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Exploring the Emotional Language in the Twilight Novel as a Literary Discourse: An Appraisal Theory Analysis

Susan Ataei

Abstract

Emotions have always been a mysterious realm of human beings gaining an understanding of which requires the collaboration of scholars from multiple disciplines. This study employed the Appraisal Theory (Martin & White, 2005) of evaluations and emotions to explore the manifestation of emotions in a popular modern prose fiction, the first book of the twilight series by Stephenie Meyer (2009) - *Twilight*. The objective of the study was to gain a deep understanding of how a bestselling literary prose fiction, *Twilight*, employs human emotions, and thus “affect”, to impose its “effect” on the reader. I applied the affect sub-system of the attitude system to 10000 words of the novel *Twilight*. I used a discourse analytic method to analyze the text along with a quantitative method to tabulate the frequencies of each type of emotion. Results showed that *Twilight* tends to employ a negative language in expressing attitudinal evaluations of affect and is inclined to employ an indirect way of expressing emotions. In a total of 445 instances of affect that were found in *Twilight*, the feeling of “insecurity” comprised the majority (39%) and after that, the feelings of “happiness” and “dissatisfaction” had an equal share of 19%. This study is a step toward understanding how to apply Appraisal Theory to literary texts to understand the evaluative language that is used in such texts. Also, it sheds light on how emotional language contributes to the features of such genre - a vampire-themed suspense romance.

Keywords: emotions, literature, literary discourse, Appraisal, affect

1. Background and Theoretical Framework

This study uses Appraisal Theory (Martin & White, 2005) as its theoretical framework to investigate the emotional language deployed in the *Twilight* novel as a literary discourse. In the following paragraphs, I will introduce the Appraisal Theory and discuss the origins of it, present some of the research that is conducted using this framework as the primary tool for analyzing, and lastly, I will discuss a niche in literature which I aim to fill through this study.

Halliday, through his Systemic Functional Grammar and Systemic Functional Linguistics, developed a “systemic” and at the same time “functional” account of the language and held that linguistic phenomena can best be explained by reference to the social functions performed by language and by reference to the functional demands placed upon language by its users (Halliday, 1971 as cited in White, 2011). He attributed these social functions to three modes of meanings – metafunctions as he put it – that are characteristic of language and other semiotic systems. Those functions are named ideational, interpersonal and textual metafunctions are said to “operate simultaneously in all utterances” (Martin & White, 2005, p. 1).

Within this theory, the interpersonal metafunction is the mode of meaning that corresponds to the Appraisal Theory. Interpersonal metafunction is concerned with negotiating social relations, that is, how people interact, including the feelings they try to share (Martin & White, 2005). Appraisal, on the other hand, is an “interpersonal semantic system concerned with the resources for appraising – for assessing meanings through the enactment of appreciation, judgment, affect, or graduation” (Matthiessen, Teruya & Lam, 2010, p. 55). Appraisal, originally introduced by Martin and White (2005), is an approach to explore, describe and explain the way language is utilized “to evaluate, to adopt stances, to construct textual personas, and to manage interpersonal

positionings and relationships” (White, 2015, p. 1). The three subsystems of the approach include Attitude, Graduation, and Engagement (see figure 1.1).

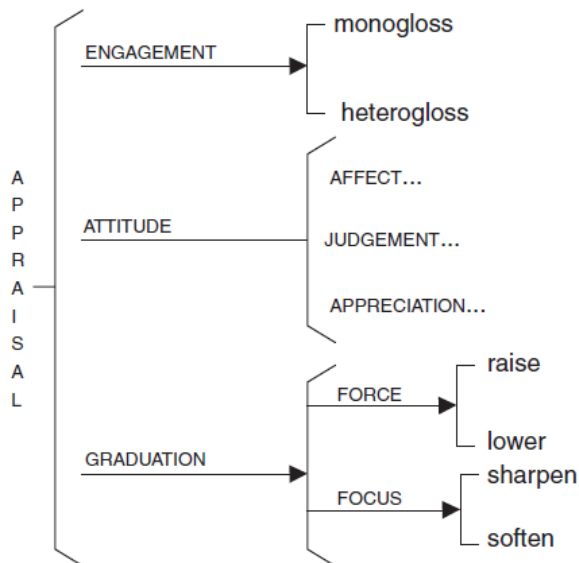


Figure 1.1 Appraisal Framework (Martin & White, 2005, p. 38).

This study incorporated the Attitude sub-system of the Appraisal framework and specifically the affect sub-category of it (figure 1.2) to examine the play of emotion in the novel *Twilight* as a literary discourse in an attempt to explain the realization of emotion in such discourse in the light of two manifestations of the affect sub-category – polarity and strategy – discussing the contributions of each type of realization to the discursive functions that *Twilight* as a modern prose fiction aims to perform.

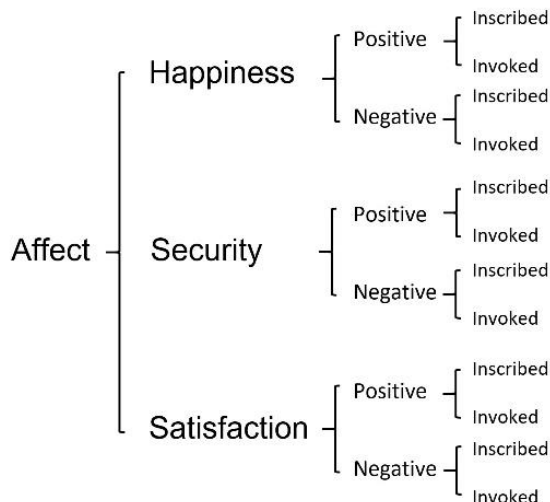


Figure 1.2 Affect sub-category

The affect sub-category, as its name suggests, is concerned with emotions: “do we feel happy or sad, confident or anxious, interested or bored?” (Marin & White, 2005, p. 42). Martin and White (2005) suggest three classifications for emotions: un/happiness, in/security, dis/satisfaction, each realized in an inscribed (direct) or invoked (indirect) way.

