

# **Fanfiction Through An Appraisal Lens**

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## Abstract

This study examines how feelings and emotions are expressed in fanfiction texts written by both native and non-native speakers. Our analysis is based on the Appraisal framework by Martin and White (2005). We focus on the appraisal sub-system of “attitude” and its various domains of “affect,” “judgement,” and “appreciation.” Five texts based on the Supergirl (2015) TV show will be examined. Fanfiction is a narrative, imaginary online genre whereby authors/fans create their own stories based on pre-existing plots and characters, taking them in different directions.

The data obtained is analyzed through a coding system whereby excerpts from each story are placed under the main categories of “affect,” identifying the lexical items that belong to the sub-categories of (un)happiness, (in)security, (dis)satisfaction) and (dis)inclination. The same procedure is followed with “judgement” and its sub-categories of “social esteem” (normality, capacity, and tenacity) and “social sanction” (veracity and propriety). Finally, the corresponding lexical items are categorized under ‘appreciation’ and its sub-categories of “reaction,” “composition,” and “valuation.”

Results show that fanfiction writers use the primary variable/tool to express feelings and emotions, “affect,” with “unhappiness” as the most recurrent variable. The analysis and discussion are provided in chapters 3 and 4.

This investigation also seeks to identify similarities and/or differences in expressing feelings and emotions between native and non-native authors. Finally, we will argue that fanfiction texts may be helpful as second language writing teaching/learning tools.

## Chapter 1: Introduction

### 1.1 Introduction

Fanfiction texts have existed for a long time. An example of them may be the unauthorized sequel of Cervantes' *Don Quixote*, "*Segundo Tomo del Ingenioso Hidalgo Don Quijote de la Mancha*" published under the pseudonym of Alonso Fernández de Avellaneda in 1614. However, the *fanfiction* concept as fictional writing written by fans based on existing works of fiction (movies, books, and video games) started to be popular during the 1960s due to the immense interaction between the fans of the *Stark Trek* TV show. Since then, fanfiction texts have become a significant part of fan experiences and fan interactions.

Rebecca Black (2006, 2007, 2008) has studied language acquisition and identity formation among English-language learners writing fanfiction texts (Davis & Aragon, 2019, p.19). A fanfiction text is, in simple words, fictional writing written by fans based on an existing work of fiction. Fanfiction texts may range from a couple of sentences to an entire novel or even sagas, and fanfiction writers can keep the creator's canon or adapt it to their liking. Some authors consider fanfiction texts as a literary genre. Some widely known works that can fall into the fanfiction category are Dante's *Divine Comedy*, which is based on the Bible. Another example may be *Virgil* or *Wicked: The Life and Times of the Wicked Witch of the West* by Gregory Maguire, which tells us the story and origins of Elphaba, who was the villain in the original novel by L. Frank Baum: *The Wonderful Wizard of Oz*.

## 1.2 Purpose of the study

This study intends to examine how feelings are expressed in different fanfiction texts with the same source material and how different authors approach the same event. In the words of Piscayanti (2020), “Literature is a device to express meaning and values, through which we can learn from. Literature is a verbal work of art that has as purpose to educate, to entertain, and to inspire.”. Several authors have considered fanfiction texts an emerging literary genre for years (Van Steenhuyse, 2011; Fesenmeier, 2015; Egido & López, 2020); hence, they can be studied and analyzed as such. One of the advantages of studying fanfiction texts is the connection between the subject of study and the student. When learners have a genuine interest and a personal identification with the topic they are studying, their learning will be more engaging and, as a result, more successful (Davis, 2019). Brodie (2016) shares in her research *Motivation and Fanfiction: The Key to Promoting Literary Development and Enthusiasm* that:

“At a glance, it is clear that fanfiction facilitates many factors that lead to intrinsic motivation. For example, Ryan and Deci (2000) asserted that intrinsic motivation is cultivated through the presence of autonomy, competence, and relatedness. Fanfiction easily facilitates all three. It cultivates autonomy in that writers are allowed to augment reality to suit their intellectual and emotional fancies, allowing them to participate in literature actively” (Brodie, 2016, p.7).

