance that he has died is not unlikely. Coupled by the fact that she was suddenly receiving a phone call in the middle of the night, Hazel's reaction represents not only her own fear, but captures what the readers must be feeling as well. Her interesting and somewhat unusual choice of words also shows just how much she would be affected by her boyfriend's death.

The feeling of grief can perhaps be best portrayed through first-person narration as well. Although readers, and Hazel, have some sort of preparation through the prefuneral, learning that Augustus died in page 261 is nevertheless quite painful. This instance also shows that even if we know it could happen at any time, we are rarely actually ready for

news as saddening as this. Hazel describes the moment in the middle of the night she received the news that her boyfriend had died, her parents and Isaac's reactions, and her own account that even the worst physical pain she had experienced was not as painful. What makes her situation even more hurtful is the fact that she feels like she has no one to talk to about her pain who would understand her. "The only person I really wanted to talk about Augustus Waters's death was Augustus Waters" (Green 2013: 262).

It is possible that the behavior towards cancer patients that Green explores in the book is also best apparent through Hazel's self-narration and helps the readers respond empathically to her emotions. For instance, she is upset, because while Augustus was ill, none of his former friends tried to stay in touch with him. Only after Augustus died did they emerge again, praising his virtues and expressing how much they missed him. Hazel says: "Even so, it infuriated me: You get all these friends just when you don't need friends anymore" (Green 2013: 266). Readers can probably understand and share her frustration and anger that cancer patients are treated as heroic and beautiful fighters from the distance, yet many make no effort to stay friends with those with diagnosis. This attitude is also evident during the funeral scene where again the ill are described as brave and source for inspiration, ignoring what the reality of Augustus' situation was. The audience, having followed Hazel's story and being familiar with her and Augustus' views on how cancer patients are treated, can certainly share Hazel's anger.

Another literary device Green uses in *The Fault in our Stars* is metaphor. "I'm like a *grenade*, Mom. I'm a grenade and at some point I'm going to blow up and I would like to minimize the casualties, okay?" (Green 2013: 99) Here, Green goes against Sontag's idea of not describing illness as a battle or through any other metaphors, and has Hazel use a metaphor to express her sadness that her parents will involuntarily be hurt. Grenade, something that is related to the theme of war, is an interesting choice to describe her situation,

although quite effective. Due to her illness, Hazel is aware that her death could come soon. She is worried that when she dies, or metaphorically ‘goes off’ like a grenade, she will cause a lot more damage than she would like. This concern and desire to spare others also explains why Hazel wants to avoid getting close to others, specially Augustus, who at the beginning of the book was still in remission, but his previous girlfriend had already died of brain cancer. This type of portraying could certainly make readers respond empathically to the situation.

Green has also used descriptive setting in his novel to make readers more empathic to the situation. One of the instances is: “I found him mumbling in a language of his own creation. He’d pissed the bed. It was awful. I couldn’t even look, really” (Green 2013: 239). By describing in what state she had found her boyfriend, readers can understand how horrible it was for Hazel. This moment is even more emotional considering the strong contrast it had with the Augustus from the beginning of the novel, where Hazel describes him as energetic and healthy, and in the second half, where his cancer has returned and his condition worsens very quickly. This is also one of the moments where Green boldly goes against the convention of the illness narrative by portraying a disease as it is and how much it can change people both physically and mentally, without any glorification of the condition.

One other important device to help readers with empathy is the use of language. Green does this in several ways, such as the sentence structure and adapting it to the patterns of spoken language. “Cause I’m just – I want to go to Amsterdam, and I want him to tell me what happens after the book is over, and I just don’t want my particular life, and also the sky is depressing me, and there is this old swing set out here that my dad made for me when I was kid.” (Green 2013: 121) Here, Green has imitated the way people usually speak in conversations, blending several sentences into one. This technique can help to create a sense like this conversation is happening in real life and therefore we are actually witnessing and experiencing what Hazel is feeling. In this instance, Green also shows the

struggles of cancer patients, as often the illness can put certain limitations on their lives. This could help readers relate to Hazel and share her sadness, when an instance of pneumonia threatens her chances of ever travelling to Amsterdam and fulfilling her longtime wish – finding out what happens after her favorite book ends.

