Readers' Reception of an Illustrated Poetry Collection with Reflective Prompts: A Descriptive Study of *Transparent Wings*

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ABSTRACT

This descriptive study examines readers' reception of *Transparent Wings*, a self-published illustrated poetry collection developed under the Hyacinth creative project. The collection comprises 24 poems organised into three thematic chapters and nine optional reflective prompts designed to encourage personal interpretation and written reflection. Using a quantitative descriptive approach, two separate convenience-sample questionnaires (n = 30 per survey) were administered at different project stages. The initial exploratory survey investigated respondents' experiences, challenges, and preferences concerning emotional expression, while the subsequent reader-feedback survey examined readers' immediate perceptions of the collection, particularly thematic relatability, emotional comfort, and perceived comfort with written self-expression. Reported summaries indicated that 18/30 (60%) initial respondents experienced difficulty expressing feelings because of fear of judgment, while 16/30 (53.33%) preferred written over verbal expression. In the separate reader-feedback survey, 24/30 (80%; 95% Wilson confidence interval [CI] 62.7–90.5%) related to some poems, 30/30 (100%; 95% CI 88.6–100.0%) reported feeling comforted, and 30/30 (100%; 95% CI 88.6–100.0%) endorsed an item concerning greater comfort with written self-expression. These confidence intervals describe sampling uncertainty under a binomial model but do not address potential selection bias associated with convenience sampling. Furthermore, the available documentation does not independently verify the raw item-level data, exact questionnaire wording, respondent overlap, or actual engagement with the reflective prompts. Consequently, the findings reflect favourable immediate reader perceptions rather than demonstrated improvements in emotional expression, therapeutic outcomes, or the independent effects of interactive features. The study provides a preliminary reader-centred account of an illustrated poetry collection incorporating reflective prompts and highlights the need for verified data, clearer instrument documentation, and direct assessment of reflective engagement in future research.

Keywords: Illustrated poetry, reader reception, reflective prompts, emotional comfort, written self-expression

INTRODUCTION

Poetry offers a literary space in which personal experiences can be expressed, interpreted, and reconsidered. Reader-response theory positions meaning as emerging through an encounter between reader and text rather than residing exclusively in the words on the page (Rosenblatt, 1978). Transactional reading may be particularly relevant to poetry, whose figurative language invites readers to connect textual images with their experiences. Interactive poetry extends the reading encounter by including prompts that ask readers to relate themes, images, and emotions to their experiences. This article examines the reader-facing elements of *Transparent Wings*, a self-published poetry collection associated with the Hyacinth creative project.

The original project emerged from an interest in emotional vulnerability, interpersonal manipulation, belonging, and the difficulties some readers face when discussing personal feelings. The collection combines original poems, illustrations, and structured questions. Expressive writing scholarship provides a rationale for studying writing as a form of personal meaning-making, but its findings cannot be transferred automatically to a poetry collection or interpreted as evidence of therapeutic benefit (Pennebaker & Beall, 1986; Frattaroli, 2006). Accordingly, the present article examines perceived comfort, relatability, and willingness to express feelings in writing, without making therapeutic claims.

The present study focuses on reader experience rather than the original project's publishing logistics, promotional activities or sales. Existing reader-response and reflective-writing scholarship offers a rationale for inviting readers to connect literary texts with their experiences; however, the extent to which structured prompts within a poetry collection are actually used, and how readers perceive that experience, requires closer empirical examination. This study addresses that practical question descriptively by examining two survey stages associated with *Transparent Wings*. It does not claim to establish the effectiveness of the prompts or any therapeutic outcomes. Although previous studies have examined reader responses and reflective writing in educational settings, limited attention has been given to readers' immediate perceptions of printed poetry collections that integrate illustrations and structured reflective prompts. The present study addresses this gap by examining readers' reported comfort, thematic relatability, and perceptions of written self-expression.