Thus, this study aims to analyze fanfiction texts based on the same event to examine these texts through the *Attitude* domain from the Appraisal system (Martin &

White, 2005). At the same time, this study will show the similarities and differences in using emotions. Finally, it will explore whether the ESL factor affects their usage.

### **1.3 Rationale**

Fanfiction is a topic studied in several disciplines and areas to support and examine queer female spaces (Lackner et al., 2006), women's writing (Derecho, 2006), and queer imaginations (Rodenbiker, 2014), as well as to explore identity performativity (Busse, 2006) to name a few. However, only some scholars have regarded fanfiction texts in linguistics. One author worth mentioning is Rebecca W. Black, who has carried out multiple studies on online fanfiction texts and critical media literacy (2007, 2008 & 2009), constructs in second-language acquisition, literacy, cultural, and media studies (2016). There are a few essays on the matter, like Dariva's (2021) "Second Language Vocabulary Acquisition through Fan Fiction on the Archive of Our Own."

In this text analysis study, the approach considered more appropriate is the appraisal system developed by Martin and White (2005). To be more specific, it focuses on the "attitude" category, which includes "affect," "judgement," and "appreciation". "Attitude is a framework for mapping feeling" (Himmawati et al., 2022, p.164) as construed in English texts.

Fanfiction texts are meant to reach everyone with access to the Internet, in any language, and about any topic and piece of media one could imagine. Some of its many benefits are its accessibility and availability, as well as the diversity of its content. Horarik (2003) states that narratives such as those included in fanfiction texts teach

through two kinds of subjectivity: intersubjectivity (a capacity to “feel with” a character) and supersubjectivity (a capacity to stand over a character and evaluate his or her actions ethically). This study looks into different narratives through the use of the attitude domain within an appraisal analysis approach. Finally, this research intends to offer fanfiction texts as an option to utilize in the different areas of textual analysis and ESL teaching and learning.

#### **1.4 Context**

The most popular fanfiction website is *Archive of Our Own* (AO3), which presents its website with statistics and counts with average traffic of 50 million daily visits and 4,000 new works daily. The number of works in English hosted on the site has risen to 95%, with more than 10.5 million until November 2023. Considering these numbers, it may be reasonable to think that not all fanfiction readers and writers are native English speakers. As mentioned, this study examines how feelings are expressed in different fanfiction texts with the same source material and how different authors approach the same event. These authors are both native and non-native English speakers. This study also seeks to identify on a second level if there is a significant difference in the use of the attitude domain among native and non-native English speakers.

The objects of this study are five fanfiction texts, two of which were written by non-native English speakers. The texts are based on the *Supergirl* (2015) TV show, and all of them take the exact events of episode 1 of season 5, “Event Horizon” as the starting

point. The “attitude” category of the appraisal system will be used to classify how feelings are expressed.

### **1.5 Research Questions**

In order to explore the issues previously exposed, the research questions that guide this research study are the following:

1. How are feelings and emotions expressed in fanfiction texts from an appraisal perspective?
2. What are the differences and similarities in discursive terms used by the authors to express feelings and emotions?
3. How do non-native texts differ from native texts from an appraisal perspective?

### **1.6 Chapter Conclusion**

Since the research topic has been introduced as well as the purpose this research plans to address, this paper will be distributed in the following way. Chapter 2 presents a critical review of the literature relevant to this study and previous research on the topic;

this is a theoretical basis for the study. Chapter 3 presents the methodology and methodological process that the study followed in selecting, gathering, and analyzing data. It also provides a description of the context, participants, and instruments used in the study, as well as how data was analyzed. In Chapter 4, the study's results are presented, analyzed, and discussed. The relevant results are highlighted in order to provide the reader with examples that warrant the findings obtained. Chapter 5 offers answers to the initial research questions, the limitations of this study as well as possible further topics of research.

