EXPLORING NARRATIVE TRANSPORTATION IN MURAKAMI'S THE CITY AND ITS UNCERTAIN WALLS AND CHUNG'S CURSED BUNNY

Nimra Naseer[1], Naila Riaz[1], Farooq Ahmad[2*]

[1]Department of English, The University of Faisalabad, Faisalabad
[2]Sustainable Development Study Centre, GC University Lahore
Email: fagondal82@yahoo.com

ARTICLE INFO	ABSTRACT
	This study examined cognitive engagement and narrative influence in Asian literature through Haruki Murakami's *"The City and Its Uncertain Walls"*, Bora Chung's "*Cursed Bunny*". Grounded in Gerrig's (2018) Narrative Transportation Theory, the research explored how storytelling elements shape readers' cognitive and emotional responses. The idea of "narrative transportation" refers to the extent to which individuals are captivated by a story or transported into one, causing their attention to become focused on the events that are occurring in the story. According to Green and Brock (2003), the persuasive power of fictional stories stems from an experiential state known as "transportation". Transportation increases the susceptibility of the recipients' beliefs to the information presented in the narrative along with potentially diminishing counter-arguments and critical thinking (Gerrig, 2018). A qualitative approach was adopted to analyze the immersive elements of surrealist, horror-satirical, and humorous cultural narratives. The findings revealed that narrative engagement reduces critical evaluation, as emotionally resonant strategies influence readers to align with characters ans themes, potentially altering attitudes and perceptions. The study concluded through analyzing Murakami's philosophical surrealism and Chung's horror-infused allegories,texts demonstrate the power of narrative to transport. Stories continue to be a transformative act, allowing readers to enter another world and often return changed, as evidenced by the participants' reported emotional and cognitive investment**.**

Introduction

A large portion of people's time is spent with transmitted stories, such as TikTok reels, Hollywood films, true crime podcasts, streaming network series, novels, and news items. Throughout history, telling stories has been a common way to communicate. From ancient times, scholars and thinkers have been interested in the effects of interacting with stories.

By creating a narrative transportation measure to gauge how much people get engrossed in a story, Green and Brock expanded this research. Other researchers have also looked into related ideas using terms like immersion, narrative engagement, involvement, and absorption. The study of narrative influence and cognitive engagement in literature offers insight into readers' interaction and are influenced by the stories they read (Green and Brock, 2003). These components are essential to forming readers' conceptions of identity, culture, and the human condition through literature. The concept of "Narrative transportation" describes the degree to which people are drawn into a story or transported into a narrative, causing their mental faculties to become fixed on the events taking place in the story. Gerrig (2018) have proposed that the persuasive impact of fictional narratives is based on an experiential state called "transportation," which makes the recipients' beliefs more susceptible to influences by information provided in the narrative (Gerrig, 2018) . Green and Appel also talked about the power of storytelling. They discussed the way it shaped the readers' view of themselves and the world. They explained when readers can get completely drawn into a story a state called "narrative transportation". It can have a deep impact on reader thoughts, feelings, and even how to behave (Green and Appel, 2024). This study examines readers' cognitive engagement with what they understand, analyze, and feel about stories. The present study also analyzes the narrative techniques that disconnect the reader from reality, discussing two different works: Chung's *Cursed Bunny*, and Murakami's *The City and Its Uncertain Walls*.

"*Cursed Bunny*" (2022) s a horror-dark satire combination.This tells the story of a cursed object that brings bad luck to its owner, usually a bunny toy or object. Injustice, rebelliousness, or a more grave moral disaster are the causes of the curse. The characters have to face the repercussions of their choices as the curse comes to pass. These are usually connected to greed, exploitation, and abuse of power. Chung's story is a powerful literary illustration of the abject. The things we reject to describe who we are, such as bodily fluids, decay, or anything, that challenges the boundaries of identity not only manifests itself in the story (Kizilay, 2023). The City and its Uncertain Walls (2024) covers the story of boy who fell in love with girl from parallel universe. This story talks about absurdity, exploring life and symbolic shades of life. Haruki Murakami used embedded narratives "stories within stories" in his novels. He did tackle difficult historical and cultural themes. It was especially to advocate for Japan's memories of World War II. Murakami is renowned for his surrealism that can blend fantasy and reality (Sellers, 2017).