Un/happiness which deals with ‘affairs of the heart’ is the first to come to mind when we think of human emotions (Martin & White, 2005). The characteristic of this type of emotion is that it can be attributed and directed toward a Trigger – the cause of emotion – and it has at least one Emoter – the one who feels that particular emotion. It concerns our feelings of happiness or sadness, hatred or love with varying degrees of intensification.

In/security includes our feelings of ecosocial well-being, whether we feel safe, at ease, or threatened, unsafe and restless. For example:

-I didn't feel like mentioning that my stomach was already full— of butterflies (Meyer, 2010, p. 49).

This is an excerpt drawn from *Twilight* which describes a scene when the protagonist of the novel, Bella, expresses her nervousness and uneasiness on her first romantic meeting with Edward, the other leading character who is in love with her.

The third type of emotions is called dis/satisfaction and it “deals with the feelings of achievement and frustration in relation to the activities in which we are engaged, including our roles as both participants and spectators” (Martin & White, 2005, p. 50).

Each group of emotions is realized in terms of polarity (positive/negative) and strategy (inscribed/invoked). Polarity is the term used for construing negative or positive evaluations. The negative emotions are either grammatically negated or morphologically negated (Martin & White, 2005). Strategy, on the other hand, refers to the mode of activation of attitudinal assessments in texts. They can either be activated by explicit attitudinal terms which generally has a negative or positive attitudinal coloring (inscribed mode) (White, 2011) or indirectly invite the reader to adopt a particular stance and to make the reader feel a particular emotion (invoked mode). In other terms, indirect or invoked modes are reading positions adopted by the reader. The inscribed mode is usually manifested in discourse through the use of attitudinal lexis, whereas invocation calls for ideational meanings to create a particular feeling in the reader.

Appraisal Theory is growingly being used in different fields and for the analysis of different types of text due to both its clarity and its promising potential in uncovering evaluative meaning in the text (Alsina, Espunya, & Naro, 2017; Munday, 2012). A stylistic analysis of the novel “The Great Gatsby” by F. Scott Fitzgerald was done by applying the Attitude sub-system of Appraisal to the text (Hadidi & Mohammadbagheri-Parvin, 2015). Frequencies and Percentages of each Appraisal type were obtained for each character in the novel and also for the whole text. By virtue of this research, it was found that the Attitudinal language was deployed in the order of

appreciation, judgment, and affect in the novel, and that “Attitude was stylistically indicative of and worked in line with character and context within the novel in question” (p.130).

Product reviews and movie reviews are popular text types among researchers of Appraisal Theory since these types of text sufficiently contain all three types of Appraisal. Bloom, Garg and Argamon (2007) developed a system for extracting adjectival Appraisal expressions and applied the system to these types of texts (product reviews and movie reviews).

Some other lines of research on Appraisal appear under the name of Sentiment Analysis and relate to computational linguistics and quantifying subjective content, one example being Automatic Analysis of Sentiment by Taboada and Grieve (2004). Four hundred reviews retrieved from the website epinions.com and were analyzed using Appraisal Theory. The study yielded formulas for determining an adjective’s percentage of evaluative potential – the adjective’s potential to express Affect, Judgement, and Appreciation.

Another study used the Engagement sub-category of Appraisal theory to investigate how authors of successful grant proposals in the disciplines of Chemistry and Physics position themselves in relation to other researchers and theorists (Pascual and Unger, 2010). Other discourse types such as national anthems (De Souza, 2006), editorials (Martin, 2004), and social media reports (Chiluwa and Ifukor, 2015) among others, were investigated using Appraisal Theory.

Research on Appraisal has not yet considered different types of discourse in the light of choices that writers of these discourse types make. The discourse type chosen for investigation in this study, the Literary discourse and especially novels, is unique in the emotional effect that it leaves on the reader. They have the potential to provoke strong feelings such as empathy, sympathy, happiness, anger, sadness, and love, among others. The ability of literary discourse to

awaken human feelings makes it a discourse type read by a wide range of audiences. Therefore, the employment of human emotions is an important characteristic of a novel which renders it the power to win a wide audience. This very fact spurs us to investigate emotions deployed in such discourses. I use the Attitude sub-category of Appraisal Theory, and specifically the affect sub-system of it which deals with emotions to investigate the nuances of the literary discourse with relation to emotions.

With SFL as the informing theory of this research project and Appraisal as the main framework for the analysis of the literary discourse type, this study aimed to address the following research questions: 1) What is the frequency of each emotion type – un/happiness, in/security, dis/satisfaction – in the Twilight novel as a literary discourse?, 2) In what way the emotional language is deployed in Twilight in terms of polarity and strategy, and 3) What are the contributions of the affectual choices made by the literary author to the particular effect this discourse type aims to have on its readers?

The questions are based on the premise that the affectual and linguistic choices made by the authors of the literary discourse are significant in that they are what enable the literary discourse, if not all types of discourses, to stand out and achieve a wider audience. Therefore, exploring the literary discourse in the light of these choices would give us a better understanding of the emotional language that is deployed in such discourse and this understanding can serve as a guide for writers to write effectively for wide audiences and readers to read more consciously and critically.

2. Methodology

2.1 Research Questions

Two research questions were addressed in this study:

- 1) With what frequency are emotions deployed in the *Twilight* novel as a literary discourse?
- 2) In what way the emotional language is deployed in *Twilight* in terms of polarity and strategy?

2.2 Design

The present study is a discourse analytic study with a focus on human emotions deployed in literary discourse. I use both qualitative and quantitative methods to analyze and present my results. The nature of the text analysis is a qualitative and a descriptive one. However, to best understand the research problem, the quantitative data collection method is also deployed.