## Chapter 2: Literature Review

### 2.1 Introduction

This chapter provides a critical and contrastive review of the relevant literature to this study. It is meant to provide a theoretical base for the study to inform the reader of the pertinent theoretical issues underpinning this research and support the analyses and findings. Thus, this chapter provides a discussion around the concepts of fanfiction texts and their history, linguistic studies on fanfiction texts, and appraisal analysis in literature. It then describes Martin & White's affect domain from their appraisal analysis model.

### 2.2 Origins of Fanfiction

Fanfiction texts have existed long before there was a term for it. If we take the concept of fanfiction texts as followers of a story wanting to create their version or a continuation, then humanity has been doing that for centuries. The Bible and Greek mythology are perhaps some of the most borrowed stories. Some of the most remarkable pieces of literature might fall under the label of fanfiction, like Dante's *Divine Comedy* and John Milton's *Paradise Lost*. A great example of retellings from Greek mythology is Rick Riordan's *Percy Jackson & the Olympians* series.

Another series of works fit into this category quite well: the Sherlock Holmes stories. It is essential to highlight that the evolution of fanfiction texts, as we know them today, was in great measure thanks to the birth of fandoms. Fandom is a subculture composed of fans characterized by a feeling of empathy and camaraderie with others who

share a common interest. Fans of the literary detective Sherlock Holmes are widely considered to have comprised the first modern fandom, holding public demonstrations of mourning after Holmes was "killed off" in 1893 and asking for the return of its character, and creating fanfiction texts as early as about 1897 to 1902 (Brown, 2009).

Further development came through the power of the public domain. Copyright laws were enacted in the late 1700s, and even when the concept of intellectual property was expanded upon, laws initially only protected creations for 14 years (Aitchison, 2019). The copyright for Conan Doyle's works expired in the United Kingdom, Canada, and Australia at the end of 1980, fifty years after Conan Doyle's death. In the United Kingdom, it was revived in 1996 due to changes in UK law compared to that of the European Union and expired again at the end of 2000 (seventy years after Conan Doyle's death). However, in the United States, all works published before 1923 entered the public domain by 1998, but as ten Holmes stories were published after that date, the Conan Doyle estate maintained that the Holmes and Watson characters as a whole were still under copyright. The remaining ten Holmes stories moved out of copyright between 1 January 2019 and 1 January 2023, leaving the stories and characters entirely in the public domain in the United States as of the latter date.

Sherlock Holmes has been featured in many stories and works by other authors besides Conan Doyle himself. *Sherlock Holmes saving Mr. Venizelos* (*Ο Σέρλοκ Χολμς σώζων τον κ. Βενιζέλον*) by an anonymous author in 1913, *Exit Sherlock Holmes: The Great Detective's Final Days* (1955) by Robert Lee Hall, *The Last Sherlock Holmes Story* (1979) by Michael Dibdin and *Ten Years Beyond Baker Street: Sherlock Holmes matches wits with the diabolical Dr. Fu Manchu* (1984) by Cay Van Ash are just a couple of

examples. Among these works, we can also find Arthur Conan Doyle's son, Adrian Conan Doyle, who co-wrote with John Dickson Carr twelve Sherlock Holmes short stories that were published under the title *The Exploits of Sherlock Holmes* in 1954 (Redmond, 2009).

However, fandom would not have its breakthrough until the late 1960s with the science fiction TV show *Star Trek* and *Trekkies* (name the show's fans used to refer to themselves).

Guerrier (2018) explains in her thesis “Where No Fandom Has Gone Before: Exploring the Development of Fandom through *Star Trek* Fanzines.” —the title is a reference to the show's tagline, *To Boldly Go Where No Man Has Gone Before*— that since the show's debut in 1966, *Star Trek* has become a ubiquitous part of popular culture. She says, “All fans find enjoyment on an individual level; some take it to another level entirely by engaging with others, building a community around a shared focus.”