Statement of the Problem

Stories have the ability to transport readers to entirely different worlds in addition to providing entertainment. It gains their emotional and mental focus. When engrossed in a story, readers put aside their personal opinions and convictions. This occurs in order to relate to characters and understand the world from their perspective (Green & Brock, 2000). The immersive nature of narratives can increase understanding and empathy. It also raises important concerns. For instance, some scholars argue that readers' critical thinking abilities may be weakened by narrative transportation. These experiences make them more susceptible to biased information or ideological influence as well (Appel & Richter, 2010). This dual nature needs a closer look. Because it has the potential to be both manipulate and enrich. When examining narratives, it affects engagement and development. Researchers, educators, and authors should give careful consideration to the viewpoints of young readers (Kuzmičová et al., 2022).

Research Objectives: The research objectives are to analyze the narrative techniques used in selected novels that contribute to cognitive engagement and explore the extent to which narrative engagement might reduce critical thinking.

Research Questions

The research questions are

1: Which type of narrative techniques in the selected novels enhances cognitive engagement among readers?

2: To what extent does narrative engagement reduce critical thinking?

Significance of Research

This study demonstrates that storytelling is not merely a literary genre. This research aids authors, educators, and readers in comprehending stories that can draw in and change their interest. Important insights into storytelling can influence readers' beliefs and acceptance is also provided by research. Appel and Richter (2010) investigated deeply the extent to which someone can get drawn into a story due to their emotional tendencies in intense situations. Their research focused on the concept of "need for affect", a psychological trait that reflects how much a person seeks out or avoids emotional experiences. The central idea behind their research was to observe emotionally driven people. When considering the ability of literature and the media to shape public opinion, this awareness is very important. The study enables the writers to influence society in a responsible manner.

Delimitation

This study is strictly limited to analyzing three recent novels: Bora Chung's *Cursed Bunny*, Sonya Singh's *Sari, Not Sari*, and Haruki Murakami's *The City and Its Uncertain Walls*. The study particularly looks at these texts' employment of cultural themes and narrative devices to affect reader engagement and produce narrative transportation.

Theoretical Framework

In recent decades, narrative transportation theory has attracted a lot of interest. It was mostly from the marketing, psychology, and literature fields. Fundamentally, narrative transportation theory deals with the idea that people become emotionally and cognitively engrossed in stories, enabling them to perceive them as though they were actual events. This immersive process, known as "narrative transportation". It affects cognitive and emotional outcomes. Green and Appel's (2024) concept of Narrative Transportation, people can become so immersed in a story that it changes the way they perceive themselves and the world around them. Narrative transportation occurs when a reader, listener, or viewer is so taken in a story that they lose consciousness. Losing awareness of their actual environment and embracing the viewpoints, feelings, and beliefs that are expressed in it. Through emotional and cognitive engagement brought about by this immersion, the story's content can influence a person's attitudes and intentions (Green and Appel, 2024). In order to comprehend narrative transportation, this study examines its inception, the major theorists who have influenced its evolution, and the theoretical tenets that guide the idea.

Origins of Narrative Transportation Theory

The early investigation on how people process stories is where narrative transportation theory got its start. According to cognitive psychology viewpoint, Gerrig discussed the concept of transportation as a structuring framework to explain what it's like to be engrossed in a story. According to him, people who are completely absorbed in a story mentally travel to a new location (the author's imagined world) and return altered by the experience (having new memories or attitudes), just like when they travel physically. This thesis explores the ways in which specific contemporary novels' narrative devices, thematic concerns, and cultural settings promote narrative transportation. While affecting the readers' emotional and interpretive experiences.Although Green and Brock used the term "narrative transportation" in 2000, its conceptual underpinnings can be found in previous theories of empathy, persuasion, and narrative engagement. Green and Brock suggested in their revolutionary paper, "The Role of Transportation in the Persuasiveness of Public Narratives," that people's

attitudes and beliefs shift when they are "transported" into a story. By establishing the framework for future investigations into narrative transportation, this paper made it possible to examine the mental and affective processes that go into engaging with narrative.

