Fiction writers and their audience: A qualitative phenomenological inquiry into who novelists write for

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1. Introduction

As noted by Aristotle in his *Art of Rhetoric*, and by countless rhetorical theorists ever since, audience is a key concept in meaning making in any discursive performance or address. Without a keen eye to evaluate and judge the nature and make up of an audience (whether physical, actual, implied or hypothetical) a discourse may not be as effective as it might have been. It is clear how this works in discourses with a political, advertising, business, educational or legal slant, but how, if at all, does it work in fiction?

This is essentially what this study sets out to investigate: To what extent do literary writers think about their audience while writing? The goal of this project is to explore the relationship between the author and their audience by analyzing the notion of the imagined reader or readers during the writing process.

This is an area that has not been explored widely and we believe that any information that this study may provide about the nature of a fiction writer's implied or hypothetical audience might help us to understand better the, at times, inscrutable nature of literary communication. The method chosen to best bring out the detail of the complex nature of writing fiction in the interviews conducted is a qualitative, phenomenological one. We should not expect that there will be a straight-forward answer to our research question. It may help to have a deeper understanding of various sub-questions that are built into the main research question and these are set out below.

1. Is there a generic author?
2. When during the writing process does the reader think about the audience (if at all)?
3. When during their career?
4. What is the importance of the editors and the publishers?
5. Who do the authors think is the audience?

Once these sub-questions have been answered on the basis of our data, namely, the seven interviews with the fiction writers, we should be a little closer to an answer to the main research question. This is a pilot study of an exploratory nature. The sample size significantly constrains the validity of the results. This study should be seen as a starting point and inspiration for others interested in unravelling the mystery of the fiction writing process.

2. Theoretical framework

Investigating the process of literature is arguably like building a house. This potential structure already has three solid cornerstones on which to construct: authorial intention, reader response and the readers' projection about the author. The one arguably still missing is what writers consciously or subconsciously project about the reader during the writing process.

A fascination with authorial intension dominated literary criticism from the birth of the novel right up to the middle of the twentieth century. What did the author mean with the text? With the advent of reader response criticism there was a move away from authorial intention. This is best seen in the work of Iser (1978), Fish (1980) and Jauss (1982). In a parallel movement, but from a postmodernist perspective, the literary author was declared 'dead' by the theorist, Roland Barthes in 1968. Barthes' claim was that there was no one, single authorial interpretation of the text, but rather that textual meaning comes into being when a reader engages with the text. This shifted the attention of the reading process towards the consumer of the text and away from the producer. This also means that a text has not one but multiple interpretations.

The author more or less disappeared from the literary theoretical scene for a while under post-structuralism and reader response criticism until the cognitive psychologist Ray W. Gibbs (1999) noted, quite rightly, that our assumptions about authorship also matter for our construction and experience of meaning. In other words, what a reader thinks an author meant or intended goes into the meaning-making matrix of time, place and mode to make up his/her unique reading experience. Gibbs' interest in this aspect of the author in the author-text-reader triangle has led us to want to explore that somewhat unfashionable authorial side of the coin a little more; not to return to claiming that there is one single inflexible meaning in a text and that this is the one the author decides it is, but rather to look at who writers think they write for. In short, what is the phenomenon of audience or readership for them?

3. Methodology

This study is conducting a qualitative rather than a quantitative research, because qualitative methods give the participants a voice. The process of writing, and especially fiction writing, is a complex one that cannot easily be boiled down to mere numbers.

The main input derived from face-to-face interviews that have been typed out, transcribed, translated if needed, and coded. The sampling methods for this research were limited, as not all approached authors responded or were willing to be interviewed. Additionally, within the selection of authors, the genres were limited. For example, authors of children's book were not asked to participate in the research, as they have a rather particular audience they need to keep in mind. For this study, we strove to vary the age, experience and nationality. We were not completely successful with this, as the Dutch authors outweigh the others and only one author had published more than ten books and has been in the business for more than ten years.