LITERATURE REVIEW AND CONCEPTUAL ORIENTATION

This review draws on reader-response theory, reflective-learning scholarship and research on reader engagement to establish a framework for interpreting immediate reader perceptions. It distinguishes perceived relatability and comfort from measured changes in writing behaviour, emotional functioning or reflective depth. The framework informs the interpretation of the two descriptive questionnaires rather than implying a tested causal model.

Poetry, Reader Response, and Personal Meaning

Literary engagement extends beyond the basic comprehension of written texts, as readers actively construct meaning by drawing upon their personal experiences, memories, and social contexts. According to Rosenblatt (1978), reading involves a dynamic interaction between the reader and the text, through which meaning emerges from individual interpretation. Similarly, Iser (1978) highlights the active role of readers in interpreting literary works and constructing meaning based on textual possibilities. In poetry, the use of figurative language, symbolism, and condensed expressions encourages readers to explore multiple interpretations and establish personal connections with literary themes. These perspectives provide a theoretical foundation for understanding how poetry can facilitate reader engagement and personal meaning-making.

Recent empirical research has further examined the relationship between literary engagement and readers' personal interpretations. Gopal and Lee (2023) investigated the use of reader-response journals among undergraduate students, highlighting their relevance to critical literary analysis and aesthetic responses. Similarly, Ahn et al. (2023) explored multimodal poetic engagement, emphasising the importance of contextual information and readers' interpretive agency. Iskarna (2024) also examined responses to printed and digital poetry, drawing attention to the influence of presentation formats on readers' literary experiences. Collectively, these studies suggest that readers' engagement with poetry may be shaped by personal experiences, interpretive opportunities, and modes of presentation. These perspectives are relevant to the present study, which examines readers' perceived identification with the themes presented in *Transparent Wings*.

Reflective Writing as an Interactive Feature

Reflective writing provides an opportunity for individuals to examine personal experiences, interpret their responses, and articulate thoughts through written expression. Dewey (1933) conceptualises reflection as a deliberate process of examining experiences, while Moon (2004) emphasises the role of structured reflective activities in facilitating learning and meaning-making. Within literary contexts, reflective questions may

encourage readers to move beyond textual interpretation by considering how literary themes relate to their personal experiences. Such activities offer opportunities for readers to express their interpretations and personal responses in writing.

Previous studies have examined the role of reflective writing in different educational contexts. Messina et al. (2023) investigated the relationship between instructional prompts and students' reflective writing, highlighting the importance of examining written responses when evaluating reflective activities. Similarly, Razali et al. (2024) explored Malaysian ESL students' unguided written reflections following an online poetry engagement activity, demonstrating the relevance of written responses in understanding readers' engagement with poetry. Kadam et al. (2024) also examined reflective writing in relation to emotional quotient within a different educational setting. Although these studies provide relevant perspectives on reflective writing, their findings cannot be directly generalised to all literary contexts.

In the present study, reflective writing serves as a conceptual foundation for understanding the inclusion of structured questions in poetry. However, the investigation focuses on readers' self-reported perceptions rather than their actual written reflections. Consequently, the study does not assess the quality, depth, or effectiveness of reflective writing activities.

A Reader-Engagement Perspective

Reader engagement encompasses different dimensions of readers' experiences, including their personal connections with literary texts, emotional responses, and perceptions of self-expression. Fredricks et al. (2004) conceptualise engagement as a multidimensional construct involving behavioural, emotional, and cognitive dimensions. Although originally developed within an educational context, this perspective provides a useful conceptual basis for understanding different aspects of readers' engagement with literary materials.

In the present study, reader engagement is examined through three self-reported perceptions: thematic relatability, emotional comfort, and perceived comfort with written self-expression. Thematic relatability refers to readers' perceived ability to connect the themes presented in poetry with their personal experiences. Emotional comfort concerns readers' reported feelings of comfort associated with reading the collection, while perceived comfort with written self-expression refers to their subjective perceptions of expressing personal thoughts and feelings through writing.