To this end, the corpus was read and analyzed meticulously, and the emotion types were extracted using the affect sub-category of the Attitude sub-system of the Appraisal Theory and were coded in terms of their polarity and strategy. The emotions were quantified in terms of their frequency of occurrence. Finally, the qualitative analysis was done with reference to the discursive characteristics of the novel and the analyses and the results were backed by the quantitative data.

2.3 Corpus

This study is a discourse analytic study which deals with written text and therefore, it does not include human participants. Textual samples from the novel *Twilight* as a literary discourse sample were the sources of linguistic data. The selected text for literary discourse is the novel *Twilight* from *Twilight* series which is the first book of the four vampire-themed romantic fantasy novels by the American author Stephenie Meyer. Romantic Fantasy is a sub-genre of Fantasy Fiction, a fantasy story which has many of the elements of the romance genre (Robinson, 2004). This genre features stories with strong, competent female characters (Snead, 2014), in this case Bella, and represents “probable impossibilities”, “larger than life heroes” and “supernatural

powers” manifested in the vampire Edward. The plot develops the depiction of Bella and Edward’s personal relationship and Edward and his family’s efforts to keep Bella “safe” from a group of hostile vampires. This effort of “keeping safe” is expected to create mostly insecurity feelings in Bella throughout the novel, with the researcher expecting a high percentage of negative insecurity as prominent affect choices. On the other hand, considering that this is a romance novel, a high share for choices in happiness, due to Edward’s love for Bella, is expected.

The novel was selected based on the researcher’s own interest and the fact that it is historically the best-selling novel which has attracted the attention of readers from different countries worldwide.

2.4 Data Collection Procedure

The researcher read the novel in the summer of 2017 with a technically and theoretically sensitive eye, although because of the popularity of the novel and the availability of the series’ movie, the researcher was completely familiar with the novel. 10000 words were analyzed, color-coded, and classified to different types of affect, happiness, unhappiness, security, insecurity, satisfaction and dissatisfaction. Also, the polarity of the affect types was taken into consideration and two additional columns were dedicated to the negative and positive emotions. In addition, for the strategy of the realization of affect, two other columns were set, namely Inscribed and Invoked. For ease of the classification of the phrases, sentences, and stretches of sentences, as mentioned earlier, different colors were set for different kinds of affect; red for happiness, yellow for unhappiness, green for security, purple for insecurity, blue for satisfaction, and brown for dissatisfaction. From the novel, every 10th page was analyzed until the word limit of 10000 reached. Every sentence was read and considered in context. The units of analyses were either phrase-level, sentence-level, or chain of sentences which carried the same load of affect, i.e. that

had the same influence on the reader, except for when the strategy of realization was different. A paragraph-level analysis was also carried out to extract invocation of feelings that are packed in one paragraph.

2.5 Categories of Analysis

In order to better understand what categories were analyzed from the novel and to easily picture the columns of the tables, the concepts that comprised the columns are presented below with examples from the novel.

2.5.1 Emotion Types

As discussed earlier, the Appraisal framework consists of three sub-systems of Attitude, Engagement and Graduation. The attitude sub-system is also comprised of three sub-categories of affect, Judgement and Appreciation. As the main concern of this research is the realization of emotions and sentiments in the literary discourse, the affect sub-category was singled out for the analysis. affect itself is comprised of different classifications for human sentiments. The Type that is mentioned here refers to these types of emotions (see Figure 2.1). As demonstrated in the figure, there are 3 different types of affect in this framework each containing its negative counterpart.

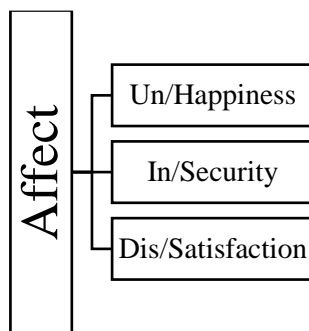


Figure 2.1 Affect types

Table 2.1 shows examples of affect types extracted from the novel *Twilight*. In the first example, the word “worry” and not being able to suppress it conveys a feeling of insecurity. The second example portrays a situation in which someone is happy and shows his/her happiness through “chuckling”. The last one implies a feeling of dissatisfaction based on the typology of feelings in the Appraisal system through the use of the word “disappointment”.

Table 2.1 Examples of affect types extracted from Twilight

Utterance	Affect Type
I tried not to think about him. But I couldn't totally suppress the <u>worry</u> that I was responsible for his continued absence (p. 19).	Insecurity
He <u>chuckled</u> (p. 30).	Happiness
I hoped the <u>disappointment</u> wasn't too apparent in my voice (p. 61).	Dissatisfaction

2.5.2 Polarity of Emotions

Polarity is the name for a classification which divides emotions into two groups of negative and positive feelings. Positive feelings include happiness, security, and satisfaction. The following formula is used to calculate the frequencies of positive feelings:

$$n(Hap) + n(Sec) + n(Sat) = n\ Positive$$

Also, Negative feelings are the sum of instances of unhappiness, insecurity and dissatisfaction types of feelings. The following formula is used to obtain the frequencies of negative feelings:

$$n (\text{Unhap}) + n (\text{InSec}) + n (\text{DisSat}) = n \text{ Negative}$$

Table 3.3 shows some examples of feelings based on their polarity. The first one is an example of a situation where something bad has happened and the person feels disappointed and apologizes. Thus, in terms of the polarity of realization, it implies a negative feeling. The second example describes a feeling of security which is a positive feeling. And the last one describes a feeling of liking and happiness which is a positive feeling in terms of polarity.