Immersion and Emotional Involvement

Immersion is one of the fundamental principles of narrative transportation. People become deeply emotionally involved when they are drawn into a story. During this engagement, the person loses track of time and their surroundings as they become engrossed in the story (Green & Brock, 2000). Emotional engagement and mental imagery are both components of the psychological mechanism. Under narrative transportation they work together to reduce counter-arguments and increase receptivity to the story's implicit messages (Green and Brock, 2000). According to Van Laer et al. (2014), the more a person feels transported, the more it is that the story will affect their memories, beliefs, and even actions.

Suspension of Belief

A story's sense of reality improves transportation. It is much easier for the people to become emotionally and cognitively involved in a story. If it feels realistic, which is defined as internally coherent, believable, and lifelike (Green and Brock, 2000). The "mental imagery" is clearer in realistic narratives, which enhances this experience.

Perspective-Taking

Transportation is frequently linked to identification and protagonist liking, despite the fact that it is separate from identification. By motivating readers or viewers to disagree with the opinions or deeds of such characters, even negative characters villains can influence a shift in perspective. When we first developed a story to encourage kids to be more active through active video games (Lu, Green, & Thompson, 2019), the majority of participants stated that they would be motivated to be active by the villain to defeat him.

Analysis

Using the theoretical framework of Narrative Transportation Theory, this chapter provides an examination of the chosen literary texts *The City and Its Uncertain Walls* by Haruki Murakami, *Cursed Bunny* by Bora Chung.

Narrative Transportation in Murakami

Haruki Murakami's novel *The City and Its Uncertain Walls* (2024) is a strange and mesmerizing journey through time and the subconscious. It feels like a dream a person does not want to wake up from. But that is exactly where the problem lies. This dream, as beautiful as it is, conceals moments that should make us pause, and they do not always get the attention they deserve. His style of elusive, emotionally textured quietly surreal tends to seduce rather than challenge. Readers pulled into misty towns and gentle silences, might miss the ethical dissonance hidden under all that beauty.

Narrative Immersion

"The two of us were completely engrossed in this collaborative project of ours" (Murakami, 2024, p. 22). In lieu of having significance within the narrative universe, this character co-creation act parallels the readers' own imaginative engagement. Readers are encouraged to view themselves as co-creators of the narrative experience rather than passive observers, collaborative imagination improves immersion, claim Green and Jenkins (2014). This draws the reader further into the psychological landscape of the story and gently invites them to create emotional meaning with the characters. Murakami also uses narrative delay and fragmentation as a narrative technique. The narrator himself is unable to fully comprehend his situation throughout the book, and the reader is similarly confused. The reader and characters become dependent on each other. Both must cooperate to negotiate ambiguity in the absence of knowledge. A relationship can be strengthened by mutual curiosity. The moment when the readers' feelings start to resemble those of the character is known as

emotional convergence (Green, Brock, & Kaufman, 2004). It could increase focus and engagement, keeping the reader emotionally invested in the story as it develops.

"I couldn't speak. The shadow had looked up at me with such quiet sadness not blaming me, not begging but just there, watching. And I turned away" (Murakami, 2024, p. 48).

In this scene, the protagonist is leaving his shadow behind. These lines resonate with the universal importance of silence. Silence speaks a lot and carries the hardest weight. Because of the shadow's visual representation, the reader is drawn into the story's emotional landscape and is able to experience the protagonist's feelings of guilt/sadness. The protagonist's response to this figure feels both human and relatable. And made possible by the delicate and moving description of the shadow "not blaming me, not begging" which lends a sense of narrative realism. It enables the reader to connect with the protagonist's inner state. Without requiring a direct explanation like how can humans leave their shadow behind in a literal sense. A literary style as narrative realism seeks to portray commonplace events and daily life as authentically and genuinely as possible. While frequently showing exaggerated elements, it concentrates on believable characters, events, and rich surroundings. This narrative realism plays its role so that it can depict shadow has its own feelings. Realism is a serious portrayal of everyday reality, elevating ordinary elements of human life to the level of artistic representation (Auerbach, 1953) . By emphasizing the experiences of everyday people rather than those of nobles or heroes, this change democratized writing.