These three dimensions provide a framework for interpreting readers' responses to *Transparent Wings*. However, the study relies on self-reported questionnaire responses rather than direct observations of reading behaviour or analyses of written reflections. Consequently, the findings describe readers' immediate perceptions and do not establish the depth of their literary engagement, actual participation in reflective activities, or measurable improvements in expressive ability.

Interactive Poetry and Reflective Engagement

Interactive poetry offers opportunities for readers to engage with literary texts through features that extend beyond conventional reading and interpretation. By incorporating visual elements and structured reflective activities, interactive poetry may encourage readers to establish personal connections with literary themes and consider their experiences through written responses. Such features provide opportunities for participation while preserving the interpretive and expressive qualities of poetry.

Transparent Wings, developed under the Hyacinth creative project, incorporates 24 original poems organised into three thematic chapters: *Light of Hope*, *Utter Realisation*, and *Aftermath*. The collection combines poetic narratives with hand-drawn illustrations and nine structured reflective questions, with three questions presented after each chapter. The illustrations complement the literary themes through visual representations, while the reflective questions invite readers to relate the poems to their personal experiences and articulate their interpretations through writing.

The distinctive feature of *Transparent Wings* lies in the integration of poetry, illustrations, and structured reflective questions within a single printed collection. Rather than functioning solely as reading material, the

collection provides opportunities for readers to move from literary interpretation towards personal reflection and written expression. This approach is conceptually consistent with reflective-learning perspectives that emphasise the role of structured reflection in examining experiences and constructing meaning (Dewey, 1933; Moon, 2004).

Previous research has examined interactive and participatory approaches to poetry engagement. Chen and Jamiat (2023) investigated an interactive multimodal application for learning Tang poetry, while Che Ab Aziz and Ngui (2024) explored cooperative learning approaches in Malaysian secondary school literature education. Unlike these studies, which focused on formal educational contexts, *Transparent Wings* incorporates reflective opportunities within a printed poetry collection intended for a broader reading experience.

Nevertheless, the present study did not systematically examine whether respondents completed the reflective questions or assess the content and quality of their written responses. Therefore, the collection's interactive elements should be understood as design features that offer opportunities for reflective engagement rather than evidence of demonstrated improvements in self-expression or reflective writing.

Research Objectives and Questions

The objectives were (1) to describe reported emotional-expression experiences and communication preferences in the initial exploratory survey; (2) to describe respondents' reported thematic relatability, emotional comfort, and perceived comfort with written self-expression in the separate reader-feedback survey; and (3) to delineate what the descriptive data can and cannot establish about reception of an illustrated poetry collection with reflective prompts.

RQ1: What emotional-expression challenges and communication preferences were reported in the initial exploratory survey?

RQ2: What proportions of respondents in the separate reader-feedback survey reported relating to poems, feeling comforted, and endorsing greater comfort with written self-expression?

RQ3: What limitations constrain interpretation of these reported responses as evidence of reader reception?

METHODOLOGY

This study employed a quantitative descriptive research design to examine respondents' emotional-expression experiences and preferences, as well as readers' perceptions of *Transparent Wings*, an interactive poetry collection developed under the Hyacinth creative project. Data were collected through two separate questionnaires administered at different stages of the project, each involving 30 respondents (n = 30). The initial exploratory survey examined respondents' experiences and preferences concerning emotional expression, while the subsequent reader-feedback survey investigated readers' perceptions of the poetry collection. The study focused on describing reported experiences and perceptions rather than evaluating the effectiveness of the collection in improving emotional expression or reflective writing.

Research Design

The study adopted a quantitative descriptive approach to identify patterns in respondents' emotional-expression experiences, reading preferences, and perceptions of interactive poetry. Two separate survey stages were conducted: an initial exploratory survey and a subsequent reader-feedback survey.

