

评价理论视角下的《捕蝶者》（英文版）

张 欧 著

Appraisal Theory and the Interpretation of *The Collector*

上海交通大學出版社
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前　言

评价理论是系统功能语言学关于语言人际功能的新发展。它在分析各种语篇类型的过程中产生，在基本框架趋于稳定后又被应用于分析各种语篇。就记叙文而言，评价理论框架下的记叙文研究主要从语类的角度进行，集中于研究记叙文的各种功能变体。对小说的阐释主要集中于应用评价理论的态度系统，而对介入系统和级差系统未有涉及。本书以马丁和怀特（Martin & White 2005）、马丁和胡德（Martin & Hood 2007）的理论为框架，全面应用态度、介入、级差三个系统，对约翰·福尔斯（John Fowles）的小说《捕蝶者》（*The Collector*）进行了阐释。本书的主要发现有：

（1）两位主人公的评价风格。在态度系统方面，男主人公克莱格对女主人公米兰达的态度几乎全部为情感，偶尔涉及鉴赏，极少有判断。其中情感不能用简单的正面、负面来予以划分。这说明他不关注米兰达的行为，对米兰达的内心世界也不感兴趣，甚至不关心她是否对他的情感做出回应，对他而言米兰达只是一只可以让他倾注所有疯狂的蝴蝶。在米兰达对克莱格的态度方面，她充分利用三种态度资源，利用频率最高的是判断，其中负面判断多于正面判断。判断主要以置身事外的眼光从社会评判角度进行，而对他的罪行并未通过社会约束直接予以控诉，而是以间接方式实现。她对克莱格的情感主要为痛恨、蔑视、同情和怜悯，其中正面情感反映了她的善良本质和温暖人性。她是自己人文主义理想的坚决实践者。她对他的鉴赏全部为否定，反映了在艺术家和异性眼中他毫无魅力可言。在他们对自己的态度方面，两人都倾向于用判断。克莱格对自己的判断几乎全为正面，判断资源被他用来开脱罪责和自我美化。米兰达对自己的负面判断多于正面判断，对她而言自我判断是一种自省和实现自我发展的方式。

在介入资源的利用上，克莱格的叙述绝大多数为借言。他的介入策略根据所谈主题的不同而变化。在评价自己时，他的策略是扩展性的，他用接纳来为不同声音开辟空间。这与他苦心营造的谦谦君子形象相符。在谈论自己的罪行时，他的策略多为收缩性的，具体来讲，他用同意来默认读者与他具有相同的世界观和价值观。他对否定、同意+反对、宣告的使用表明了他对不同声音的觉察，和对这些声音的刻意反驳与压制。他对收缩性介入资源的使用表明了他同化读者价值观的企图和对自己清白无辜的捍卫。米兰达倾向于使用自言和同意。她对许多重大问题的看法都排除对话性，不提供协商空间。通过对同意的使用，她将持不同意见者的声音从当前交际中排除。她还用同意+反对、否定、承认来与大众观点保持距离。总的来讲，她的叙述中对话空间比克莱格的要狭窄得多，这与她权

威、自信的叙事口吻相符。

克莱格对级差资源的使用频率明显低于米兰达。他们对聚焦的使用差别不大,主要对比在于语势。克莱格少用强化而多用量化,不善于调节感情的强度,叙事以一种就事论事、冷静客观的口吻进行。米兰达多用强化而少用量化,所有强化手段都被充分利用。她常用重复来增强情感,创造性地使用词汇强化手段,比喻的使用也新颖有趣。所有强化手段使她的语言富有表现力,表明她是个感性的人。

(2) 评价理论存在的问题和尝试性解决办法。关于社会约束与其次类之间的欠吻合问题,建议将诚实性和妥当性放在道德范畴下,而用社会约束专指合法性。关于态度的间接实现方式,建议区分激发的读者态度和激发的人物态度。本书还发现,情感次系统下的分类不足以概括人类所有情感,对情感、判断、和鉴赏的正面/负面这一划分维度在解释小说人物的微妙情感方面解释力似乎不够。