In 1966, no Internet led *Star Trek* fans to be creative if they wanted their fandom to prosper despite their long-distance. It was with the power of accessible printing via the invention and later commercial availability of the mimeograph in 1884 and its future equivalent, photocopying and commercial printing machines, as well as the dedication of *Trekkies*, that *fanzines* were born. The term “fanzine” became popular in order to differentiate between official fan magazines and unofficial fanzines. Fanzines are made (written, drawn, edited, and published) by fans and for fans and are non-profit by nature (mainly to avoid copyright infringement. Otherwise, it would be illegal (Gordon, 2022)). Sometimes, the publication was a regular schedule, but frequently, it was irregular due to

their amateur nature. *Star Trek* had its official fan magazine, *The Star Trek Official Fan Club Magazine*, and its direct successor, *The Star Trek Communicator*.

The *Star Trek* fanzine scene began in September 1967, the same month the second season premiered. The first *Star Trek*-only fanzine was intended to be a one-shot fanzine titled *Spockanalia*. Within the pages of this fanzine's first issue were several fan works related to/in celebration of Spock, from poems about the character to essays breaking down Vulcan culture as well as fanfiction texts and fanart (illustrations made by fans). However, its popularity encouraged the publishers to create later issues. The 90-page, mimeographed fanzine began with a letter from actor Leonard Nimoy—who played the popular Science Officer, Mr. Spock—wishing them luck in their endeavors. Despite the unofficial nature of *Spockanalia*, Gene Roddenberry—the show creator—wrote the zine to proclaim it was “required reading” in his office. He felt *Spockanalia* was a way to understand what fans wanted to see in the show, what they were interested in, and how to keep their interest (Guerrier, 2018). *Spockanalia* was the first and the most eminent *Star Trek* fanzine but was, by far, the only one. In just one year, more fanzines joined the ranks, marking the beginning of a massive fanzine community. Fanzines signified a means of open communication between fans worldwide when few other forms of long-distance interaction were available, and they enabled individual *Trekkies* to connect within a single, global fandom. What is particularly unique about fanzines is that they enabled fans to actively participate in fandom even if there were no other local *Trekkies*. The number of fanzines peaked in 1977, with 431 active fanzines listed by the *Star Trek* Welcommittee. Zines were periodical publications and sites of new art, stories, and discussion topics among fans. As they were made by fans and for fans, they were also

mutually influential, both being advanced by and advancing the fandom. Unsurprisingly, fanzines were the medium through which fans engaged in discourse and debates, sharing their writing and theories with other fans across the globe (Guerrier, 2018).

In October 1998, the first site dedicated to all facets of fan fiction, *FanFiction.Net*, went online. FanFiction.Net texts allowed to search, post, read, and comment on fanfiction texts posted there, but it also had a forums section where fans could create online communities and interact among them. It represented the start of a new era in fanfiction. The oldest fanfiction text still available on the site is an *X-Files* Mulder/Scully shipfic titled “Little Helper”.

Fanzines are still a prominent feature in many fandoms, although their purpose has changed; with the internet, social networks, and fanfiction platforms available at one click, these publications are optional to establish communication. While fanzines remain technically non-profit, nowadays, it is common for the purchasers to pay them, and the earnings are donated to charities of different causes and different degrees. For example, “Paws!!! On Ice” —a fanzine by fans of the anime *Yuri on Ice*— raised 740 USD in 2022 for animal organizations, whereas “You’re My Hero” —a fanzine from the comic-based TV show *Supergirl*— raised 54, 466 USD in the same year for LGBTQIA+ Youth organizations.

Just like affordable printing technology and access to it helped fanzines and, by extension, fanfiction texts to thrive when *Star Trek* took off, the internet’s widespread accessibility and freedom of communication boosted later fandoms: *Xena: Warrior*

*Princess*, *The X-Files*, fandoms of anime and comics. We need to mention another pillar for fanfiction texts: *The X-Files*.