Since qualitative methods strive to examine the 'how' of things, rather than the number, small samples are sufficient when they are analysed thoroughly. In total seven interviews were conducted. According to Moustakas (1994), this is a sample size that legitimately enables us to conduct an analysis on basis of phenomenological methods.

Concerning the validity of our research, the researchers tried to be as precise, critical and objective as possible; making sure it is the data that rules the research and not the methods. Reliability is a difficult matter in qualitative research, because it is by nature a quite subjective and interpretive kind of research. Each researcher can get different results from the same data. Therefore, to enhance reliability and to avoid any interpretation differences, the researchers worked closely together during the research.

4. Phenomenology

According to Creswell (2007), a phenomenological study describes the meaning for a number of individuals of their lived experience of a concept or a phenomenon. The idea is to take individual experiences of a particular phenomenon and winnow or reduce that down to a universal essence. In this sense this method reasons inductively. The sample size can range

from five to twenty-five individuals (Creswell, 2007: 61, citing Polkinghorne, 1989) and the main method of data collection in phenomenology is interviewing.

The phenomenological guidelines prescribed by Moustakas (1994) and Creswell (2007) consist out of four steps: the Epoche, Transcendental-Phenomenological Reduction, the Imaginative Variation and the Essence.

Epoche requires a bracketing of the personal experiences of the phenomenon of the researchers before starting the research.

The second step, Transcendental-Phenomenological Reduction, is the start of the data analysis. In order to horizontalize the data it needs to go through the first coding cycle. In this research 'initial coding' was employed, which breaks down the data into smaller parts in order to be able to examine and compare them (Saldana, 2009). The main advantage of this coding cycle is that it is a very open-ended approach, being able to use multiple kinds of coding. Subsequently, a second coding cycle needs to be applied in order to create themes out of the initial codes. The method applied was 'pattern coding'. As Saldana (2009) mentions, Miles & Huberman (1994) recognize several applications of pattern coding. First, it is often preceded by initial coding. Furthermore, this type of coding narrows down the previously established codes into a few topics (Saldana, 2009). Consequently, a few major themes arise, which will enable drawing connections between them. This reduction will result in a 'textural description' of the phenomenon (Moustakas, 1994 and Creswell 2007). This description will answer the question of *what* the participants experienced within the study. It comprises the aspects of the experience in consciousness.

The third step, Imaginative Variation, has as a goal to create a 'structural description', which can be divided into an 'individual structural description' and a 'composite structural description' (Moustakas, 1994). This description will focus on *how* the phenomenon was experienced. The individual structural description is a description per co-researcher. This was not included in the analysis of this research, because both researchers worked together on all parts of the project. The composite structural description is a combination of all the individual structural descriptions into a universal one. This part of the results can be seen as the interpretation or discussion of the results.

The final step is the Essence, which entails the "synthesis of composite textural and composite structural description" (Moustakas 1994. p. 181). The essence will have to answer

the main question of the data analysis, what and how did the participants experience the phenomenon (Moustakas, 1994; Creswell, 2007)?

5. Results and Analysis

5.1 Transcendental-Phenomenological Reduction

The codes of the initial coding cycle were created through the software programme Atlas-Ti 5.0. 95 unique codes were generated from the data, which resulted from 310 codes in total. The interview of participant number 1 included the most codes (70), while that of participant number 5 included the least (35). This discrepancy of the number of codes per interview derived from the fact that the interviews were different in length (ranging from 20 to 30 minutes) and that some authors gave irrelevant information, e.g. extensive elaborations and plot lines in their novels. See figure 1 for a screen shot of the first coding cycle in the software programme.