"The kettle was cold. No tea had been prepared. Her ledger lay open on the desk but blank, like she'd never been here at all. The silence was unbearable, and the stove, dead and dark"(Murakami, 2024, p. 52).

According to Narrative Transportation Theory, this kind of emotional pull happens when readers connect deeply with a character's inner world. Here, the narrator does not express his feelings directly. but the environment does it for him. And the reader feels it. The line "the silence was unbearable" affect deeply. like not just quiet. This is the kind of silence that feels loud, like something's missing. Many people know that kind of silence. It also carries grief, confusion, even fear.

> "Can you possibly imagine how painful it is to suddenly have the one you
> love leave for no reason, how much it hurt your heart, how deeply it ripped
> you apart, how much you bled inside?" (Murakami, 2024, p. 128).

This line does not hold back throwing raw emotion at the reader, like the narrator is holding them accountable. The repetition "how much it hurt," "how deeply it ripped," "how much you bled inside" builds rhythm and weight. Readers may not just read the pain, They feel it climbing, almost gasping for release. That is where emotional immersion kicks in. The reader is pulled straight into the narrator's inner wound. The writer used rhetorical questions to directly involve the readers. Rhetorical questions are those that are asked to highlight   for the reader to think, rather than to really get an answer. They are frequently employed in speech and writing as rhetorical devices to emphasize a point, convince, or produce a dramatic effect (Corbett, 1990). It also invites empathy directly. "Can you possibly imagine.?" This is not just a rhetorical question. It is a plea. A desperate attempt to be understood. The reader is not just watching someone's heartbreak; they are being asked to enter it. That act of imagining, of stepping into someone else's pain, is central to perspective-taking. Through Narrative Immersion, There is one thing which can be unnoticed is the age gap between the protagonist and girl. When there is empathy, the audience is more drawn into identifying with character rather than questioning their choice.

The narrator returns to the dreamlike town in his fifties. But the girl he once loved has not aged. She is still 17. At first glance, it feels poetic. Time stands still in the magical world. But look again, and something does not sit right. There is a jarring imbalance here. He grows old. She does not. That is not just a fantasy device, it creates a power gap that is hard to ignore.

He carries years of experience, memory, and emotional evolution. She stays frozen, unchanging, and idealized. It is framed as beautiful, even tragic. This suspension of her age starts to feel symbolic. Her youth becomes a kind of metaphor: constancy, innocence, purity. She is untouched by time. He, on the other hand, is weighed down and this contrast romanticized. Metaphors are frequently used by authors to examine difficult emotions. However, when unequal dynamics are concealed by metaphor. It can feel more manipulative than meaningful. Especially when it comes to those associated with age, agency, and gender. In this instance, the lady age static form suggests a conception of love in which a woman must continue to be young, pure, and unaltered in order to be loved. The man is permitted to grow older, think, and have desires. All of this narration was shown through a literary technique called Temporal Disparity. The term temporal disparity describes the difference in time between two experiences and events. It outlines the difference between the tale's time (when plot events take place) and the narration time (when the story is being told). This produces effects like flashbacks, foreshadowing, or non-linear storytelling (Genette, 1980). It is about responsibility. Writers must question what their symbols say beneath the surface. If a female character is denied growth so that the male character can grow, something needs to be re-evaluated. Stories can be strange, dreamlike, symbolic but they should still treat characters as people, not props. Especially when love is involved.

"I started thinking about your body. About the swell of your breasts, about what lay underneath your skirt. Like some indecent marble ornament" (Murakami, 2024, p. 17).

"with a sixteen-year-old girl whose chest was swelling out beautifully, put his arms around her lithe young body—how could sexual desire not be part of the mix?" (Murakami, 2024, p. 438).