There is another moment when several sentences are put together that could result in readers' empathy. This happens in the second half of the novel when Augustus says: ““I hate myself I hate myself I hate this I hate this I disgust myself I hate it I hate it I hate it just let me fucking die”” (Green 2013: 245). Although we still experience everything through Hazel's eyes, here it is actually Augustus with whom the readers are most probably empathizing. He is bursting out all his emotions in a row, even the fact that he would rather be dead than continue in his current condition. This sentence structure is the result of his emotional breakdown, caused by desperation and frustration with his situation. This portrayal certainly helps the audience to grasp and share Augustus' emotions over what is happening.

Another potential way Green has used sentence structure to help with creating empathy in the readers is not by blending several sentences into one, but cutting one sentence into small, independent pieces. ““But Not. One. Single. Cancer. Kid. Nobody biting it from the plague or smallpox or yellow fever or whatever, because there is no glory in illness”” (Green 2013: 217). This technique also mimics the way people normally talk, and how we make small pauses if we wish to emphasize something we are saying, but in this case, it could also hint that the speaker is unable to speak in fluent sentences because of strong emotion. This is how Green helps Augustus express his disappointment, frustration, and possibly also anger. For Augustus, heroism was important and he wanted his death to be meaningful. However, because his cancer has returned and he would most probably die as a result, he feels he has been robbed of a chance to be remembered. Knowing Augustus'

dreams and losing the chance to fulfill them, readers can understand how emotionally difficult the situation is for him and share his emotions. Green also uses this moment to remind the readers the attitudes surrounding cancer patients. They are expected to fight heroically and are described as beautiful, yet their deaths often get very little attention.

This technique of making one sentence into smaller ones is also used in the book to express frustration and annoyance. ““I’ll be home every. Freaking. Night. Starting any day now, okay?”” (Green 2013: 256) While this sentence alone might not make readers respond empathically, it captures Hazel’s emotions. Here, Green uses realistic portrayal for creating empathy, making the readers feel as if they are actually witnessing the entire scene. However, he also reminds the audience that while Hazel is a cancer patient, she is also a teenager. There are some occasions when she feels that her parents are not being fair and is annoyed and even frustrated by their attitude. The adolescent readers can probably relate to the feeling of not being understood by their parents.

Another way Green uses language to help readers understand and share the emotions of the situation is employing capital letters. In the book, this technique is used to portray various emotions (anger, desperation, but also happiness and enthusiasm). This can help the readers see the strength and intensity of the characters’ emotions in certain situations, and also mirrors how we raise our voice in real life as well. Furthermore, since the letters are larger than the surrounding text it captures the readers’ attention and can signal not only the emotionality of what is said, but the importance as well. For instance, this technique is used to express Hazel’s desperation, and possibly anger. She says to Van Houten: “I need one and only one thing from you before I walk out of your life forever: WHAT HAPPENS TO ANNA’S MOTHER?” (Green 2013: 193) Here, capital letters help to express and emphasize just how desperate Hazel is to find out the ending of Van Houten’s book, since she believes that it will also tell her what happens to her own mother after Hazel’s death.

Apart from desperation, capital letters are also used to express happiness. ““MOM, I LOVE YOU SO MUCH!” I shouted, and she came to the bed and let me hug her.” (Green 2013: 127) This scene describes the moment Hazel found out that she can go to Amsterdam. The capital letters help to express Hazel’s sheer happiness for the situation, as well as relief that she can fulfill her longtime dream, and gratitude for her mother’s actions. Giving the significance of the situation, the readers can share Hazel’s happiness and relief.

Another positive emotion portrayed through capital letters is enthusiasm. ““NOTHING HAS EVER LOOKED LIKE THAT EVER IN ALL OF HUMAN HISTORY,” he said” (Green 2013: 147). In this instance it is Augustus who is expressing his strong emotions. While he is not actually shouting it out, the readers can see through the capitalized letters just how strong his emotion is at this moment. He has never travelled by plane before, and the readers can most likely relate to Hazel’s response (“His enthusiasm was adorable.” (Green 2013: 147)) to his genuine reaction.

Another way Green uses language to help the audience understand and share Hazel’s emotions is by employing verbal cues in the text. One good example is: “As it got closer to ten, I grew more and more nervous: nervous to see Augustus; nervous to meet Peter Van Houten; nervous that my outfit was not a good outfit; /.../ nervous, nervous, nervous” (Green 2013: 178-179). This repetition is effective in portraying the emotion of the situation, and also eliminates any other thoughts the readers might have and keeps their attention on the nervousness. These repetitions along with knowing the background of the situation help the readers share Hazel’s emotions.