Figure 1: Screenshot of several of the results of the first coding cycle in Atlas-Ti 5.0

Subsequently, eleven categories were created, known in the software as 'code families'. These categories were created by combining initial codes with an eye on finding

different themes throughout the data. A few codes were put into two different categories, because they contained important information for both themes. At the end of the second coding cycle, we revised the entire coding list to make sure that the ideas that developed near the end of the process fitted those from the beginning of the process. Then, finally, we rephrased the category names from intuitive labels to formal code names.

The eleven code families have been named as follows:

- Always consideration
- Author as reader
- Authors goal (reader)
- Authors goal (self)
- Consideration: editing (single)
- Consideration: editing (multiple)
- Consideration: publishing
- Interaction reader
- Never consideration
- Practical issues
- Readership

In the following composite textural description an explanation of every category is provided.

The first family code 'Always Consideration' consists of nine different codes, which are taken from all seven interviews. In this category the quotes of authors state that they take their readers into consideration. A nice example from participant 7 is "I think it is nice if it is clear in my head but it also has to go into the head of the reader and especially the heart of the reader." Furthermore, this consideration is already there before the editing process starts. As participant 4 explains "You HAVE an audience and you, you won't exist as a writer without that audience and you should consider that relationship and then also, that you create your audience and your audience creates you." Moreover, it is important to note that an author who is in this category can also be in the 'Never Consideration' category, because their answers are broad and have multiple layers.

The second family code 'Author as Reader' contains two different codes, which can be found in interviews 1 until 6. In this category, the quotes of the authors state that they consider themselves to be readers as well or that they approach their text as if they were a

reader. As participant 4 explains "it's good to go back to [the text] and try to read it with a fresh eye and I think that fresh eye is my reader". This fresh eye, which is inherently a part of the author, is considered a very important reader by the author. Participant 3 explicitly states this as well, by saying "Sometimes, […] I am the audience. I am telling this story to myself in order to make sense of it."

The third family code 'Authors' Goal (Reader)' contains fourteen different codes, drawn from all seven interviews. The quotes contain information about certain goals that authors strive to reach among their readers. Participant 2 explains that she would like it if "someone reads my book, he totally forgets what surrounds him and it fades away". Participant 5 and 6 both hope to touch or move the readers in a way. Another interesting aim is that of participant 7, who wishes to reach a certain "conscious manipulation of the mind of the reader […] So uhm then you bring about a certain process among the reader, which he is not aware of." This actually shows an acute awareness of the reader by the author that is involved in the process making of the story and style.

The fourth family code 'Authors' Goal (Self)' contains seventeen different codes, taken from all seven interviews. In contrast to goals concerning the reader, these quotes contain goals of the author for themselves. For example, many authors have said to write as a personal expression. An interesting explanation is that of participant 1, who says that in real life "You've got to behave. But you don't want to behave." Therefore, as a solution he lets himself go in his stories, because "everything is possible and I can imagine anything". The author actually later on compares his writing to a safe way to do extreme sports.

The fifth family code 'Consideration: Editing (Single)' contains four different codes, which are derived from five of the interviews. The quotes in this category involve the real readers (not the authors as readers). Often, the editor is seen as the first reader and/or the most important reader. As participant 6 explains, "I am very sensitive for the criticism of my publisher and editor. Because I think they're the best readers I can have." The author calls the editor "my first reader." Following their feedback is vital for the author's editing process. These responses might lead to the deletion of a scene or the rewriting of chapters. Participant 7 describes this as follows: "how she talks about it, I can hear where the weak spots are and of course, she also comes with her own points of critique." The final product is, then, to a large extent based on the opinion of the editor as well.

The sixth family code 'Consideration: Editing (multiple)' contains four different codes, taken from six of the interviews. In this category, the author might have given a piece of text to a member or members of the potential audience in the form of sneak previews or episodes in the story. Authors then often change the text and/or story accordingly. The feedback given by this kind of audience, comprising of readers that are outside of the publishing company, like, for example, sneak preview reviewers and translators, is considered very important.