The initial exploratory survey provided contextual information about respondents' interpersonal experiences, emotional-expression challenges, and preferred methods of communication. The reader-feedback survey examined readers' perceived emotional comfort, identification with poetic themes, and perceived comfort with written self-expression following exposure to *Transparent Wings*.

Although the questionnaires were administered at different stages of the project, the available records do not establish whether the same individuals participated in both surveys. Therefore, the datasets were analysed

independently rather than as matched pretest–posttest measurements. The research was designed to describe respondents' perceptions without establishing causal relationships or measurable changes in emotional expression.

Research Material

The primary research material was *Transparent Wings*, a self-published interactive poetry collection developed under the Hyacinth creative project. The collection comprises 24 original poems organised into three thematic chapters: *Light of Hope*, *Utter Realisation*, and *Aftermath*. The poems explore themes of emotional vulnerability, interpersonal relationships, manipulation, personal growth, and self-expression.

The collection integrates hand-drawn illustrations and nine structured reflective questions, with three questions presented after each chapter. The illustrations complement the poetic narratives by providing visual representations of selected themes, while the reflective questions invite readers to relate literary content to their personal experiences and articulate their interpretations through writing.

The collection integrates poetry, illustrations and optional reflective prompts. These are features of the publication, not experimentally isolated components. Because prompt completion, written responses and exposure to each component were not systematically recorded, this study assesses reception of the collection as a whole, not the effect of its interactivity.

Participants and Sampling

The study involved 30 respondents in the initial exploratory survey and 30 respondents in the subsequent reader-feedback survey. Respondents were recruited through accessible project-related channels associated with the development and release of *Transparent Wings*.

The initial exploratory survey involved individuals who provided information about their interpersonal experiences, emotional-expression challenges, reading preferences, and preferred methods of communication. The subsequent reader-feedback survey involved readers or buyers of *Transparent Wings* who provided feedback on their experiences with the collection.

The recruitment procedures were consistent with convenience sampling, as participation was based on accessibility and willingness to respond. However, the available documentation does not establish the demographic composition of the updated samples, the total number of individuals invited to participate, or whether respondents participated in both survey stages. Consequently, the findings are interpreted as descriptive responses from the surveyed groups rather than representative estimates of a wider population.

Data Collection Procedures

Data collection was conducted through two survey stages associated with the development and release of *Transparent Wings*. The initial exploratory questionnaire, entitled *Transparent Wings: Scoping Relatability and Experiences in Manipulation*, was distributed through the Writers' Collective release and showcase booth at Universiti Teknologi MARA, Melaka Branch, Alor Gajah Campus, and the project's Instagram account, @hyacinthpoems. The questionnaire collected information concerning respondents' experiences of interpersonal manipulation, trust, belonging, emotional-expression difficulties, reading preferences, and preferred communication methods.

The subsequent reader-feedback questionnaire, entitled *Transparent Wings: Reader Review*, was circulated among readers or buyers of the collection following its release. According to the original project documentation, the questionnaire was initially distributed a few days after the showcase event. It examined respondents' perceptions of the collection, particularly their perceived emotional comfort, identification with poetic themes, and comfort with written self-expression. Additional feedback concerned the publication's illustrations, printing quality, and physical presentation.

Research Instruments

Two structured questionnaires were used to collect quantitative descriptive data. The questionnaires were developed in relation to the objectives of the Hyacinth creative project and the intended reading experience of *Transparent Wings*.

The initial exploratory questionnaire, *Transparent Wings: Scoping Relatability and Experiences in Manipulation*, examined respondents' personal experiences and preferences concerning emotional expression. The questionnaire included items addressing interpersonal manipulation, perceived personal growth following difficult interpersonal experiences, trust, feelings of belonging, emotional-expression difficulties associated with fear of judgment, and engagement with self-help and poetry-related reading materials. Respondents were also asked whether they preferred expressing their feelings verbally or through written communication.