本书是在笔者博士论文基础上稍加修改完成的。我之所以选择文体学作为研究方向,在很大程度上与我在上海外国语大学的博士生导师俞东明教授的影响是分不开的。众所周知,俞东明教授是我国语用学研究领域的专家,同时他在戏剧文体学方面也有深厚的造诣。他一直主张,外语专业的学生既要懂语言学,又要关注文学,二者不可偏废;要重视语言的诗学功能,做语言学理论指导下的具有客观性和系统性的文学批评。笔者对文学尤其是小说有着浓厚兴趣,但又深感传统的主观印象式批评的难以捉摸和不确定性,本书正是将语言学理论运用于小说批评的一次尝试,以期抛砖引玉,吸引更多的同道者加入到语言学文学批评的行列中来。

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Chapter One

Introduction

Appraisal Theory evolved within the general theoretical framework of Systemic Functional Linguistics (SFL). A basic notion of SFL is that language is a resource for mapping ideational, interpersonal, and textual meaning onto one another. Halliday's own descriptive work is a grammatical one which was very influential in the 1980s, leading to works like Berry (1981 a, b, c), Ventola (1987), Eggins and Slade (1997), and Martin (1992). In early 1990s, Martin and his colleagues began to develop a more lexically-based perspective, triggered by the need for a richer understanding of interpersonal meaning in monologic texts. Initially they were concerned with affect in narrative (Martin and Plum 1997, Rothery and Stenglin 1997), and moved on to consider evaluation in literary criticism, the print media, art criticism, administrative discourse, and history discourse (Iedema, Feez & White 1994; Iedema 1995; Martin 2000a; White 1998; Martin 2001b; Coffin 1997,2000, 2003). This book crystallized around the discourse semantic system called APPRAISAL, and was outlined in Martin (2000a), Macken-Horarik & Martin (2003), Martin & Rose (2003), and Martin & White (2005).

1.1 Background

The basic assumption that lies behind this book is that theoretical models from linguistics could provide the basis for fuller understanding, appreciation, and interpretation of literary texts. Martin (2000: 208) points out that their purpose of establishing Appraisal Theory is that "we wanted a comprehensive map of appraisal resources that we could deploy systematically in discourse analysis, with a view both to understanding the rhetorical effect of evaluative lexis as texts unfold, and to better understanding the interplay of interpersonal meaning and social relations, esp. in the area of solidarity". Appraisal Theory has proved to be a powerful model in the analysis of various types of discourse, ranging from journalistic discourse, academic discourse, legal discourse to advertisements, TV interviews, and political speeches. However, its descriptive and explanatory power over literary works,

especially novels, remains to be tested.

1.2 Objectives

With an aim to test the applicability of Appraisal Theory to the interpretation of novels, this book investigates the utilization of evaluative resources of the two main characters, Frederick Clegg and Miranda Grey in John Fowles' novel *The Collector*. To be specific, we are concerned with the following questions:

(1) What are the two protagonists' respective evaluative styles? How do their features contribute to the understanding of their character in employing evaluative resources? Could Appraisal Theory provide a new perspective in the appreciation of literary figures?

(2) To what extent is Appraisal Theory applicable to the analysis of novels? Are there any problems in the application? If there are, what are the possible solutions?

1.3 Significance

As White (2001: 1) observes, there is still much work to be done about Appraisal Theory and its applications: It must be noted that appraisal theory is very much an on-going research project—many problems are still to be solved and many lexicogrammatical and semantic issues have yet to be addressed. There are numerous registers and discourse domains to which the theory has not yet been applied. (Past experience indicates that analyses of new discourse domains typically lead to significant extensions to and elaborations of the appraisal framework since each domain will typically operate with at least some unique semantic features.)

This book will be the first attempt in encompassing the ENGAGEMENT and GRADUATION systems of Appraisal Theory in the interpretation of novels. It intends to identify the potential problems with Appraisal Theory in dealing with this particular discourse domain, and tries to provide some solutions. It is also hoped that Appraisal Theory will prove to be a new perspective in the appreciation of literary works.