The seventh family code 'Consideration: Publishing' contains three different codes, taken from five interviews. In this category, the authors became aware of their audience at the moment of publishing, or just after having published. Mostly, they had not thought about their audience before. Often, these quotations are linked with author's first publications. Participant 4 explained that after publishing her first book she realized that "it is very strange to just have your thoughts out there and people reading it".

The eighth family code 'Interaction Reader' contains fourteen different codes, derived from all seven interviews. In this category, quotes are inserted that describe the author's interaction with the reader and the responses of readers. This shows that the author is aware of his/her audience. This category often includes active reader responses, for example, feedback at lectures, guest readings, etc. Participant 6 explains, in relation to guest readings she gives, that "readers can be very negative, even when they come to your readings".

The ninth family code 'Never Consideration' contains nine different codes, taken from all seven interviews. When you ask the authors in a straightforward fashion whether they consider their audience during the writing process, six out of seven authors state that they never do. Sometimes they believe taking the audience into account will have a negative impact on their writing. Nuances on this are very noticeable. Participant 2 claims "it distracts you", while participant 1 explains that if you consider the audience too much "you become a bit critical. You must be honest. "

The tenth family code 'Practical Issues' contains twenty-two different codes, appearing in all seven interviews. In this category, multiple explanations are given as to why

authors write. Besides some very pragmatic reasons, some authors say they have an urge to write. This view might be given as an alternative explanation to the audience-focused writing, though it does not necessarily exclude the awareness and consideration of the audience

The eleventh and final family code 'Readership' contains six different codes, drawn from all seven interviews. In this category, the authors identify their possible or actual readership. They talk about who they think their readers are. This category is more factual, including statement concerning the actual readers, than it is argumentative, including whom the author wants to write for and therefore considers. For this reason, it is perhaps not as important as the other categories.

5.2 Imaginative Variation

After describing the *what* of the individual themes, it is now time to explain the *how* of the experience in the discussion, bringing the elements of the *what* together in the composite structural description.

Firstly, we looked at the data to see if we could find any correlative connections. There are five different aspects that we looked at in relation to the author's consideration of the audience. No correlation was found in the author's age, gender, audience contact, but there was a correlation found in the author's experience and in the 'editorial' audience.
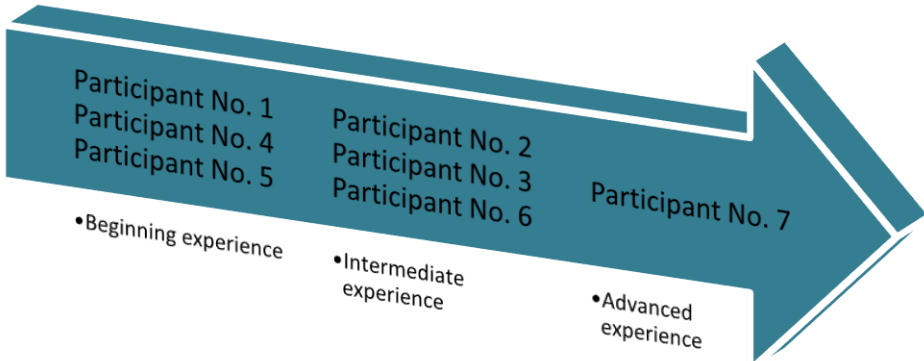

Figure 2: Experience distribution among participants

In Figure 2 there is a distribution of the participants in three different categories. The labels beginning, intermediate and advanced are qualified by the amount of books an author has published. Every author in the beginning experience category has published just one book so far. This can be either a book of short stories or a novel. The participants in the intermediate experience category have published either three or four books. Finally, there is the advanced experience category. Only participant 7 is in this category. She has published around twenty-five novels. With these categories of experience, a correlation can be established with the author's consideration of the audience. The participants in the first categories very bluntly state *no*, even though many nuances are visible throughout the interviews. The participants in the second category are more nuanced in their original opinion, but also do not fully admit to really take their audience into consideration. The participant in the final category does strongly point out that she does think about the reader and even manipulates them via her style and work.