He remembers her softly, even lovingly. But his gaze lingers not on her thoughts or voice but on her body. He recalls the swell of her breasts, their size, the physical details. It is supposed to be tender. The imbalance here is hard to miss. He is given room to reflect, remember, feel. She is observed. Described. Touched by memory, but not allowed to speak. Her fears, dreams along with her voice are absent. The result is a familiar problem in literature. Where female characters are shaped from the outside in, not the inside out even in the 21st century. This is not just about a single scene. It is about what the story chooses to center. Male desire is quietly normalized. The girl's body becomes a site of reflection, nostalgia, even longing. But her inner world, what she feels, what she wants is left unexplored. Her presence becomes more of an image than a person. For readers, this should create a kind of emotional gap. We are asked to feel with him, but not with her. We are given touch, but not depth. That is a narrative choice. It feels like objectification here.

Suspension of Belief and Perspective Taking

"The wall isn't the only thing that keeps people apart." (Murakami, 2024, p. 54)

"The wall isn't the only thing that keeps people apart." Male Protagonist thought. But it may feel lyrically deep. At first, it seems like just a comment about the setting of the physical wall that divides the City from the outside. But Murakami's not just talking about stone or structure. He is pointing to something more human emotional walls, fears and silence. All the things humans carry inside that push others away. To believe that, though, the reader has to buy into the story's deeper logic. This is the point where suspension of disbelief comes in. The world Murakami builds is strange, surreal, symbolic, full of quiet mysteries. But the emotions are real. The reader has to let go of what is literal and accept that this "wall" is more than a wall. It is a metaphor, and if the reader clings to realism, they will miss the point. Accepting that lets the story hit harder. It creates emotional access. And that is a key part of narrative transportation. When the reader stops analyzing and starts feeling. Then there is perspective-taking. This line opens a door. It asks the reader to consider why people disconnect not just in the story, but in life. Readers start to wonder what is keeping the

narrator apart from others or from himself. What about us? Suddenly, readers are not just following a character, we are reflecting on our own walls. That is called immersion. When fiction makes us think about our own truth. So, the wall keeps people out. But sometimes, the real barriers are the ones no one can see. Perspective-taking refers to the cognitive and emotional ability to understand another person's viewpoint. It involves stepping into another's mental to comprehend their perspective without necessarily agreeing with it (Galinsky et al., 2005).

"You'll read the old dreams in the library, but you won't always understand them. They aren't meant to be fully understood." (Murakami, 2024, p. 39).

These lines are articulated by the Girl Protagonist of TCUW. Murakami tells the reader upfront that confusion is okay. They are not supposed to get everything. And that changes the whole reading experience. It lowers the need to constantly search for clear answers. Once the reader stops expecting full clarity, they stop resisting the story's dream logic. That is the main key that works for suspension of disbelief.

He is not asking the reader to blindly accept illogical. He is saying dreams, emotions, and memories are not always neat. They're messy. By normalizing the lack of full understanding, Murakami strengthens the emotional realism of the story, even when the events themselves feel surreal. Even in fanciful settings, readers can relate to people's psychological states when their inner emotional states are depicted authentically. This is called this emotional realism. Regardless of setting, it emphasizes the impossibility of emotional responses over the veracity of events, often allowing viewers to empathize with characters (Eder et al, 2010).

"Soon we won't be able to tell what's hypothetical and what's real. Was I the real me? It was getting hard to distinguish the hypothetical from the real"
(Murakami, 2024, p. 150).

The boundaries between imagination and reality are blurred. Narrative can be talking about hyper-reality. Hyperreality is a condition in which the distinction between reality and a simulated version of reality becomes blurred entirely. In hyperreal environments become more real than reality itself. It often shapes perceptions, experiences, and even identities. This concept is closely associated with postmodern media and consumer culture, where signs and images replace and reshape what is considered real (Baudrillard, 1994). This immerses the reader in the narrator's bewilderment. The reader must acknowledge that not everything will be comprehensible. The emotional bond is strengthened by Murakami's normalization of this ambiguity. All humans have memory and identity issues in real life.

Narrative Transportation in Chung
Emotional Immersion

"Once you experience a terrible trauma and understand the world from an extreme perspective, it is difficult to overcome this perspective. Because your very survival depends on it" (Chung, 2022, p.152).