1.4 Methodology

The method this book employs is a combination of quantification and qualification. Quantification is adopted in generalizing the preference of each protagonist in using appraisal resources. For example, in the two protagonists' ATTITUDE toward each other, what is the relative frequency of their use of each sub-category of ATTITUDE? Do they use them somewhat evenly or do they heavily rely on one particular sub-category? Based on the

quantification, a description of their patterns in using evaluative resources is made, and an induction of their respective evaluative styles is done. The qualitative method is used in the analysis of typical representatives of the use of each sub-category. It is also used in the analysis of the motivation behind each protagonist's choice of one form of appraisal over another, and what that reveals about their character.

1.5 Data Collection

The Collector is John Fowles' first novel which was first published in 1963. We choose *The Collector* as the text for testing the applicability of Appraisal Theory to the interpretation of novels mainly because of its double point of view in narration. It is composed of two first-person narrations, with the male protagonist telling the story from his point of view, followed by the female protagonist recounting among other things the same events in the form of diary from her point of view. The fact that many of their narrations deal with the same events offers an opportunity to examine, compare, and contrast the evaluative styles of the two main characters.

The collection of data is guided by the framework outlined in Martin and White (2005/2008) and Martin and Hood (2007). The selection of data covers the entire novel. The identification, labeling, classification, and counting of all instances of appraisal throughout the novel are done manually. Only the most representative and typical instances of each sub-type of appraisal are presented for qualitative analysis and interpretation. To be specific,

(1) all instances of ATTITUDE, ENGAGEMENT, and GRADUATION were bold-typed and tagged for its sub-type.

(2) About the indirect realizations of ATTITUDE, we distinguish invoked character attitude from invoked reader attitude. What we include in our quantitative study is invoked character attitude. Invoked reader attitude will only occur in the interpretation part. For example,

> He took a lot more photos of me this morning. He really enjoys it. He likes me to smile at the camera, **so twice I pulled shocking faces. He was not amused**. Then I put my hair up with one hand and pretended I was a model.
>
> You ought to be a model, he said. Quite serious. He didn't know I was guying the whole idea. (149)

The ideational meaning of the bold-typed part involves two levels of evaluation: Miranda's invoked judgment of Clegg as incapable of appreciating humor [judgment: -capacity], and reader's judgment of Miranda as playful, vivacious [judgment: +capacity].

Since the aim of this book is to investigate the evaluative style of characters, the second level of invoked judgment, namely, reader's invoked judgment, will be excluded from the quantification. Only the first level of judgment is considered as contributing to the evaluative style of Miranda.

1.6 Organization of the Book

This book is composed of seven chapters. The first chapter is the introduction in which the research background of the book, the objectives it intends to achieve, the significance of the book, the methodology it adopts, and the means of data collection are stated. Chapter Two is literature review. It reviews the application of the Appraisal Theory and SFL by Western scholars and Chinese scholars. Chapter Three is the expounding of the theoretical framework of the book, namely, Appraisal Theory formulated by J. R. Martin and his colleagues. The book will also occasionally draw on the discourse structure of novels in its analysis. Chapter Four, Five and Six are the main body of the book which attempt a systematic application of Appraisal Theory to the analysis of the evaluative style of the two protagonists. Chapter Four deals with the ATTITUDE of the male protagonist Frederick Clegg, focusing on his ATTITUDE toward his lover and toward himself. Chapter Five is the analysis of the ATTITUDE of the female protagonist Miranda Grey, concentrating on her ATTITUDE toward Clegg and toward herself. Chapter Six is the exploration of the two main characters' use of ENGAGEMENT and GRADUATION resources. Chapter Seven is the conclusion, in which the evaluation styles of the two main characters are summarized, and some problems of Appraisal Theory found in the process of applying it to the analysis of the novel are listed, and some tentative revisions are offered.