Furthermore, a lot of the authors acknowledge the editor or publisher as a reader of their work. This has the effect that sometimes the editor seems to be more important during the writing process than the actual or real reader, which is the person that in the future actually buys the book and reads it. As some of the authors explain, the editor is there to make the work accessible and to remind them of the presence of the reader. It could be said that the editor is a key aspect in the author's writing process considering his or her consideration of the reader. Therefore, the author's directly stated importance of the editor can be seen as an indirectly stated importance of the reader.

Secondly, an interesting finding is that many of the authors expressed that they consider themselves as an important reader of their work. Authors who talk about themselves as a reader are participants 1 to 6. Only participant 7, the most experienced, does not refer to herself as her own reader. This is interesting, because participant 7 is the one participant that is very upfront about saying that she thinks about her reader. Maybe it is the open character of her experience that makes participant 7 so very clear on the issue of her audience consideration, while the other participants are sometimes still looking for alternative explanations with regard to audience consideration, because of its apparent negative image.

Thirdly, can one speak of a notion of a generic author? During the interviews it became apparent that the authors had significant overlaps in their beliefs and answers, so the answer is plausibly yes: there may very well be a generic author in this study. The features of

this author were generated by making a table with all the codes that were valid for four authors or more (so more than half of the participants).

It appears that the generic author gives as reasons for writing 'the enjoyment of writing' and 'the urge to write'. Each work is a personal expression. However, writing is not only fun but also hard work; according to the generic author in this study, writers do need to possess certain qualities (such as patience, thoroughness, etc.). Moreover, he/she says he does not consider an audience, which might be the case because she/he thinks that the consideration of the readers while writing has a negative influence on the work. Maybe the 'honest writing' that is important to the generic author can only be achieved when one does not take other people into account. There should be no explicit fame-oriented writing, even though a literary legacy is very much desired. Literary writing, it seems, is done to in some way defy or even defeat death. If any reader is openly admitted to being involved, then it is the author him/herself, because the generic author defines himself as his/her own reader. There is still a clear message to the audience, even though the author says he/she does not consider the audience during the writing process. Nevertheless, this generic author is at some level aware of her/his audience.

Mostly, the readers are taken into account at the editing stage. It seems evident that the generic author first denies thinking about the audience, but subconsciously, or at a later stage of the writing process, does so anyway. In his/her critical writing style, he/she tries to improve the draft versions, so that they are enjoyable to read, exciting, challenging and interesting. If this is not for the reader, then who else is it for?

From the twenty codes that make up the generic author, participants 3 and 7 were the furthest away from this. They only share ten of the twenty criteria. The closest to the generic author are participants 4, 5 and 6 with fifteen of twenty criteria. This seems to be a random distribution, because while participant 4 and 5 are the most inexperienced authors, participant number 6 is more experienced. Also participant 3 and 7 do not share their level of experience or age. The details can be seen in the table below.

What qualities	How many out of 7	Which participants
Author as reader	6	All except for 7
Author skills	4	3, 2, 5, 7
Authors message	4	5, 7, 4, 6
Awareness of audience	4	5, 7, 4, 6
Consideration audience	4	1, 2, 5, 7
Consideration audience (editing)	4	2, 7, 4, 6
Critical writing style	4	1, 5, 7, 4
Enjoyment of writing	5	3, 1, 2, 7, 4
Honest writing	4	3, 1, 5, 7
Importance of legacy	4	2, 5, 4, 6
Media and reader responses	5	3, 5, 7, 4, 6
Negative impact of audience consideration	6	3, 1, 2, 5, 7, 6
No consideration audience	6	3, 1, 2, 5, 4, 6
No fame oriented writing	4	3, 2, 4, 6
Personal expression	4	2, 5, 4, 6
Positive feedback	4	2, 5, 4, 6
Starting point	4	1, 5, 4, 6
Story structure	4	1, 5, 4, 6
Unforeseen interpretations	4	3, 1, 4, 6
Urge to write	4	3, 1, 7, 6

Table 1: Generic Author Codes

Fourth, it is important to establish what the writing process actually entails when talking about the patterns that can be seen in the process. The writing process in our definition is basically everything until the book is published, so this also includes coming up with the idea. When the author, then, thinks of a new idea to start a new book, a separate writing process begins.