Another instance where the emotion is verbally expressed is during the meeting between Hazel and Augustus, and Van Houten. “I needed an answer. I’d come all this way, hijacked Augustus’s Wish. I needed to know” (Green 2013: 194). Hazel repeats how much she needs to know the answer to her question. This again directs the readers’ attention to

what is said about her feelings, even if they might feel some other emotion at first. These verbal cues in the text together with knowing how much *An Imperial Affliction* means to Hazel, the significance of the book's ending for her, Augustus' role in finding and visiting Van Houten, can help readers understand and share her desperation.

Green also uses this technique to emphasize Hazel's happiness. "'No, this is great. This is fantastic!' I was really smiling" (Green 2013: 297). In this instance, Hazel has learned that her mother is studying to become a social worker. By mentioning the words 'great', 'fantastic', 'smiling', all which are related to positive emotions, the readers can better share Hazel's happiness and also understand how this news gives her relief and assurance that her mother will be alright after Hazel dies. It is quite possible that since Hazel mentions her parents frequently and is constantly concerned about their future after she is gone, the readers, too, have become worried about them. This moment could be revealing for adults as well, who can see just how much children with cancer are really concerned about their parents' well-being and future, despite the seriousness of their own condition.

There are several instances in the novel, where readers could feel empathy based on what is implied in the text. One such instance is after Augustus' funeral, when Hazel ponders what will happen to her parents after her own death. ".../ There were Peter Van Houtens – miserable creatures who scoured the earth in search of something to hurt. And then there were people like my parents, who walked around zombically, doing whatever they had to do to keep walking around" (Green 2013: 277). Hazel tries to imagine what her parents' futures would be like, since she feels that with her death, they would lose the meaning for their lives. This concern can be perhaps better understood and felt by the readers after they, and Hazel, find out that Van Houten had a daughter who died of cancer at a very young age, causing his bitterness and mean attitude towards Hazel and Augustus when they visited him in Amsterdam.

This technique is also used quite effectively nearly at the end of the book. Hazel learns from Isaac that Augustus was writing something for her before his death. “That was enough time for him to have written *something*, at least. There was still something of him, or by him at least, floating around out there. I needed it” (Green 2013: 282-283). Here, Green fuels the audience’s emotions and interest by bringing in the theme of receiving message from the grave. Considering that whatever he wrote was missing, since Augustus was the only person who knew what and, more importantly, where it was, the readers can also feel her assumed excitement, and perhaps also curiosity, to receive one last message from her deceased boyfriend and find out what it contained.

The instance where this technique is perhaps most effective is at the very end of the novel, when Hazel has finally managed to find the piece of writing Augustus left behind for her with the help of Lidewij, Van Houten’s former assistant. “I saw immediately there were four attachments to the email and I wanted to open them first, but I resisted temptation and read the email.” (Green 2013: 309) Here, Green is not just reminding the readers the temptation they and Hazel feel. He intentionally teases the curiosity, excitement and the desire to learn what was in the letter by showing that they can indeed find it out, yet delaying it for a few additional moments, increasing the tension even more. All these emotions are implied by the text and can certainly be felt by both Hazel and the audience.

While all these literary techniques are helpful in making readers respond empathically, there is another tool Green has used in his book. Occasionally he relies on the readers’ capacity to feel empathy in certain situations. One of these moments is in the second half of the book, when a very ill and weak Augustus decides to go and buy cigarettes in the middle of the night, desperate to do one simple task all by himself. However, his health fails. The sadness of the situation is perhaps best described by Augustus saying: “Where is my chance to be somebody’s Peter Van Houten?” (Green 2013: 245) Here, Augustus is not

referring to the author's bitterness and mean attitude. Instead, he means Van Houten's novel and how much it changed his and Hazel's lives. By saying that, Augustus is expressing his sadness as well as desperation that his life will be too short for him to make a difference in someone else's life. Green plays with the readers' empathy by having them witness the emotional breakdown of a cancer-ridden teenager, as his life is steadily slipping away from him.

Perhaps one of the saddest moments in the book, and where readers could respond most strongly, are in the pages 258-260. There, Augustus, who is close to death, has arranged a prefuneral for himself and has asked Hazel and Isaac, their friend, to deliver eulogies. Although through Hazel readers can learn how Isaac is reminiscing his best friend, who jokingly makes comments on what to improve or leave out at the actual funeral, and her own speech in which she thanks Augustus for the time they got to be together, Green plays with readers' capacity to feel grief and the sadness that comes with it. Grief, as Koopman (2015: 76) has noted, is an emotion we do not need previous experience with to understand the characters' state. This moment is possibly even more emotional than the actual funeral scene, because here both Isaac and Hazel, not to mention the readers, are reminded that the person they are eulogizing, Augustus, will most likely die within a number of days and this is perhaps one of the last times the three of them can be together.