Table 3.3 Extracts based on polarity

Utterance	Polarity
I'm <u>sorry</u> for what's been unleashed here. <u>Truly sorry</u> (p. 231).	Negative
He <u>curled me into a ball against his chest</u> , holding me more <u>securely</u> than iron chains (p. 198).	Positive
One side of his mouth pulled up into my favorite uneven <u>smile</u> (p. 112)	Positive

2.5.3 Strategy of Expression

Strategy deals with the modes of activation of evaluation, either direct or indirect. Indirect realization of emotions in the Appraisal System is called invocation (Matthiessen et al., 2010). On the other hand, direct and explicit ones are called Inscription. Invoked and inscribed realizations are assigned a column in the tables and hence discourses are analyzed with an eye on the strategy. Table 3.4 shows examples of inscribed and invoked realizations from the novel.

Table 3.4 Extracts with strategy types differentiation

Utterance	Strategy
"Calm down, Bella." His voice was cold (p. 220)	Invoked (insecurity)
That only made him laugh harder (p. 210)	Inscribed (happiness)
I <u>couldn't concentrate</u> on the movie — I <u>didn't even know what subject it was on</u> (p. 123).	Invoked (anxiety => insecurity)

2.6 Data Analysis

First, the frequency of each affect type, including happiness, unhappiness, security, insecurity, satisfaction, and dissatisfaction, as well as the polarities, negative and positive, and Strategies, Inscribed and Invoked were calculated manually. Then, the frequencies of each category were inserted into the excel worksheet and also the percentages were obtained. Pie charts and bar graphs were drawn. These visual aids then helped interpret the results and answer the research questions. The numbers and graphs were then interpreted in light of the characteristics of literary discourse and what it aims to offer to the reader.

3. Results

The overall data gathered are instances of affect along with the differentiation of their type, polarity, and strategy of realization in the novel *Twilight* by Stephenie Meyer (2009). It is worth pointing out that the nature of this study is a qualitative one and quantification is only used to shed light on the results and increase the credibility of them.

Another point worth reminding is that, according to long-established theories of discourse, the interpretation of discourse is highly dependent on the context in which it is situated. Thus, every phrase, every sentence or above-the-sentence instances are to be considered in the context

in which they occur, and the particular type of affect ascribed to them may not meet with approval by different groups of readers when reading out of context. Also, the corpora of this study represent a restricted sample; thus, the results are not meant to be generalized, but to pave the way for further studies with similar interests, helping to contribute to the enrichment of a rather young fledgling of a framework, Appraisal/Evaluation, while presenting a unique understanding of the discourse types under analysis and helping the reader to look at them from creative and critical points of view. Overall, 445 instances of affect were found in 10000 words of the novel *Twilight*. In the following sections, the frequencies of affect types will be explained in the light of the research questions.

3.1 Answers to the Research Questions

3.1.1 Research Question 1

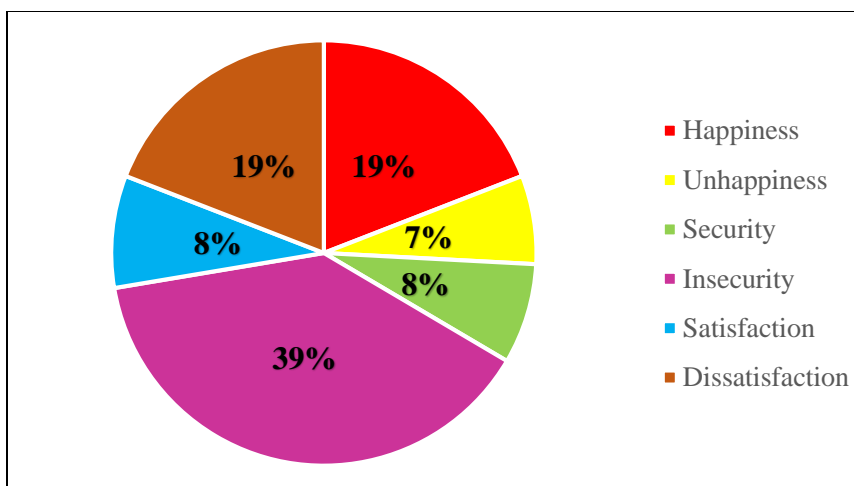
With what frequency are emotions deployed in the *Twilight* novel as a literary discourse?

Table 3.1 indicates the number of occurrences for each type of affect in the sample of modern English fiction, *Twilight*. Extreme values are highlighted in the table to be explained later in chapter 5.

3.1 Affect types in Twilight

Total	Happiness	Unhappiness	Security	Insecurity	Satisfaction	Dissatisfaction
445	85	30	34	173	38	85

Also, the pie chart (Figure 4.1) demonstrates the percentage of each type of affect in the novel.



3.1 Percentage of Affect types in Twilight

445 instances of affect were found in 10000 words from the novel *Twilight*, from which 85 are happiness constituting 19 percent of the whole data, and 30 are unhappiness which takes up 7 percent. For security, this number is 34 which constitutes 8 percent of the data. insecurity has a frequency of 173 and a 39 percent share of the data, which is the biggest share of all. satisfaction with a frequency of 38 has an almost equal percentage as security. A frequency of 85 and a share of 19 percent is for dissatisfaction which is equal to the frequency taken up by choices in happiness. All in all, unhappiness, security, and satisfaction types of affect have very low usage in the novel.

3.1.2 Research Question 2

In what way the emotional language is deployed in *Twilight* in terms of polarity and strategy?

Table 3.2 shows the way the emotional language is deployed in terms of the polarity in the novel *Twilight*.

3.2 Frequency of polarity of affect types in the novel Twilight

Total	Positive	Negative
445	157	288

Also, the pie chart (Figure 4.2) shows the share of each polarity type in percentages.