Chapter Two

Literature Review

This chapter explicates the relationship between Appraisal Theory and Systemic Functional Grammar, before it reviews the application of the Appraisal Theory by Western scholars in the study of narratives, media discourse, and academic research discourse, and by Chinese scholars in their study of journalistic discourse, narratives, legal discourse, etc. After that is a brief survey of previous research on *The Collector* by literary critics and stylisticians to establish the niche which this book would address. The last section of this chapter is devoted to the discourse situation of novels with the aim to illuminate the particular discourse situation of the novel under investigation.

2.1 Appraisal Theory and Systemic Functional Linguistics

Systemic Functional Linguistics (SFL) is an approach to linguistics that considers language as a social semiotic system. Unlike other functional theories, SFL has developed as both an intrinsic and extrinsic theory of language function. Its internal model of language function deals with the ideational/interpersonal/textual metafunctions of language. When the three metafunctions are projected onto social context, we get the external model of language use, involving the categories of field, mode, and tenor. Field is concerned with the discourse patterns that realize the domestic or institutionalized activity that is going on. Mode deals with the channelling of communication, and with the texturing of information flow from one modality of communication to another. Tenor, which is realized as interpersonal meaning, is the category that is most closely related to Appraisal Theory.

Halliday (1985b: 12) characterizes tenor as referring to who is taking part, to the nature of the participants, their status and roles: what kind of role relationship obtains, including permanent and temporary relationships of one kind or another, both types of speech roles they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved. His ideas were developed through the 1980s in Sydney, mainly by Poynton (1984, 1985, 1990), whose pioneering work on gender, affect, naming practices

and amplification in the nominal group laid the foundation for the development of appraisal theory through the 1990s.

Drawing on her work, Martin and White (2005/2008) identify POWER and SOLIDARITY as two key tenor variables—the vertical and horizontal dimensions of interpersonal relations. According to Poynton (1985), POWER is realized by "reciprocity" of choice. That is, social subjects of equal status construe equality by having the same kind of choices, while subjects of unequal status take up choices of different kinds. For example, ethnicity (Asian/European), generation (old/young), and teacher-student relationship all facilitate non-reciprocal terms of address. As far as appraisal is concerned, this principle affects who can express feelings and who can't, what kinds of feelings are expressed, how strongly they are expressed, and how directly they are sourced. SOLIDARITY is realized by "proliferation" and "contraction". "Proliferation" means the closer you are to someone, the more meanings you have available to exchange. In appraisal terms this might involve appreciation of weather to begin; judgments of politicians and sporting heroes as the relationship develops, moving on to emotional reactions to family, friends, and lovers as intimacy develops. By "contraction", she means that the better you know someone, the less explicitness it takes. With appraisal contraction affects the amount of work required to exchange a feeling. As far as solidarity is concerned, the better you know someone, the more feelings you will share, and the less you need to say to share them.

Poynton's model of tenor parallels affect with power and solidarity. In her model, tenor is composed of affect, power, and solidarity. She treats affect as a tenor variable unlike the others in that its operation is optional, while power and solidarity are ever present. The lower status of affect in her model is partly attributable to the research background of the 1980s when the focus of research attention was still on the "interaction" aspect of interpersonal meaning. With the shifting of focus from "interaction" to "feeling" in the 1990s, Martin's model of tenor has raised the status of affect in that appraisal, one of whose components is affect, treated as a resource for construing tenor; it operates as one of the realizations of tenor; it is a resource deployed to construe power and solidarity.

2.2 The Application of Appraisal Theory

Since the publication of Jim Martin's seminal article *Beyond Exchange: APPRAISAL Systems in English* in 2000, Appraisal Theory has attracted the attention of scholars worldwide. This section will give a survey of the major works at home and abroad in the application of the theory to discourse analysis.

2.2.1 By Western Scholars

Appraisal Theory was initiated from the study of narratives, and got expanded in the study of print media discourse, school and workplace discourse, academic discourse, etc. Our focus in this section is on the survey of the analysis of narratives, with a brief presentation of the major works on media discourse, and academic research discourse.