John Green has used several literary techniques in *The Fault in our Stars* to induce an empathic response in the readers. The novel is told from a first-person perspective, and relies heavily on the point of view to induce empathic response in the audience. Other techniques employed in the novel include using metaphor, descriptive setting, the use of language, and implying. However, it seems that Green also relies on the readers' own capacity for empathy to create an emotional response to the novel.

CONCLUSION

The aim of this thesis was to study the phenomenon of young adult literature and how it can create empathic responses in the readers, on the example of John Green's *The Fault in our Stars*. Young adult literature, which has teenagers as main characters and the target audience, has become increasingly more popular. While the genre has received some criticism, young adult literature, and reading fiction in general, has many benefits.

One of the aspects that makes young adult literature so valuable is the empathic aspect. Empathy, often confused with sympathy, means feeling someone else's emotional state without losing a separate sense of self (Coplan 2004: 143; Gallagher 2012: 355, 376; Hilton and Nikolajeva 2012: 127; Schmetkamp and Vendrell Ferran 2019: 1, 3-4; Soucie et al. 2012: 141; Werner 2019: 1-2). With literature, the text triggers an empathic response in readers. While usually we emphasize with people in the real world, we can feel empathy for fictional characters as well. The characters we emphasize with do not have to be human or in a situation we are formerly familiar with (Keen 2007: 68, 72). We respond to both positive and negative emotions, though the response occurs more easily with the latter (Keen 2006: 209). Also, while in some cases having previous experience with certain situations can be helpful, it is not always necessary for us to respond empathically to a narrative (Koopman 2015: 76).

Empathic response to a text depends on the author as well as the reader. Authors are tasked with providing us with everything necessary to feel empathy (De Vecchi and Forlè 2019: 8), while readers' age, personal preferences, and other factors determine whether the response occurs or not (Keen 2007: 72). Empathic response can sometimes also occur when the writer has not intended it.

Character identification is believed to be central for feeling empathy with the characters, although it cannot simply be created by the authors, as it occurs in the readers

(Keen 2007: 68, 93). However, the devices writers can use include disclosure, settings, length of the novels, and certain aspects of narrative and the structure of the plot (Keen 2007: 93-94). First-person narrative point of view in particular is believed to help with empathy (Keen 2007: 97). In the case of *The Fault in Our Stars*, the topic of teenagers with incurable cancer also aids with emotional response.

The analysis of *The Fault in our Stars* revealed that Green has used several devices to induce an empathic response in the audience. One of the most important techniques is using first-person narration, through which Green tells the story of a teenaged cancer patient, while also exploring several ideals related to terminal diseases and the ill. Other devices include using metaphor, descriptive setting, the use of language (such as employing capital letters, changing the sentence structure, verbal cues to create a believable speaking voice of a young adult), and implying. Although not a literary technique, Green also relies heavily on the readers' ability to feel empathy for characters.

While the analysis of this book alone is not enough to show how young adult literature can result in empathic reactions in readers, it opens the possibility for further research on the matter. Future studies could focus on the literary devices used by other authors of young adult novels, and whether they use the same devices for creating empathy or something different.