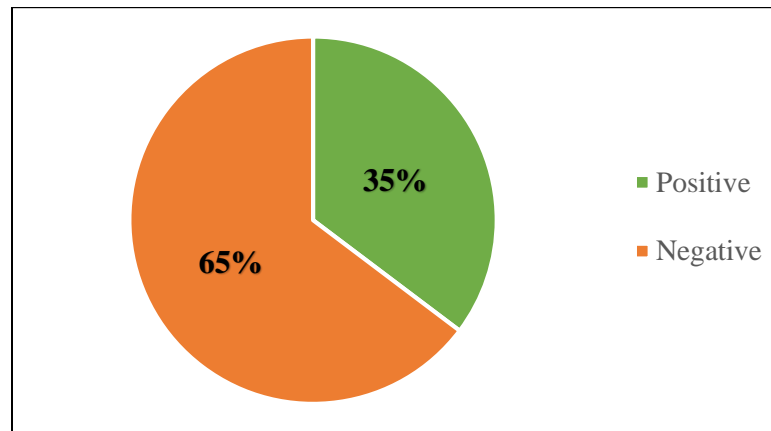


Figure 4. 1 Percentage of polarity in the novel Twilight

As the pie chart demonstrates, the negative polarity accounted for 65 percent of the data which is a considerable amount compared to the 35 percent of positive polarity.

As mentioned in chapter 3, negative affect comprises the sum of unhappiness, insecurity, and dissatisfaction (See Equation 4.1).

$$n(\text{Unhap}) + n(\text{InSec}) + n(\text{DisSat}) = n \text{ Negative} \quad (3.1)$$

Thus, it is obvious that the biggest share of negative polarity pertains to insecurity. The following pie chart displays the share of each negative affect type in the whole of 288 negative affect choices.

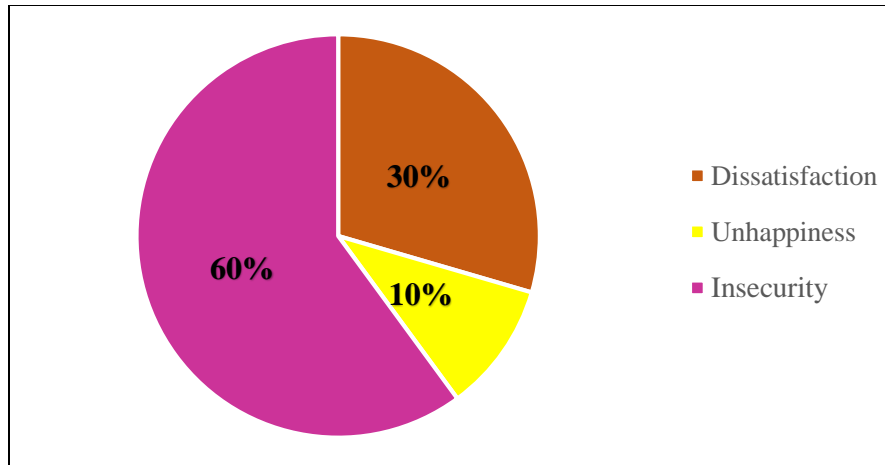


Figure 4.2 Percentage of negative affect types in the negative polarity

In the positive part, the three affect types of happiness, security, and satisfaction all play roles. Using an easy calculation, it would become clear that happiness plays a major role compared to other positive affect types (see Equation 4.2 & Figure 4.4)

$$n(Hap) + n(Sec) + n(Sat) = n(Positive) \quad (3.2)$$

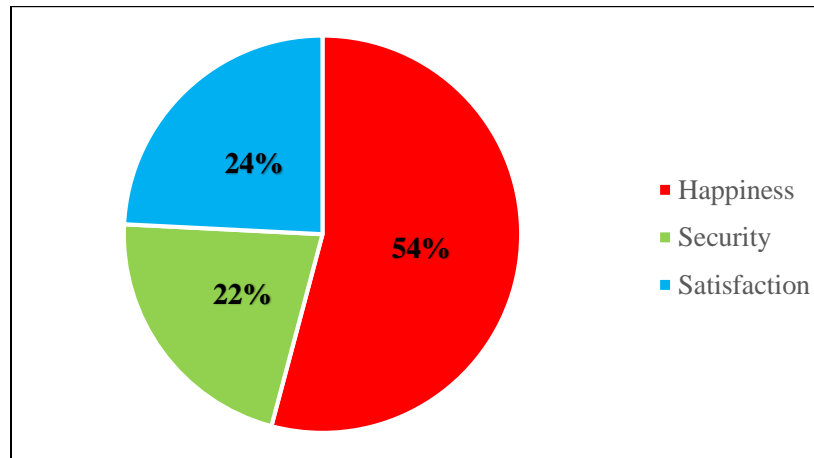


Figure 4.3 Percentage of positive affect types in the positive polarity

As Figure 4.3 shows, happiness comprises more than half of the choices in positive polarity. Other two affect types, security, and satisfaction have a nearly equal share, with security having the lowest percentage of all.

Another important aspect to be taken into consideration in the manifestation of affect in the selected English fiction sample is the strategy through which affect types are realized. Table 4.3 and Figure 4.5 summarizes the data pertaining to the strategy of realization.

Table 4.1 Strategy frequencies in Twilight

Total	Inscribed	Invoked
445	150	295

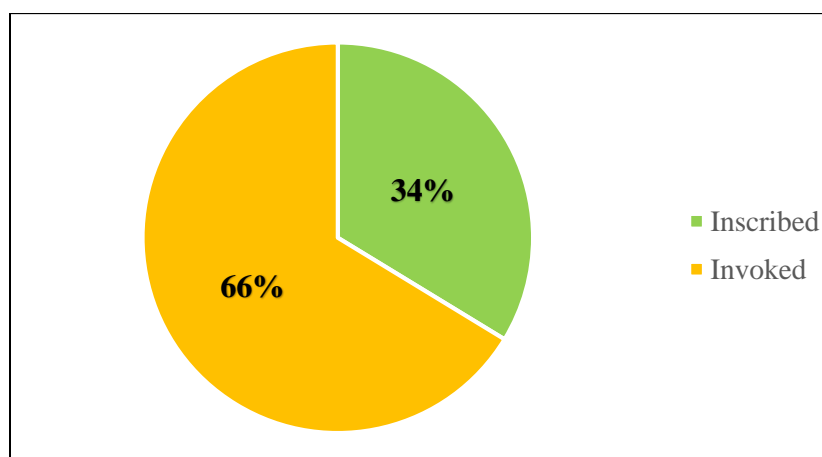


Figure 4.4 Percentage of strategy in Twilight.