Figure 3: Graph indicating the role of the audience during the writing process

In figure 3 the basic patterns that can be seen throughout the writing process are put together. In the graph you can see two kinds of goals; the goal towards the author him/herself and one towards the reader. The goals towards the author are usually general goals over a longer period of time. They do not stick to one particular work, because they are usually very broad. This is in contrast with the goal towards the reader. Specific works of authors might be written for different purposes. While one work might be created to primarily teach the reader a specific subject, lesson or moral, the other might be created to mainly move or delight the reader. Of course, this is not a definitive division. Sometimes an author can also have general goals towards the reader that he/she wants to accomplish in all his works.

The blocks in the middle therefore represent different stages in the writing process. First, the author comes up with an idea. Second, the first drafts are made and the author proofreads them. Furthermore, there is the stage where the author considers the opinion of the editor and, then, definitely takes the reader into account. The next stage concerns another editing stage. This one mostly comprises of feedback from actual readers. The book is then published. It is important to note that the stages can be at different places or involving slightly different aspects for each writer.

Lastly, as stated at the outset, this is a relatively novel area of research, there is, to the best of our knowledge, no tested measurement for the "extent" of audience consideration, so we have proposed a new model. The extent, which is a vital aspect of the study of the essence

of audience consideration while writing, is measured here with a model author that considers the audience to the greatest extent we could gain from our codings. In a way, it is the model of the most audience aware/friendly/considerate author. All codes that reflect this attitude have been used as aspects of this author, although some codes that were very similar were made into one broader category. After the list of features was made, each participant was measured against this "100% considerate author" by a simple yes/no judgement. The amount of time a code (i.e., aspect of the considerate author) was used by one of the participants is not relevant, because the considerate author does not have a prescribed amount of times for using the aspect.

Moreover, it is not a measurement of how much the author cares about it. It could simply be that the interview was led in a direction that made the author use a code more than once, while others did not. All that mattered is whether the participant shares the aspect or not. According to this measurement, participant number 1 thinks for 69.2% about the audience while writing. Participant number 2's rate is 46.2%. Participant number 3 has the lowest rate at 38.5%. Participant number 4 has the highest percentage with 76.9%. Participant number 6 and 7 both score 53.8%. Finally, participant number 5 rates 61.5%.

Aspects of the 100% considerate author are "wanting to have an impact and influence on the reader", "working with the feedback of the readers and incorporating it into their writing" (be it the actual audience or the editor), "seeing themselves as reader", "caring about the opinion of their (future) children" and "the belief that the reader adds something to the work, in general, with their imagination, by filling in gaps and so on". In table 2 a full overview of all the aspects can be found. The measurement gives a rough idea of the extent to which the author thinks about their readers. It also shows that the participants think more of their readers than they admit, in many cases.