REFERENCES

- Bal, P. Matthijs and Martijn Veltkamp. 2013. How Does Fiction Reading Influence Empathy? An Experimental Investigation on the Role of Emotional Transportation. *PLOS ONE*, 8: 1, 1-12.
- Cadden, Michael (ed). 2011. *Telling Children's Stories: Narrative Theory and Children's Literature*. Lincoln and London: University of Nebraska Press.
- Clair, Robin P., Stephanie Carlo, Chervin Lam, John Nussman, Canek Phillips, Virginia Sanchez, Elaine Schnabel and Liliya Yakova. 2014. Narrative Theory and Criticism: An Overview Towards Clusters and Empathy. *The Review of Communication*, 14: 1, 1-18.
- Cochrane, Tom. 2014. Narrative and Character Formation. *The Journal of Aesthetics and Art Criticism*, 72: 3, 303-315.
- Conway, Kathlyn. 2013. *Beyond Words: Illness and the Limits of Expression*. Albuquerque: University of New Mexico Press.
- Coplan, Amy. 2004. Empathic Engagement with Narrative Fictions. *The Journal of Aesthetics and Art Criticism*, 62: 2, 141-152.
- Crowe, Chris. 2001. Young Adult Literature: The Problem with YA Literature. *The English Journal*, 90: 3, 146-150.
- Daley-Carey, Ebony. 2018. Testing the Limits: Postmodern Adolescent Identities in Contemporary Coming-of-Age Stories. *Children's Literature in Education*, 49, 467-484.
- De Vecchi, Francesca and Francesca Forlè. 2019. Phenomenological Distinctions Between Empathy *De Vivo* and Empathy in Fiction: From Contemporary Direct Perception Theory Back to Edith Stein's Eidetics of Empathy. *Topoi*. Available at: <https://doi.org/10.1007/s11245-019-09637-6>, accessed August 23, 2019.
- Falconer, Rachel. Young Adult Fiction and the Crossover Phenomenon. In Rudd, David (ed.) 2010. *The Routledge Companion to Children's Literature*, 87-99. London and New York: Routledge.
- Gallagher, Shaun. 2012. Empathy, Simulation, and Narrative. *Science in Context*, 25: 3, 355-381.
- Glaus, Marci. 2014. Text Complexity and Young Adult Literature. Establishing Its Place. *Journal of Adolescent & Adult Literacy*, 57: 5, 407-416.
- Green, John. 2013 [2012]. *The Fault in our Stars*. London: Penguin Books.
- Hilton, Mary and Maria Nikolajeva (eds). 2012. *Contemporary Adolescent Literature and Culture: The Emergent Adult*. Farnham: Ashgate Publishing Limited.
- Johnson, Dan R. 2012. Transportation into a Story Increases Empathy, Prosocial Behaviour, and Perceptual Bias Toward Fearful Expressions. *Personality and Individual Differences*, 52, 150-155.
- Johnson, Dan R., Grace K. Cushman, Lauren A. Borden and Madison S. McCune. 2013. Potentiating Empathic Growth: Generating Imagery While Reading Fiction Increases Empathy and Prosocial Behaviour. *Psychology of Aesthetics, Creativity, and the Arts*, 7: 3, 306-312.
- Jurecic, Ann. 2012. *Illness as Narrative*. Pittsburgh: University of Pittsburgh Press.
- Keen, Suzanne. 2006. A Theory of Narrative Empathy. *NARRATIVE*, 14: 3, 207-236.
- Keen, Suzanne. 2007. *Empathy and the Novel*. New York: Oxford University Press.
- Keen, Suzanne. 2019. Emphatic Inaccuracy in Narrative Fiction. *Topoi*. Available at: <https://doi.org/10.1007/s11245-018-9622-9>, accessed August 22, 2019.
- Kiser, Kelsey R. 2017. Young Adult Literature and Empathy in Appalachian Adolescents. *Electronic Theses and Dissertations*. Paper 3325. Available at:

- <https://dc.etsu.edu/etd/3325>, accessed November 18, 2019.
- Kokesh, Jessica and Miglena Sternadori. 2015. The Good, the Bad, and the Ugly: A Qualitative Study of How Young Adult Fiction Affects Identity Construction. *Atlantic Journal of Communication*, 23, 139-158.
- Koopman, Eva-Maria. 2015. Empathic Reactions After Reading: The Role of Genre, Personal Factors and Affective Responses. *Poetics*, 50: 62-79.
- Koss, Melanie D. 2009. Young Adult Novels with Multiple Narrative Perspectives: The Changing Nature of YA Literature. *The Alan Review*, Summer, 73-80.
- Mullan, John. 2006. *How Novels Work*. New York: Oxford University Press.
- Penguin. 2017. John Green, the author of *The Fault in our Stars* to publish new novel with Penguin Random House Children's in the UK. Available at: <https://www.penguin.co.uk/articles/company/news/2017/june/john-green--author-of-the-fault-in-our-stars-to-publish-new-nove.html>, accessed December 4, 2019.
- Schmetkamp, Suzanne and Ingrid Vendrell Ferran. 2019. Introduction: Empathy, Fiction, and Imagination. *Topoi*. Available at: <https://doi.org/10.1007/s11245-019-09664-3>, accessed August 23, 2019.
- Soucie, Kendall M., Heather Lawford and Michael W. Pratt. 2012. Personal Stories of Empathy in Adolescence and Emerging Adulthood. *Merrill-Palmer Quarterly*, 58:2, 141-158.
- Stansfield, John and Louise Bunce. 2014. The Relationship Between Empathy and Reading Fiction: Separate Roles for Cognitive and Affective Components. *Journal of European Psychology Students*, 5: 3, 9-18.
- Thomas, P. L. and Antero Garcia. 2013. *Critical Foundations in Young Adult Literature: Challenging Genres*. Rotterdam: Sense Publishers.
- Van Krieken, Kobie, Hans Hoeken and José Sanders. 2017. Evoking and Measuring Identification with Narrative Character – A Linguistic Cues Framework. *Frontiers in Psychology*, 8: 1-16.
- Werner, Christiana. 2019. "See Me, Feel Me": Two Modes of Affect Recognition for Real and Fictional Targets. *Topoi*. Available at: <https://doi.org/10.1007/s11245-019-09634-9>, accessed August 23, 2019.
- Westenberg, Leoni. 2017. Locating Experience in Time and Place: A Look at Young Adult Fiction and Spiritual Intelligence. *International Journal of Children's Spirituality*, 22: 2, 163-169.