As indicated in the pie chart, and as expected before undertaking the discourse analysis, the literary discourse under analysis, the novel *Twilight*, inclines more towards the employment of Invoked mode in the realization of affect. This share amounts to 66 percent of the whole data which is a substantial share compared to the Inscribed mode (34%).

4. Discussion

In this study, the affect sub-system within the Attitude system of the Appraisal framework along with the strategy and polarity of its realization were singled out and applied to the selected corpora. The corpora consisted of a body of 10000 words of a contemporary American novel, *Twilight*, by Stephenie Meyer. Meticulous analyses of the data were carried out and were

summarized by tabulating the results. In this section, I will interpret the findings and discuss them with regards to the characteristics of the literary discourse.

The research questions addressed in this study are: 1) With what frequency are emotions deployed in the *Twilight* novel as a literary discourse? And 2) In what way the emotional language is deployed in *Twilight* in terms of polarity and strategy? In the present section, the interpretation of the results of each question will be provided.

In an interview by *Entertainment Weekly* (Kirschling, 2008), Meyer enunciated that her first book, *Twilight*, is a “suspense romance horror comedy” novel. When asked which of them carries more weight, she pointed out that, “I think that it’s romance more than anything else, but it’s just not *that* romance-y. It’s hard to nail down”, though she eventually chose romance as the dominating one. The three elements referred to by the author – suspense, romance, and horror – will be delineated letting the extracted data and the results of the study shed light on the analysis.

4.1 Suspense

“Suspense is the intense feeling that an audience goes through while waiting for the outcome of certain events. It basically leaves the reader holding their breath and wanting more information” (“Suspense”, 2010). This device is possibly more apparent in Meyer’s work in her thrilling scene-settings that render the reader “Insecure”. Therefore, the feeling of horror, stress, and anxiety that an author creates in his/her work contributes to the “suspense”. In other words, Meyer makes use of the creation of insecurity in the readers, of dangers looming to the protagonist for whom the reader has developed empathy, all geared to creating a suspenseful plot. Therefore, the fact that the feeling of “insecurity” in the classification of affect had a significant share of 39 percent supports this idea.

According to Martin and White (2005), insecurity deals with our feelings of anxiety. This feeling of anxiety, stress, and restlessness corresponds to suspense and is exactly what spurs a reader to thrive for information, continue reading and get relieved by receiving the information s/he wants. In almost all the definitions of suspense, there is a reference corresponding to the emotions classified under “insecurity” in the Appraisal system. An example from the novel would make the discussion even more palpable:

Edward Cullen was standing four cars down from me, staring at me in horror. His face stood out from a sea of faces, all frozen in the same mask of shock. But of more immediate importance was the dark blue van that was skidding, tires locked and squealing against the brakes, spinning wildly across the ice of the parking lot. It was going to hit the back corner of my truck, and I was standing between them. I didn't even have time to close my eyes. Just before I heard the shattering crunch of the van folding around the truck bed, something hit me, hard, but not from the direction I was expecting... (p. 29).

In this scene, Meyer portrays the likelihood of her protagonist, Bella, being hit by a car just at the beginning of the story when the mysterious question of the what-ness of Edward, his weird behavior towards Bella and the how-ness of their relationship are just being shaped in the minds of the readers. All sentences contain the emotion “insecurity” and simultaneously excite and frighten the reader as the story unfolds. The reader, then, reads on, holding his/her breath until the information is revealed and what happened to their heroine becomes clear. This is all suspense

created by the feeling of anxiety and stress which are classified under “insecurity” in the Appraisal system.

Having discussed these, one can conclude that what accounts for the 39 percent of insecurity attitudinal choices in modern prose fiction is the element of “suspense” which is an inseparable component of any entertaining, influential and elegant prose. Along the same lines, the account Meyer gives of naming her work as “suspense” at the very beginning is compatible with the findings and interpretations of this study, since without employing horror and insecurity, the story would not have been suspenseful and, thus, no such influence would have been left on the reader.

The potential of the theory in determining to what degree any discourse has employed suspense is a unique and yet undiscovered potency of the system. The results of this study showed that a sample of prose fiction, *Twilight* in the case at hand, employs “insecurity” emotions more than any other affect types, which might be due to the influence it means to have on the reader and to the fact that nothing is more conducive to the wide appeal of a literary work than the literary device of “suspense”. Riveting literature uses “suspense” to keep the reader interested by way of a rush of adrenaline in physiological terms, in order to both create and satisfy their readers’ sense of curiosity.

4.2 Romance

According to the Romantic Writers of America, a romance novel comprises primarily “a central love story and an emotionally satisfying and optimistic ending” (“The Romance Genre”, n.d.). Thus, this specific discourse type places emphasis on the romantic love between two individuals as they strive for building a relationship, although containing other subplots not necessarily related to the main characters’ love story. The romance genre has grown to include a

wide variety of sub-genres such as “contemporary romance”, “historical romance”, “romantic suspense”, “paranormal romance”, “science fiction romance”, “fantasy romance”, “time-travel romances”, “inspirational romance”, “multi-cultural romance” and “erotic-romance” (“Romance Subgenres”, n.d.).

In deciding which subgenre *Twilight* belongs to, one might not be able to clearly set the boundary since *Twilight* mixes up the elements of contemporary, romantic suspense, paranormal romance, and fantasy romance all at the same time. As the writer, Stephenie Meyer, points out, in *Twilight*, the romantic relationship of the protagonist, Bella, and her lover and protector, Edward, who is a paranormal creature, is the central concern of the plot. Thus, in saying so, we would expect high employment of the affect type in Appraisal system which corresponds to “love”.