Code	Par.3	Par.1	Par. 2	Par. 5	Par. 7	Par. 4	Par. 6
Goal towards reader	**Yes**	**Yes**	**Yes**	**Yes**	**Yes**	**Yes**	**Yes**
Author as reader	**Yes**	**Yes**	**Yes**	**Yes**	No	**Yes**	**Yes**
Awareness of audience	No	No	No	**Yes**	**Yes**	**Yes**	**Yes**
Change in consideration audience	No	**Yes**	**Yes**	**Yes**	**Yes**	**Yes**	**Yes**
Consideration audience (proof-reading)	No	No	**Yes**	**Yes**	**Yes**	**Yes**	**Yes**
Critical writing style	No	**Yes**	No	**Yes**	No	**Yes**	**Yes**
Honest writing	**Yes**	**Yes**	No	**Yes**	**Yes**	No	No
Ideal reader & atmosphere	No	**Yes**	No	No	**Yes**	No	No
Reader interaction	No	**Yes**	**Yes**	**Yes**	No	**Yes**	**Yes**
Importance present readership	No	No	**Yes**	No	No	**Yes**	No
Negative impact of ego-driven writing	No	No	No	No	No	**Yes**	No
Power over audience	**Yes**	**Yes**	No	No	**Yes**	No	No
Reader completes work	**Yes**	**Yes**	No	No	No	**Yes**	No
Total: 13	5 of 13 38,5 %	9 of 13 69,2 %	6 of 13 46,2 %	8 of 13 61, 5 %	7 of 13 53,8 %	10 of 13 76,9 %	7 of 13 53,8 %

Table 2: Measurement of Extent

6. Limitations and Conclusions

The most obvious drawback of this research is the participant number. While the number of participants is just enough for this one paper, posing as a pilot study, it would be a positive development for this whole area of study if there was more research done into the

topic. Moreover, a discussion on a generic author would be more fruitful with more participants, as there are probably more authors that differ a lot or that are very close to this generic author. This insight could possibly result in a useful model on authorship and their relationship to the audience.

If further research was done with new participants, it would be the best to vary the range of authors in various aspects, such as nationality, age and experience in order to broaden the selection of participants. Furthermore, another constraint is that two interviews were conducted in another language and, therefore, had to be translated by the researchers themselves. A translation could always lose something of its original meaning.

Besides having advantages, interviews of course have disadvantages, too. There could be an interviewer effect on the participants, e.g. expressing a strong tendency to see audience consideration as something negative. An interviewer effect could be reduced if there were anonymous questionnaires.

Besides these limitations, this study has shown that the authors think much more about the audience than they might admit at first. Apparently, it has a very bad connotation to say the audience is considered. Nevertheless, further answers revealed that the audience is most certainly on the mind of the writer for a large amount of time. This is especially true when it comes to the proof-reading and editing stage of a book. Especially the editors and publishers play an important role here, because they are bound to give feedback to their writers and the authors, in turn, are bound to listen to their feedback. Often the authors are very grateful for that feedback and regard it highly. Moreover, the writers often see themselves as an audience too. They try to have a fresh perspective on their own writing and try to put themselves in the place of the actual readers. While there do not seem to be any kinds of correlations with age or gender, we propose that these views change with the writing experience of the author. By this we refer to how many books they have published. The more experienced an author is, the more he/she seems aware of his/her audience and also what kind of impact the audience has on them and on their writing.

To measure the extent to which the authors indeed think about their audience, a new kind of measurement tool was developed. A model author that to a hundred percent considers the audience was made up with all codes that reflected this attitude. Each of the participants was put against a yes-no scale with regards to the features of the 100% considerate author.

According to this measurement, participant number 3 has the lowest extent of audience focus with 38.5%, while participant number 4 has the highest percentage with 76.9%.

Considering the essence of the participant interviews, it is important to regard the generic author, which is constructed out of the overlap found in their author's interviews, e.g. the generic author does not admit to keeping the audience in mind and the editor and publisher as well as the author himself are regarded to be important. Participant number 4, 5 and 6 were the closest to this generic author while participant number 3 and 7 were the furthest away.

In conclusion, this pilot study set out to investigate to what extent literary writers think about their readers while writing in order to explicate the fourth and still missing cornerstone of the literary writing process. We hope to have made a contribution towards shedding some light on this writer-audience phenomenon and to have generated enough interest in this area, so other researchers probe it further in the ways we have suggested or indeed in other ways.

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