As far as narratives are concerned, Martin & Plum (1997) are concerned with community- and school-based narratives. In community-based narratives, they identify three text types, namely, *recount*, *anecdote*, and *exemplum*, and work out their typical structures. In school-based narratives, they identify the most common type as *observation*, and present its typical structure. Their study is meant to bring out the problem of methodology in Labov and Waletzky (1967)'s study of narrative structure.

Martin (1997) uses narratives to illustrate some of the ways in which the model of language and the social sanction have been used. He compares the stages of four story genres, namely, recounts, anecdotes, exemplums, and narratives of personal experience, to make the point that the positioning and nature of the evaluative language are central to the classification.

Mary Macken-Horarik (2003) discusses the role of APPRAISAL systems in narrative discourse from the perspective of writer/reader relations. She applies the model of Martin (2000) in the linguistic analysis of AFFECT and JUDGMENT of a short written narrative presented to sixteen-year-old Australian students in a formal English examination and two successfully written responses to it. She finds that narratives of this kind teach through two mechanisms: empathy and discernment. Empathy is a function of harmonized relations between choices for appraisal in experiential domains and internal focalization. Discernment builds on a consonance between internal evaluation, transformation, and external evaluation.

Martin and Rose (2003: 22－65) use Helena's story presented in Desmond Tutu's book *No Future without Forgiveness* as an example to explain the basic concepts of the APPRAISAL system which has by the time expanded to include some notions of engagement and graduation into Martin (2000)'s framework. Their expounding is built on the identification of her story as an exemplum with the structure of Orientation, Incident, and Interpretation. They also summarize the characteristics of narratives exemplified by Helena's story in employing appraisal resources across genres and within the genre.

Martin and White (2005/2008: 82 － 90) give an analysis of the realization of ATTITUDE in a letter in the novel *Strong Poison.* They adopt a top-down approach in the analysis. They first list all instances of inscribed vs. provoked attitude in the whole letter. Then they divide the letter into six phases and list the inscriptions and invocations in each phase. Then they sum up how the six phases interact to negotiate personal and professional

understanding between the addresser and the addressee. They don't try an item-by-item reading of the text, though they point out in the end that affect is nearly absent in the letter, and inscribed appreciations outnumber judgments.

Martin (2008) deals with how stories, and factual texts, position readers with respect to ethical principles. He first discusses four story genres (recount, anecdote, exemplum, and narrative) and argues that certain genres (e.g. exumplums) are explicitly about ethics, while others might have moral implications, but they are implicit about it and readers have to infer the morality from the text. He then analyzes three pieces of factual writing (a report, a protocol, and an exposition). The former two are relatively monovocal as far as morality is concerned. They take up a position and offer it to reader in the expectation that consensus can be assumed. The exposition takes difference as point of departure and reasons toward consensus in an attempt to win the other side. Finally he discusses the complementarity of narratives and factual writing in negotiating values. With the example of Tutu arguing and Mandela reporting, he demonstrates how the narratives embedded in them could help position readers in terms of ethics.

As we can see from the above-mentioned survey, 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. Literary works are not the concern of these scholars.

In the analysis of media discourse, White (1998), drawing on Martin (1997), Martin (to be published in 2000), and Systemic Functional Grammar in general, groups contemporary broadsheet media texts into three categories according to the recurrent patterns of variation in the use of APPRAISAL resources: reporter voice, correspondent voice, and commentator voice. These three categories display different characteristics in their patterns of JUDGMENT, MOOD choices, intensification, APPRECIATION, AFFECT, and ENGAGEMENT. In reporter-voice texts, there is no unattributedly inscribed JUDGEMENT. In correspondent-voice texts, social esteem may occurs in unattributed contexts, but social sanction occurs only in attributed contexts. In commentator-voice texts, the authorial voice is free to deal with all inscribed JUDGMENT values, regardless of whether it is from social sanction or social esteem. The three groups of texts all show a preference for values of high intensity. In ENGAGEMENT, reporter voice associates with the highest frequency of extra-vocalisation and commentator voice with the lowest. Under intra-vocalization, open, probability, and appearance are more constrained in reporter-voice texts; hearsay occurs freely across all voices with similar frequency. Under intra-vocalization, close, the occurrence of proclaim, is the lowest in reporter-voice texts, and the highest in commentator-voice texts; disclaim is also severely restrained in reporter-voice texts. The role of various values of APPRAISAL in reporter-voice texts proves that the view of news-reporting as a "faceless" style cannot be sustained.