According to Martin and White (2005) happiness involves the mood of feeling happy and the possibility of directing this feeling at a “trigger” by “liking” it. They list verbs such as “love”, “adore”, “hug”, “embrace” and “be fond of” as examples of this kind of affection. Thus, we can infer that the type of affect which corresponds to romance is happiness. The results showed that this type of affect in the sample of prose fiction analyzed in this study amounts to 19 percent of the whole and is the second most used affect type of all, sharing its place with the dissatisfaction (19%). This number is compatible with the conventions of this specific discourse type, to the effect that its first and foremost responsibility is to mirror the “romantic” relationship of its main characters in the best way possible.

An excerpt from the novel would help make the issue clearer:

Then he took my face in his hands almost roughly, and kissed me in earnest, his unyielding lips moving against mine.
There really was no excuse for my behavior. Obviously I

knew better by now. And yet I couldn't seem to stop from reacting exactly as I had the first time. Instead of keeping safely motionless, my arms reached up to twine tightly around his neck, and I was suddenly welded to his stone figure. I sighed, and my lips parted (p. 209).

These lines narrate the mutual love felt by both characters towards each other. The underlined parts are classified under happiness – Invoked kinds of emotions. Thus, the 19% share of happiness can be attributable to the particular genre of the novel that is “romance”.

4.3 Horror

It is obvious that a horror story intends to frighten its readers. But what is more, Cuddon (2013) discusses that a horror story also shocks or induces a feeling of repulsion and loathing. According to the Cambridge Dictionary, repulsion is “the feeling of strong dislike or disapproval”. Also, the Oxford Dictionary defines repulsion as “a feeling of intense distaste or disgust”. On the other hand, “to loathe”, as the Cambridge Dictionary defines it, is “to hate someone or something”.

According to the definition and the typology of feelings in the Appraisal system, horror primarily deals with provoking the feelings of “insecurity”. Secondly, it triggers feelings of dislike and disgust. Bearing this in mind, when one looks at sentiment classification within Appraisal, the category which comprises this feeling is “unhappiness”. Therefore, this discourse type would be expected to call for the feelings of insecurity and unhappiness to play parts in the novel. As previously discussed, the feelings of insecurity played the greatest role in the novel. When considering the share of only negative feelings (see Figure 4.3 in chapter 4), 60 percent pertained to insecurity. The 10 remaining percent was related to unhappiness when negative feelings are considered as a whole. When looking at the whole data (positive + negative feelings,

a sum of 39 + 7 percent of insecurity + unhappiness), nearly half of the data were conspicuously associated with these feelings. Therefore, these feelings are the essentials of the discourse type, vitally important to achieving the mysterious atmosphere throughout the novel, which is the prerequisite of a “paranormal romance”.

4.4 The Equilibrium of Love and Frustration

Twilight, the story of a human girl who falls in love with a vampire, creates an atmosphere replete with the scent of love and passion. Bella, all appeased and allayed at the sight of Edward, lives a romance with every second of him, being present by her side. However, what happens to her feelings when losing sight of her lover is a question to be answered in this section. Bella, knowing of her lover’s superhuman nature, goes through a state of irresolution and frustration, fearing her fate with the superhuman creature.

I looked down at my book as soon as his eyes released me, trying to find my place. Cowardly as ever, I shifted my hair over my right shoulder to hide my face. I couldn't believe the rush of emotion pulsing through me — just because he'd happened to look at me for the first time in a half-dozen weeks. I couldn't allow him to have this level of influence over me. It was pathetic. More than pathetic, it was unhealthy (p. 39).

The rays of dissatisfaction positioned at the heart of the feeling of love are evident in this excerpt from the novel. These feelings of dissatisfaction with the situation reflect the intricacies of the relationship between the two major characters which are abundant throughout the novel. It was interesting that the results revealed a state of equilibrium between the two feelings of “happiness”

and “dissatisfaction”, both comprising 19 percent of the data. The fact that these two kinds of feelings have the same share is explainable by Bella’s uncertainty about Edward. She shrinks back sometimes, in the impossibility of being with a superhuman creature, but in other situations, love burns inside her and makes her disregard all her vacillations.

4.5 The Preference for Indirect Expressions

The second research question aimed at explaining the type of emotional language that the novel adopts, i.e. positive/negative and inscribed/invoked.

The fact that *Twilight* exhibited 66 percent of Invoked strategy in realizing the explored emotions is indicative of its author’s preference for indirect expression of emotions over a direct one. A potential explanation for this is the fact that readers of a literary novel bring diverse schemata and world views with themselves to bear upon reading a novel and the author taking an indirect approach in expressing feelings lets the readers interpret the text in their own way and, as a result, empathize with the created fictional world and characters more profoundly. This makes the emotion appear to every reader in the “reader’s own version”. It makes it a distinct experience which is unique to every reader. The readers are, then, free to feel whatever they want, instead of being confined to feeling happy, sad, insecure, etc. They create their own version of feelings with its intensity and weakness, they cry, and they laugh whenever they want. In some cases, even, the reader may feel more strongly than the author intended his/her reader to feel. The reader is the one doing the choosing, more or less. The result is that the readers will engage with the book, will “feel at home” and enjoy the “freedom to feel”. Thus, the invocation of feelings is a characteristic of elegant and elevated prose which invites more readers to enjoy the work of literature at hand.