Here the Narrator feels introspective about trauma and profound narrative structure can be seen in this line. It feels like instant stimulation of the readers' analytical abilities. It presents a cause-and-effect link between perception and trauma. Readers are prompted to consider trauma alters one's worldview. Repetition of "perspective," also highlights cognitive fixation. Additionally, the line draws the reader into a larger existential and psychological framework by using philosophical generalization. It encourages readers to identify with the human condition as well as a character. It closely aligns with the lens of Narrative Transportation. It does not narrate an experience. It conveys the emotional weight carried within that experience. The statement reflects trauma carves a permanent lens through which the world is seen, and that lens becomes necessary for survival. This is not just abstract emotion. It is an embodied, lived emotion, which naturally draws the reader into the character's internal world. The character's perception feels incredibly genuine and relatable due to the emotional

intensity. That powerful pull is what makes it more immersive to feel a story from the inside out rather than just following it. The process of presenting ideas with a high level of assertiveness is known as persuasive certainty. It happens in order to influence an audience. This strategy boosts the author's credibility even in the absence of compelling evidence. This may make a claim seem more credible. It works on the premise confident delivery persuades people more than content alone (Perloff, 1993).

"If I could make one wish I want to be just a little happier If I'm too happy I will miss the sadness" (Chung, 2022, p.149).

Here the narrator quietly blends emotional depth with a kind of paradox that feels real and strangely relatable. It taps into emotional involvement because it does not chase extreme happiness or tragedy. It hovers somewhere in between, in that soft emotional gray zone where many characters (and people) actually live. Nevertheless, it defies the widely recognized logic of joy. The idea that too much joy could numb sadness. It may seem strange at first that sadness is somehow required, it is awfully human. "The world is increasingly designed to depress us. Happiness is not very good for the economy. If we were happy with what we had,why do we need more." (Haig, 2015, p.120). Haig's point of view resonates with the concept of happiness. It seems that the novel's point of view is trying to change people's mind in favour of capitalism. There is a universal desire for happiness that has been controlled by a desire for sadness in all cultures. The concern that total happiness will eliminate emotional diversity or meaning, which many readers may be acutely aware of. Emotional complexity is revealed and empathy is fostered by the subtle desire to maintain sadness as a part of one's identity. The ability to comprehend and accept the contradiction is innate. A character who yearns for a little happiness is likely someone who has endured enough hardship to find comfort. In the well-known melancholy, which displays self-control impacted by past loss.

The wife swiftly gathered her daughter in her arms. She shook off her son, who was still clinging to his sister's leg trying to drink her blood, and made a dash for the door. She was blocked by her husband. He needed his daughter's body if he were to get more blood from his son's. He couldn't let her leave with the source of his gold" (Chung, 2022, p.61).

This moment in the story throws logic out the window and replaces it with emotional urgency and horrifying stakes and yet it works too. The reader is pulled into a world where a father needs his daughter's body to extract more blood from his son, a premise that is unreal on the surface but feels totally real in the moment. That is the power of narrative realism through suspended disbelief. Through careful description and emotionally complex characters, narrative realism is a literary style that seeks to authentically depict everyday life and human experiences. By creating a relatable world, it aims to reflect reality. This also highlights moral and cultural issues in everyday contexts (Watt, 1957).

Narration holds the dark imagery to grab the attention of the audience. The tension created by the shifting power dynamics like father obstructing, son attacking, and mother protecting. It requires deduction and mental processing. Also, the family structure elicits strong emotional relationships with daughters. It can be protective and also be shocked by the betrayal in their family. Deception of the family is a universal theme too and this metaphor is internalized as the truth of the society.

Suspension of Belief

Following a strange voice around in a strange place, just because it pretends to be kind" (Chung, 2022, p.54).