Coffin (2002) examines the language of the Australian secondary-school history classroom (both student writing and textbooks), and finds that there are several prototypical patternings about the use being made of appraisal values. These patternings involve the occurrence and frequency of values of unmediatedly inscribed judgment, and of unmediatedly inscribed appreciation, specifically the sub-category of appreciation—social value by which assessments of significance, prominence, efficacy, etc. are made. On the basis of these patternings, she concludes that there is a system of key operating in secondary-school history: recorder key operates as the writer provides what is presented as "factual" account of past event; in the two appraiser keys, the writer is more intrusive in terms of judging and evaluating people and phenomena. Her work shows that the reconfiguration of the language's evaluative meaning-making potential according to conventionalized patterns is a generalized phenomenon which is observed broadly across discourse domains. It also shows that the evaluative profiles of keys vary according to their social context and the specific interpersonal concerns of that context.

In the field of academic discourse, Hood (2004) explores comprehensively how writers construct an evaluative stance in the introductory sections of published research articles and undergraduate student dissertations. Her study has expanded the sub-system of GRADUATION in a number of ways. Force has been extended to accommodate dimensions of *extent* (as *scope* in time and space, and *distance* in time and space) in terms of quantification. Another sub-category of Force, *enrichment*, has been expanded to include the grading of a process by the addition of a meaning of manner, whether that meaning is infused in the process itself, or added as a circumstantial aspect. This expanded sub-category is given the new name *enhancement*. Focus is also expanded to include not only the degree of sharpness of the categorical boundaries of entities and things, but also that of processes, and this is referred to as the *fulfillment* of a process. Her study has also reconfigured the ENGAGEMENT system as the *Alignment* system, shifting the perspective from the dynamics of writer and other voices in the text, to writer and reader.

2.2.2 By Chinese Scholars

In China, Appraisal Theory has been applied to such areas as discourse analysis, translation studies, and foreign language teaching. The application to discourse analysis mainly focuses on journalistic discourse, literary discourse, academic discourse, and legal discourse.

In the analysis of journalistic discourse, scholars have selected hard news, editorials, columns, and book reviews as the objects of study. Wang Zhenhua (2004) applies the attitude sub-system to the analysis of report of the same earthquake in *People's Daily* and *Sydney Morning Herald*, and finds that judgment is used more frequently than affect and

appreciation. Zhang Ren (2009)'s doctorial dissertation is an evaluation analysis of ninety book reviews published by four major English broadsheet newspapers, and reveals the evaluative features of this genre at lexical, grammatical, and discourse levels. Chen Xiaoyan (2007) contrasts five Chinese newspaper editorials with five English ones, and reveals their different characteristics in the realization of appraisal. Li Rongjuan (2005) analyzes three columns in *Sydney Morning Herald*, and finds a strong preference for appreciation and judgment over affect, and a tendency for explicit rather than implicit evaluation.

The application of Appraisal Theory to academic discourse includes the analysis of research articles, its abstracts, introduction, and literature review, and academic book reviews. Meng Meng (2007)'s doctoral dissertation is devoted to a contrastive study of the major differences between the expressions of evaluation employed by Native-Speaker-of-Chinese (NSC) authors and those used by NSE authors in research papers of chemical engineering, and it also develops a new approach to the description of evaluation in academic writings. Among the most influential analysis of academic book reviews is Tang Liping (2004)'s in which she explores the rhetorical and textual strategies of the academic review genre by making appraisal analysis on the generic structure of samples of linguistic reviews from the perspective of inter-subjective positioning. Based on the framework of White (1998), Tang Liping (2005) applies the engagement sub-system to the analysis of the evaluation strategies of ten linguistic book reviews, and finds that probabilise is the most frequently used intra-vocalise resource, and hearsay and pronounce are the least frequently used. Proclaim and appearance are more likely to be used to give praise, while disclaim is more likely to be used to give criticism.