4.6 The Dominance of Negative Feelings

As seen in the results section, negative emotions (65%) in *Twilight* overshadowed the positive ones. This is because of the large share of two negative feelings of “insecurity” and “dissatisfaction”, each taking up a 39-percent and 19-percent share, respectively, that adds up to a 58 percent of negative emotions, plus a 7-percent share of the feeling of “unhappiness”. This is a significantly large share compared to the positive feelings. As discussed above, the reason for creating such a negative atmosphere throughout the novel is because of the requirements of this specific discourse type, “suspense romance horror”. Threats and dangers to the protagonist contribute to the ‘suspensefulness’ of the plot, so to speak, which is a vital element of successful prose fiction. On the other side, the high percentage of dissatisfaction is due to the frustration of the protagonist, Bella, in contrast to her “happiness” because of her beloved being a non-human super-creature and the dangers and impossibilities following her relationship with him.

Contrarily, positive feelings took up no more than 35 percent. The major positive emotion is “happiness” with a 19 percent share equal to “dissatisfaction”. The largeness of the share of “happiness” stems from the feeling of “love” between the two major characters of the novel, Bella and Edward, that is spread out all through the novel which contributes to, and is in line with the conventions of a “romance” genre.

This study revealed that the *Twilight* novel deployed a more negative and invoked types of emotion in its text. One thing here worthy of note is that throughout the research, the researcher found out that “surprise” is classified under the negative insecurity feelings and when applied to the text, it is not precise to classify every kind of surprise or even the whole surprise-bearing discourses under negative polarity. Therefore, not all surprises are negative. For example, take this from the *Twilight*:

*Alice caught my eye on a turn and smiled in encouragement
— I smiled back. I was surprised to realize that I was
actually enjoying myself... a little (p. 282).*

These lines portray a dance scene in which Bella feels that she can finally dance with the help of her boyfriend Edward. The context obviously shows that she is happy and amused, therefore the word “surprise” in the sentence has no negative implications. Therefore, once more, the importance of context should be highlighted in which one obvious lexicalization that is often used for one kind of emotion would be used for completely the opposite. It can be concluded from these lines of argument that classifying human sentiments to strict and clear-cut divisions seems impossible and there would always be a leakage from one sentiment boundary to another, a leakage so huge that would change the entire meaning.

4.8 Limitations

Given the qualitative nature of this research, limitations are inevitable. First, as the data collection procedure in this research comprised a manual data extraction method conducted by a human researcher, subjectivity may exist in classifying emotions in one group rather than another. Of course, in discourse analysis studies, the point is the varying viewpoints of the researchers and what their interpretations are. However, controversies may arise in ascribing one type of emotion to an utterance or whether a piece of discourse bears emotive load or not in the first place. Other limitations associated with the manual method of extracting data are also applicable to this research. Cleaning the data to make them more valid and reliable would require one or two other individuals who are familiar with the whole theory and the framework and would volunteer and be interested in reading the corpora and analyzing them. The extent to which sets of data were congruent with each other would comprise the reliability of the data. However, this is something

that seems rather impractical in discourse analysis studies, as one of the first things to be considered in conducting research is “practicality”.

The second limitation would have to do with the small sample size of the corpora. The whole novel, rather than the selected 10000 words of it, could be analyzed to give a better picture of the discourse type.

Third is the fact that the Appraisal framework is a newborn theory and to back the results derived from a research conducted based on this framework, one would complement the data with another set of data analyzed based on other frameworks and theories, first to recognize the areas of congruency to validate the newborn framework, and, second, to triangulate the data with data based on a solid and well-tested theory. This, of course, is a suggestion for further fruitful research rather than a limitation.

Finally, the conclusions reached in this research are specific to this small sample of corpora and may not be generalized to bigger sets of data and contexts of discourse.

4.9 Suggestions for Further Research

Future research can focus on discursive texts in English and in other languages to find out how emotions are depicted in those discourses or in other languages. Also, the whole attitude subsystem (using engagement and graduation as well as affect) can be applied to any discourse type to investigate how different texts employ an evaluative language.

Appraisal has recently been revised by scholars to add to its versatility and completeness (see Ngo & Unsworth, 2015). Further researchers can also apply the revised version to any work of any author to evaluate its competency.

Lastly, the impact of Appraisal-oriented instruction to advanced learners of English on their critical reading and creative writing skills can also result in interesting research.

5. Conclusions

In this research, for the purpose of ascertaining how emotions operate in literary discourse, affect sub-category was applied to a random 10000 words from the novel *Twilight*. Meticulous analysis of the corpora was carried out and tabulated. Having done this, certain patterns for the expression of emotions emerged from the analyses. Results showed that *Twilight* as a literary discourse employs insecurity as the major emotion type in its text and that this choice contributed to the discursive function of *Twilight* as a suspense horror genre. Moreover, the next major emotions were found to be happiness/love and dissatisfaction which also contributed to the romantic and suspenseful characteristic of the text. It was also found that the negative emotions prevail in the text compared to the positive ones and this was also associated with the characteristics of the suspense horror genre. The preference of the author to express emotions in an indirect (invoked) way was also discussed. The preference of the invoked expression of emotions over inscribed was associated with the choice of the writer to appeal to a wider audience as her work being presented as an entertaining fictional literary work, since the indirect expression of emotions allows the reader to interpret the text in his/her own way and thus connect with the reading more. The reader must feel empathy, fear, happiness, insecurity, shock, etc. in his own version of worldview and reality, in order to feel connected and committed to the text; otherwise, the text would not appeal to the reader as it could do otherwise. Thus, being indirect in the expression of emotions in text opens up space for the reader to interpret the text in his/her own way. As John Steinbeck rightly says:

...A story has as many versions as it has readers. Everyone takes what he wants or can from it and thus changes it to his measure. Some pick out parts and reject the rest, some strain

the story through their mesh of prejudice, some paint it with their own delight. A story must have some points of contact with the reader to make him feel at home in it. Only then can he accept wonders (The winter of our discontent, 1961, p.114).

Therefore, it can be concluded that the way emotional language is deployed in this literary text is not fortuitous, rather, it serves to contribute to the discursive functions that the text aims to perform.

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