This line transports the reader to a realm where reason becomes hazy but is strangely acceptable. The character follows a voice because it seems kind. Not because it makes sense, and doesn't ask many questions. The phrase builds cognitive tension. Why is the voice pretending?. The line invites readers to think deeper about manipulation, trust, and the human

tendency to follow comfort even in unfamiliar territory. Suspension of disbelief takes over at that point. A world where strangeness is accepted. The trust is based on feelings rather than logic created by the story. The reader simply follows along, completely engrossed in thoughts. Without pausing to consider why someone would take such a risk. This Emotional pull of a gentle lie of kindness is sufficient to advance the plot and the reader. It demonstrates a story can transform what appears credible by enveloping it in emotion. Disbelief simply quietly fades away in situations like these; it doesn't need to be broken. Suspension of disbelief relates closely to narrative transportation. The process by which individuals become mentally and emotionally absorbed in a story world (Green and Brock, 2000).

"One can break the curse, but it is impossible to cure their blindness from greed. They were always ready to wage another war" (Chung, 2022, p.140).

Here the CEO asks the reader to accept a world where curses exist alongside deeply human flaws like greed and it works. Mention of a curse sets up a mythical or fantastical framework, but the real weight of the sentence comes from something very real. The endless, destructive nature of human greed. The story blends the magical with the political, and the reader does not question it, because the logic feels emotionally and morally true. Greed becomes a kind of blindness worse than any supernatural curse, and the readiness to start another war just seals it. The reader does not stop to ask how a curse works or whether blindness from greed can be cured. They just accept the emotional and thematic truth the story lays down. That is suspension of disbelief at work: when a narrative creates a world where the unreal feels natural and the exaggerated feels painfully familiar. "Blindness from greed" is a metaphor that implies intentional indifference rather than merely a lack of vision. The line asks readers to think about deeper themes. Such as conflict cycles, human nature, and the boundaries of change. Layers of complexity encourage the reader to think more critically, which achieves your goal of cognitive engagement. When transported, readers momentarily accept the fictional world's logic, experiencing it as if it were real. This cognitive engagement helps explain why emotional responses to fiction, such as sorrow for a character's death or fear during a film, can feel authentic
(Oatley, 1999).

"Still, if I mourn and mourn with my body and soul, if I go out into the streets and act and try with what strength I have to make a difference for the sake of my survival and the survival of others, that can't be taken away. I will not be ashamed of the victims and their families, and we will be progressing slowly, very slowly but surely, toward a better world for both you and me—as we survive, and remember, and mourn" (Chung, 2022, p.140).

"A robot stabbing a human with a knife? For trying to dispose of them?" "Goodbye, my love. Her farewell is whispered. On my forehead, a light kiss. An inexplicable mix of pity and sadness on her face" (Chung, 2022, p.78).

This is where the story steps beyond emotion and aims to plant something lasting in the readers' mind. It is a belief, a sense of responsibility and a call to act. A character who is referred to as a woman does not just reflect inner grief, it rather argues for meaning in mourning, and for strength in remembering which is action that honors the dead as well as the living. That sense of moral clarity, even when delivered in a soft, aching tone, has persuasive power. The reader does not just feel what the character feels. They start to believe in what the character believes. Because it does not promise a major shift, the line about making a difference "with what strength I have" strikes a chord. It feels incredibly honest and human because it insists on trying anyhow. Long after the page is closed, the reader may frequently be left with that kind of moral and emotional conviction. Making the values of the story seem like they could be the readers' own struggle. This is how narrative transportation uses persuasion. Unlike direct argumentative persuasion, which relies on logic and evidence, narrative persuasion works indirectly through emotional engagement, identification with

characters, and immersion in a story world (Green and Brock, 2000). Through all this imagery and immersion, there is something hidden in the lines. This study goes to explain hidden ideologies which are depicted in these lines. Violence is romanticized through AI's longing for love and loyalty. Like murder is done through the act of love. Violence is still violence. The reader feels sympathy for the androids, not fear, despite the act of murder. Because he was made without consent. But it feels like the Narrator is justifying the violence in the form of murder. An android once discarded, murders her creator. The act is described not with horror.With tragic tenderness. The narration language is soft, mournful. The act should have been more explicitly presented in the story as both ethically unacceptable and emotionally tragic. Authors should be able to arouse empathy without promoting violence.