The original questionnaire predominantly employed closed-ended Yes/No response options, while the communication-preference item required respondents to select between verbal and written expression.

The reader-feedback questionnaire, *Transparent Wings: Reader Review*, examined respondents' perceptions of the poetry collection. Three principal items addressed whether respondents felt comforted by the book, whether they could relate to some of the poems, and whether they perceived the collection as making them more comfortable expressing themselves through writing. These items employed Yes/No response options. Additional questions collected feedback concerning the illustrations, poems, typography, printing quality, and physical presentation of the collection.

Data Analysis

Reported counts and percentages were presented descriptively for each survey separately. To convey uncertainty for binary proportions, 95% Wilson score confidence intervals were calculated using the reported numerator and an assumed item denominator of 30; these are provisional until original exports confirm the denominator and coding. Wilson intervals are preferable to simple Wald intervals for small samples and extreme proportions. They do not account for convenience-sample selection bias, and should not be interpreted as population-representative estimates.

For each questionnaire item included in the analysis, the number of responses within each category was summarised as a frequency and expressed as a percentage of the relevant survey sample. The findings were organised into two tables corresponding to the initial exploratory survey and the reader-feedback survey, each involving 30 respondents.

The initial exploratory survey was analysed to describe respondents' interpersonal experiences, emotional-expression challenges, reading preferences, and preferred communication methods. The reader-feedback survey was analysed to describe perceived emotional comfort, identification with poetic themes, and comfort with written self-expression associated with *Transparent Wings*.

RESULTS

This section presents the descriptive findings from two separate survey stages, each involving 30 respondents. The initial exploratory survey examined respondents' experiences and preferences relating to emotional expression, while the subsequent reader-feedback survey investigated readers' perceptions of *Transparent Wings*. The findings are presented separately using frequencies and percentages, followed by descriptive interpretations of the reported responses.

Initial Exploratory Survey (n = 30)

The initial exploratory survey examined respondents' experiences of interpersonal relationships, emotional-expression challenges, reading preferences, and preferred methods of communication. Table 1 presents the reported findings.

Table 1. Findings from the Initial Exploratory Survey (n = 30)

Survey Item	Frequency (n)	Percentage (%)
Experienced manipulation by someone	25	83.33
Reported personal growth following the experience	28	93.33
Continued to trust that person	3	10
Read self-help books	9	30
Read poetry books with self-help themes	7	23.33
Felt they did not fit in anywhere	18	60
Had difficulty expressing feelings due to fear of judgment	18	60
Preferred written expression	16	53.33
Preferred verbal expression	14	46.67

As shown in Table 1, 83.33% of respondents reported having experienced interpersonal manipulation, while 93.33% reported personal growth following the experience. However, only 10% indicated that they continued to trust the person involved. These findings describe respondents' reported interpersonal experiences and their perceptions of personal growth.

Regarding reading preferences, 30% of respondents reported reading self-help books, whereas 23.33% indicated that they read poetry books with self-help themes. These findings provide descriptive information about respondents' engagement with reading materials associated with personal experiences and self-reflection.

In relation to emotional expression, 60% of respondents reported feeling that they did not fit in anywhere, while an equal proportion experienced difficulty expressing their feelings because of fear of judgment. Furthermore, 53.33% preferred written expression, compared with 46.67% who preferred verbal expression. This distribution indicates a slight preference for written communication among the surveyed respondents.

Overall, the initial exploratory findings highlight reported challenges surrounding emotional expression and provide contextual support for examining a literary format that incorporates opportunities for personal reflection and written responses.

Reader-Feedback Survey (n = 30)

The reader-feedback survey examined respondents' immediate perceptions of *Transparent Wings*, focusing on perceived comfort, identification with poetic themes, and comfort with written self-expression. Table 2 summarises the reported findings.

