

Abstract

Appraisal Theory is a new development of the interpersonal meaning of language in Systemic Functional Linguistics. It came into being in the process of analyzing different types of discourse, and has been applied to discourse analysis since the stabilization of its basic framework. As far as narratives are concerned, the study of narratives within the appraisal framework has been done from the perspective of genre, focusing on the functional varieties within the narrative family. In its application to the interpretations of novels, only the ATTITUDE system has been applied, while ENGAGEMENT and GRADUATION are not. Based on the framework of Martin and White (2005), and Martin and Hood (2007), the present study tested the applicability of Appraisal Theory to the interpretation of novels, using John Fowels's novel *The Collector* as data. The findings are:

1) The two protagonists' evaluative styles. In terms of the ATTITUDE system, Clegg's ATTITUDE toward Miranda is predominated by AFFECT. It is difficult to make a simple POSITIVE- NEGATIVE classification of his AFFECT toward her. The predominance of AFFECT in his ATTITUDE toward Miranda, the confinement of his APPRECIATION of her to her appearance, and the scarcity of JUDGMENT of her all prove that what matters to him is that he "loves" her. He doesn't care what she does, and he is not interested in her inner world. For him, Miranda is just a human butterfly on which he could put all his madness. Miranda makes good use of all three resources of the ATTITUDE system in her ATTITUDE toward Clegg, with JUDGMENT the most frequently employed one. As we expect, there are more negative JUDGMENTS than positive ones. Her negative JUDGMENT mainly focuses on SOCIAL ESTEEM, conducted from the perspective of an on-looker. Her condemnation of his crime is indirectly realized. Her positive JUDGMENT of him reflects her idealist views of life and people. Her AFFECT toward him is mainly hatred, contempt, sympathy, and pity. Her positive AFFECT reflects her kind nature and warm humanity. She is determined to live her humanist ideas. Her APPRECIATION of him is completely negative. It proves that in the eyes of an artist and a girl, he is completely devoid of charm. Their

ATTITUDE toward themselves both foreground JUDGMENT. Clegg's self-judgment is overwhelmingly positive. Judgmental resources are used by him as a means of exculpating himself. In Miranda's self-judgment, negative ones outweigh positive ones. For her, self-judgment is a means of self-scrutiny and a way to achieve self-development.

In terms of ENGAGEMENT, heteroglossia is the dominant form of Clegg's narration, while monoglossia is rarely used. His ENGAGEMENT tactics vary according to what he is talking about. In evaluating himself, his strategies are EXPANSIVE. He uses ENTERTAIN to make space for alternative opinions about him. This is consistent with his effort to build himself as a modest gentleman. When he is talking about his crime, his strategies are largely CONTRACTIVE. By CONCURRING, he takes it for granted that readers hold the same world view and values as he does. His use of DENY, CONCUR + COUNTER, and, PRONOUNCE all show his alertness to dissident voices, and his considered refutation and suppression of those voices. His employment of dialogically CONTRACTIVE resources reflects his attempt to assimilate his readers with his world views and his vehement defending of his moral integrity and innocence. Miranda prefers monoglossia and CONCUR in her narration. Many of her opinions about important issues are presented as dialogically inert, with no space for negotiation. By the use of CONCUR, she excludes dissident voices from the current communicative interaction. She also uses CONCUR + COUNTER, DENY, and ACKNOWLEDGE to show her awareness of popular opinions, and her disagreement with or reservation toward these opinions. The preference for monoglossia and dialogically contractive resources make the dialogic space of Miranda's narration much narrower than that of Clegg's. This contributes to her authoritative, confident tone.

GRADUATION occurs less frequently in Clegg's narration than in Miranda's. While there is no clear difference in their occasional use of FOCUS, they differ sharply in their employment of FORCE. His narration shows a scarcity of intensification and a relatively high frequency of and rich variety in quantification. He is not good at tuning up and down the volume of his feelings, and the narration is

done in a matter-of-fact, clinical tone. Miranda makes good use of intensification, but rarely employs quantification. All the forms of intensification are thoroughly used in her narration. Her feelings are often amplified by repetition. The creative use of infused intensification and lexical intensification distinguishes her narration from that of Clegg's. Her metaphors are also fresh and novel. As a whole, these tactics give originality and expressivity to her language, and contribute to the readers' impression of her as a passionate person.

2) The problems with Appraisal Theory and tentative solutions. With regard to the incongruity between SOCIAL SANCTION and its sub-categories, we propose that VERACITY and PROPRIETY be put under the new cover term MORALITY, and the term SOCIAL SANCTION is reserved for LEGALITY only. With regard to the ambiguity of the realization levels of invoked ATTITUDE, we propose that we distinguish invoked reader attitude from invoked character attitude. We also find that the subsets of AFFECT cannot embrace all the affects human beings are able to possess. And the positive/negative distinction of AFFECT, JUDGMENT, and APPRECIATION is less powerful in dealing with the subtle feelings of characters in novels.

Key words: Systemic Functional Grammar; Appraisal Theory; evaluative style; John Fowles; *The Collector*