In the field of legal discourse, Wang Zhenhua (2006) analyzes an individual case whose verdict concerns voluntary surrender, drawing on the three meta-functions in Systemic Functional Grammar and its APPRAISAL systems. The analysis yields the finding that the data analyzed regarding the criminal as voluntary surrender is not in line with the necessary elements of the concept of voluntary surrender stipulated by the national Criminal Law. The paper concludes with a call for judicial professionals to turn to linguistic analysis when it is necessary so that more justice is served. Based on a corpus of Chinese courtroom trial recordings and lawyers' pleadings, Zhang Liping (2006,2007) explores how lawyers employ appraisal resources in courtrooms to realize their double identity as law interpreter and defense attorney. Her study does not concern the ENGAGEMENT sub-system.

The application of Appraisal Theory to literary works is all about novels. Among them are Wang Yali and Guan Shuhong (2006), Shan Huifang and Ding Suping (2006) Shang Biwu (2008), Hu Qin and Liu Kongxi (2008), Guan Shuhong (2009), Zeng Yanbing (2011). Guan Shuhong (2009)'s doctoral dissertation is an attempt to interpret Virginia Woolf's stream of consciousness novel *Mrs. Dalloway* within the general framework of

Systemic Functional Grammar, especially Appraisal Theory. She analyzes the characters' JUDGEMENT of each other, the narrator's JUDGMENT of them, their self-judgment, their APPRECIATION of the relationship in love story, their APPRECIATION of war, life and death, and their AFFECT realized as waves of emotion. The above scholars' application of the theory concerns the Attitude System only. The Engagement System and Graduation System are not applied in their analysis. All these studies are qualitative, and no problems of the theory are mentioned.

2.3 The Study of *The Collector*

The Collector is John Fowles' first novel first published in 1963. It tells how Frederick Clegg, a clerk with a hobby for collecting butterflies, kidnaps art student Miranda Grey, and keeps her captive in the cellar of a secluded Sussex cottage until she dies of pneumonia two months later. The novel is divided into four parts, with the two main characters alternating the role of first person narrator. Part I is Clegg's account of events up to the point when Miranda falls ill. Part II consists of the diary kept by Miranda during her captivity, and provides her version of the events, and of her previous life, up to her fatal illness. Part III and IV are both told by Clegg. In Part III he narrates Miranda's death and his immediate reaction to it. In Part IV, he begins to tell of his post-Miranda life, ending on a disturbing account of how he is now closely watching another young woman, much like he did toward Miranda at the beginning of the novel.

2.3.1 Literary Criticism

Up to now, the study of *The Collector* has been mainly from the perspective of literary criticism. It has focused on its narrative techniques and a number of its themes.

Fowles' skillful handling of the double point of view and juxtaposition of two first-person narrations are appreciated by many critics (Tarbox 1988, Olshen 1978, Walker 1980, Wolfe 1976/1979). Fowles allows his protagonists to tell their own stories, thus achieving a double perspective on the otherwise straightforward sequence of events. From the conflation of the partial and subjective accounts of each protagonist, the reader gains a more objective and inclusive perspective on the events and their meaning, and a much fuller and more sophisticated understanding of the motives of the title character. *The Collector* is a novel in which no character speaks for the author. Each protagonist tells his/her own story. Fowles keeps extreme distance from them, and does not guide the feelings for the characters by rhetoric. He grants as much freedom as possible to his readers as well as to his characters. He leaves many important questions open, such as trust, the right use of violence, free and uninhibited sex versus commitment, the question of what constitutes real teaching, the effects