Table 2. Findings from the Reader-Feedback Survey (n = 30)

Reader-Feedback Item	Frequency (n)	Percentage (%)
Felt comforted by the book	30	100.00
Related to some poems in the book	24	80.00
Reported greater comfort with written self-expression	30	100.00

Based on the reported summary, 30/30 readers (100%; 95% Wilson CI 88.6–100.0%) endorsed feeling comforted by the book and 24/30 (80%; 95% CI 62.7–90.5%) reported relating to some poems. The intervals quantify binomial sampling uncertainty conditional on the reported denominators. The reported summary also records 30/30 (100%; 95% Wilson CI 88.6–100.0%) endorsing an item about greater comfort with written self-expression.

Collectively, the reader-feedback findings indicate favourable immediate perceptions of *Transparent Wings*, particularly in relation to comfort, thematic relatability, and written self-expression. Nevertheless, these

responses do not establish whether participants completed the reflective questions or whether the collection produced lasting changes in their expressive practices.

DISCUSSION

This discussion situates the descriptive findings from the two surveys (n = 30 in each stage) within scholarship on reader response, poetry engagement and reflective writing. The surveys address different questions and cannot be interpreted as matched pre- and post-intervention measurements. Comparisons with earlier studies are therefore conceptual and contextual rather than evidence that *Transparent Wings* produced equivalent effects. Particular attention is given to the distinction between favourable perceptions, actual participation in reflective activities and demonstrated changes in self-expression.

Interactive Poetry as a Participatory Format

The findings reveal favourable immediate responses to *Transparent Wings*, particularly in terms of thematic relatability, perceived emotional comfort, and respondents' reported comfort with written self-expression. Notably, 80% of respondents reported relating to some of the poems, suggesting that the collection's themes resonated with their personal experiences. This finding aligns with Rosenblatt's (1978) transactional theory of reading, which emphasises the interaction between readers' experiences and literary texts, and Iser's (1978) perspective on readers' active involvement in constructing literary meaning. However, the reported relatability reflects readers' perceived connections with the poems rather than direct evidence of how they interpreted or responded to the literary content.

The finding that all respondents (100%) reported feeling comforted by the collection suggests a favourable immediate emotional response among the surveyed readers. Similarly, the reported positive perceptions of written self-expression indicate that respondents viewed writing favourably in relation to their reading experience. These findings can be considered alongside Razali et al. (2024), who examined Malaysian ESL students' written reflections following an online poetry engagement activity. While their study explored actual written reflections, the present study focuses on readers' self-reported perceptions without analysing their written responses. Consequently, the findings provide insights into perceived comfort and relatability rather than demonstrated reflective engagement.

The participatory nature of *Transparent Wings* can also be discussed in relation to Chen and Jamiat (2023), who investigated an interactive multimodal application for learning Tang poetry and reported favourable outcomes concerning learning motivation and comprehension. Unlike their digitally mediated educational intervention, *Transparent Wings* incorporates reflective opportunities within a printed poetry collection. Furthermore, the present study does not measure learning motivation or comprehension. Therefore, the comparison highlights differences in the implementation and evaluation of interactive poetry rather than establishing comparable educational outcomes.

Taken together, the findings highlight a distinction between readers' favourable perceptions of interactive poetry and their actual participation in reflective activities. While the high levels of reported comfort and thematic relatability suggest that *Transparent Wings* was positively received, these responses do not establish whether the collection's reflective prompts were actively used. This distinction is important because positive reader perceptions may indicate the acceptability of the collection's design without necessarily demonstrating sustained engagement or changes in expressive practices.

Implications for Literature and Communication Education

The findings offer practical considerations for incorporating interactive poetry into literature and communication education. The initial exploratory survey revealed that 60% of respondents experienced difficulty expressing their feelings due to fear of judgment, while 53.33% preferred written expression over verbal communication (46.67%). These findings highlight the relevance of providing alternative opportunities for personal expression, particularly through optional writing activities that allow learners to respond to literary themes at their own pace.