"I first looked into Model 1's green eyes, I fell in love. She was my creation, a companion made by my own hands. A being who existed, from head to toe, solely for me—someone who was, for lack of a better way of saying it, completely and utterly "mine." (Chung, 2022, p.71)

The line does not sound calculating but it is encased in recollections, and tinted by feelings. At first, even the possessiveness does not seem as hostile. Rather, it seems like a way to cling to something that has already passed away. Sounds a kind of longing. This kind of narration pulls readers close. The first-person point of view gives us direct access to the narrator's inner world. We hear the tone, feel the warmth. And because the memory is delivered with reflection and tenderness, the statement "She was mine" feels more like a love song than a red flag. Narrative transportation starts at that point. Readers are drawn into the story by the tone's warmth. They experience the narrator's emotions. Also, another point needs to be highlighted: humans falling in love with robots seems so normalized. In this era there are people falling in love with robots. This type of narration will validate those people. The story can deliberately mean that love and ownership go hand in hand, The way the narrator describes her as "completely and utterly mine" and presents that assertion as love. It is the duty of writers to consider the meanings concealed within elegant sentences. In modern narratives, the robot being human trope often becomes a mirror to explore humanity itself. As Haraway (2026) argues in *A Cyborg Manifesto*, the boundaries between human and machine have already dissolved, creating cyborg identities that reflect our intertwined existence with technology.

"My daily routine, the food I like, the location of my every possession within the house, the contact information of the people closest to me, right down to how I like my clothes and sheets laundered according to fabric"(Chung, 2022, p.70).

The robot knows the human her routines, moods, preferences. Without needing to be told. At first, this feels like comfort, even love. She begins to rely on it, letting it manage small tasks, then larger decisions. The machine's precision becomes a quiet authority. Over time, her independence fades. She no longer questions its role or her own instincts. The more it knows her, the less she knows herself without it. What began as help turns into quiet control. The line between care and dependence blurs, and she does not even notice it has been crossed. It seems that it is normal to depend on robots. Also it feels like robots are depicted as better entities than humans. Writers must examine whether language that idealizes control reinforces real-world gender dynamics. Narrative persuasion minimizes psychological reactance the resistance that occurs when individuals perceive an attempt to change their attitude. Because stories typically conceal their persuasive intent behind entertainment and emotional appeal. Audiences do not feel pressured to agree; instead, they adopt new viewpoints organically through engagement (Slater and Rouner, 2002).

Conclusions

 The results consistently show emotional realism, vivid imagery, suspension of disbelief, and strong cognitive and ideological shifts are all ways through which immersive storytelling

promote transportation. Each story offers distinct emotional and thematic experiences, according to the results of in-depth analysis and reader surveys. They all have the same ability to immerse readers in fantastical settings. Occasionally at the expense of critical thought. This immersive effect was validated by survey responses overall. *The City and Its Uncertain Walls* by Murakami is a prime example of deep narrative transport. Moments of introspection and cognitive dissonance are encouraged by his surreal, introspective style. Internal changes are enacted in the reader by lines like "Which is why most of us live our lives with eyes closed,". The text's existential loneliness and emotional depth may captivate readers beyond reason causing them to suspend disbelief and promote introspection.

Similar to this, Chung's *Cursed Bunny* evokes powerful emotional and mental reactions through grotesque surrealism and speculative horror. Emotional realism suspends disbelief in stories where family members feed off each other's blood or trauma gives birth to gold. The characters' loss, greed, and suffering seem uncannily familiar despite the ridiculous premise. The audience can be drawn into a warped world. Truth-revealing world through the use of the grotesque. To conclude, texts reflected the ability of narrative to transport. Whether it is through Chung's horror-infused allegories, or Murakami's philosophical surrealism. . In all cases, narrative techniques whether lyrical minimalism, grotesque surrealism, or romantic comedy played a central role in shaping how readers processed the story's ethical and emotional content. The extent of transportation often dictated how much the reader questioned what they were consuming.In addition to inspiring readers, writers have a moral obligation to provoke thought. Stories influence perception in ways that the reader may not even be aware of, in addition to providing entertainment. Both readers and authors must continue to be conscious of the emotional impact of narrative. Because storytelling continues to change across genres and cultures. Because what we choose to question is just as important as how we feel while reading.

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