RESÜMEE

TARTU ÜLIKOOL
ANGLISTIKA OSAKOND

Sarah-Liisa Oja

Young adult literature as a means for creating empathy on the example of John Green's *The Fault in our Stars*/ Empaatia tekitamine läbi noortekirjanduse John Green'i teose *Süü on tähtedel* näitel

Bakalaureusetöö

2020

Lehekülgede arv: 36

Annotatsioon:

Töö eesmärgiks oli uurida kirjanduslikke võtteid empaatia tekitamiseks lugejaskonnas John Green'i teose *Süü on tähtedel* põhjal. Töö koosneb sissejuhatusest, kirjanduse ülevaatest ja teose empiirilisest analüüsist. Teoreetilise tausta koostamisel tugineti teemaga seotud kirjandusele, analüüsiks loeti *Süü on tähtedel*. Töö keskendus empaatia olemusele ning kuidas ja mis tingimustel saab see esineda lugedes, uurides ka erinevaid kirjanduslikke võtteid, mida autorid saavad kasutada selle reaktsiooni esile kutsumiseks. Tulemusena selgus, et antud teoses kasutati erinevaid meetodeid empaatia tekitamiseks, neist peamine on esimeses isikus narratiiv. Samuti kasutati metafoori, kirjeldatud tegevuspaika, keelekasutust ja vihjamist. Lisaks toetub Green ka lugejate enda empaatiavõimele.

Märksõnad:

noortekirjandus, empaatia, *Süü on tähtedel*, esimeses isikus narratiiv, kirjanduslikud võtted.

Lihtlitsents

Lihtlitsents lõputöö reprodutseerimiseks ja lõputöö üldsusele kättesaadavaks tegemiseks

Mina, Sarah-Liisa Oja,

1. annan Tartu Ülikoolile tasuta loa (lihtlitsentsi) enda loodud teose

Young adult literature as a means for creating empathy on the example of John Green's *The Fault in our Stars*,

mille juhendaja on Raili Marling,

- 1.1. reprodutseerimiseks säilitamise ja üldsusele kättesaadavaks tegemise eesmärgil, sealhulgas digitaalarhiivi DSpace-is lisamise eesmärgil kuni autoriõiguse kehtivuse tähtaja lõppemiseni;
- 1.2. üldsusele kättesaadavaks tegemiseks Tartu Ülikooli veebikeskkonna kaudu, sealhulgas digitaalarhiivi DSpace'i kaudu kuni autoriõiguse kehtivuse tähtaja lõppemiseni.
2. olen teadlik, et punktis 1 nimetatud õigused jäävad alles ka autorile.
3. kinnitan, et lihtlitsentsi andmisega ei rikuta teiste isikute intellektuaalomandi ega isikuandmete kaitse seadusest tulenevaid õigusi.

Sarah-Liisa Oja

Tartus, 26.05.2020

Autorsuse kinnitus

Autorsuse kinnitus

Kinnitan, et olen koostanud käesoleva bakalaureusetöö ise ning toonud korrektselt välja teiste autorite panuse. Töö on koostatud lähtudes Tartu Ülikooli maailma keelte ja kultuuride kolledži anglistika osakonna bakalaureusetöö nõuetest ning on kooskõlas heade akadeemiliste tavadega.

Sarah-Liisa Oja

Tartus, 26.05.2020

Lõputöö on lubatud kaitsmisele.

Raili Marling

Tartus, 26.05.2020