Drawing on Dewey's (1933) conceptualisation of reflection and Moon's (2004) discussion of reflective learning, structured questions embedded within poetry collections may provide opportunities for learners to connect literary interpretation with personal experiences. Such activities could be incorporated into reader-response journals, guided reflection exercises, and classroom discussions. However, their educational value would need to be evaluated through direct observation of learner participation and analysis of written responses.

Furthermore, Fredricks et al. (2004) conceptualise engagement as multidimensional, encompassing behavioural, emotional, and cognitive dimensions. From this perspective, favourable reader perceptions alone are insufficient to establish meaningful learning engagement. Educators adopting similar literary formats should therefore consider both learners' subjective experiences and their actual participation in reflective activities, while maintaining the voluntary nature of personal disclosure.

Interpreting the Reported Percentages

The reader-feedback survey reports 24/30 for relatability (95% Wilson CI 62.7–90.5%) and 30/30 for each comfort-related item (95% Wilson CI 88.6–100.0%). Krumpal (2013) highlights the potential influence of social desirability bias in surveys addressing sensitive personal experiences. This consideration is particularly relevant to the present study, as respondents were recruited through project-related channels and provided feedback shortly after the collection's release. Their responses may therefore have been influenced by existing interest in the publication or a tendency to provide favourable evaluations.

Although expressive-writing studies such as Pennebaker and Beall (1986) and Frattaroli (2006) provide useful conceptual perspectives on written emotional expression, their findings cannot be directly extended to the present research. Unlike experimental expressive-writing studies, the current investigation did not employ a comparison group, matched repeated measurements, or standardised measures of psychological outcomes. Accordingly, the reported percentages should be understood as descriptive indicators of readers' immediate perceptions rather than evidence of psychological or behavioural change.

LIMITATIONS AND FUTURE RESEARCH

Both surveys relied on convenience samples of 30. Participant overlap, recruitment totals, demographics, exact item wording, missing responses, consent records and raw response exports have not been established from the available manuscript. The reported figures must be reconciled with original questionnaires and anonymised response-level records before publication. Because the surveys were separate, they do not constitute pre- and post-testing. Reader-feedback items measured immediate perceptions, not therapeutic outcomes, changes in writing, or actual use of prompts. A subsequent study could compare versions with and without prompts, document voluntary completion, and analyse de-identified reflections with appropriate consent and safeguards. Any analysis of emotional experiences should distinguish literary reception from clinical poetry therapy and avoid extrapolating therapeutic effects.

Contemporary Poetry and Poetry-Therapy Context

Recent discussions of poetic engagement and presentation formats (Ahn et al., 2023; Iskarna, 2024) help situate *Transparent Wings* as a contemporary illustrated print collection that invites personal interpretation. Research on reflective writing (Messina et al., 2023; Razali et al., 2024) highlights the importance of examining actual written responses, which the present study did not collect systematically. Poetry-therapy and expressive-writing approaches concern distinct practices, populations and outcomes; evidence from therapeutic or experimental contexts cannot establish that this collection provides clinical benefit. A fuller poetry-therapy literature review, using independently verified and relevant sources, is recommended before submission; the present analysis does not claim a therapeutic intervention.

CONCLUSION

The two reported descriptive surveys provide a preliminary account of emotional-expression preferences and reader reception of *Transparent Wings*, an illustrated poetry collection with reflective prompts. In the reader-

feedback survey, 24/30 respondents reported relating to some poems and 30/30 endorsed each of two comfort-related items. These figures describe favourable reported impressions within a small convenience sample; they do not demonstrate therapeutic benefit, behavioural change, or the effect of the prompts. Publication-ready conclusions depend on verifying the original datasets and instruments and documenting ethics and consent procedures. Future work should directly assess voluntary prompt use and readers' written responses.

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