Every field counts with its jargon, and fan culture is not an exception. *Stark Trek* birthed and popularized terms like *character/character* that implied a romantic relationship, *slash* (referring to a romantic homosexual relationship between men), and *Mary Sue* (an original female character a fan fiction author created and was perfect in all aspects, usually resulting on male characters falling in love with her). *The X-Files* fans also were creators of the probably most representative term in fanfiction texts, “ship.” The usage of the term "ship" in its relationship sense seems to have originated around 1995 by fans of *The X-Files*, who believed that the two main characters, Fox Mulder and Dana Scully, should be engaged in a romantic relationship (Alp, 2021). At first, they called themselves "relationshipers," then "R'shipper," and finally just "shipper". Currently “ship” is used either as a noun or a verb, “ships” and “shipping” being an integral part of fandom and fanfiction texts culture.

Talking about fanfiction texts without mentioning *Archive of Our Own* (most popularly known as *AO3*) dismisses what the website represents for the online fanfiction community. *Archive of Our Own* was launched in 2009 on a beta version, it is nonprofit which in this case means it runs on donations and volunteers to operate the site. The website differentiates itself from fellow fanfiction sites like *FanFiction.Net*, *Wattpad*, or similar platforms popularly used by fanfiction writers and readers like *LiveJournal*, *Inkitt*, and *Tumblr*, mainly in two aspects.

First, it is its tagging system. The AO3's tagging system is unique and complex; it allows users to create and apply any tags they like to their fanworks; this includes linking together tags with the same meaning so that users can browse the site more easily. In addition to tags, AO3 also counts with a filter system that allows the inclusion or exclusion of different work characteristics such as word length, language, rating, characters, pairings, specific tags, completion status, and more. We might say one could look for a specific fanfiction text based on Jane Austen's *Pride and Prejudice* set in a college or university that focuses on the relationship of Elizabeth Bennet and Fitzwilliam Darcy and that excludes all explicitly rated stories; we get a total of twelve options for the reader to choose. This system granted AO3 the Hugo Award in 2019 for Best Related Work.

Second, the allowed works; AO3 maintains a policy of minimal censorship, allowing content with topics such as rape, incest, and pedophilia on the website; this has been a topic of controversy among AO3 users, however, according to AO3 Policy and Abuse Chair Matty Bowers, a small fraction (1,150) stories submitted to the Archive were flagged by users as "offensive" (2018). Organization for Transformative Works Legal Committee volunteer Stacey Lantagne (2018) stated, "The OTW's mission is to advocate on behalf of transformative works, not just the ones we like." The just mentioned becomes especially important when we look into the history of sites like *FanFiction.Net* that went through two "purges," one in 2002 and one in 2012. The site suffered a mass deletion of works deemed as "explicit" in sexual content, stories including song lyrics, chat-style transcripts, and other non-traditional story formats. The deletion of these works seemed to be instigated by a group called "Critics United," which

repeatedly reported fanfiction texts that fell into its criteria until *FanFiction.Net* gave in and removed the stories. *FanFiction.Net* was not the only target. In 2007, activist groups prompted the deletion of sites promoting pedophilia, the sexual abuse of minors, and other illegal activities, which ended up on Six Apart—the owner of *LiveJournal*— deleting all types of sex content involving minors, even a Spanish reading group for the novel *Lolita*. For its part, LiveJournal's abuse staff defended pulling the shutdown of the communities by saying: "Material which can be interpreted as expressing interest in, soliciting or encouraging illegal activity places LiveJournal at considerable legal risk." That led one user, "femmequixotic," to reply: "I list 'gay marriage' among my interests, that is illegal in my state. With this wording my journal could be deleted, without warning, for the fact that I support equal rights of marriage for all." However, fanfiction texts have not only faced backlash from activist groups. In 2003, a British law firm representing J.K. Rowling and Warner Bros. sent a letter to webmasters requesting that adult Harry Potter fanfiction “stories containing graphically violent and sexual content” be removed from a prominent fanfiction website. They cited concerns that children might stumble upon the illicit content. J.K. Rowling had previously expressed her approval of fanfiction texts based on her books—that by 2021 counted more than one million works between *FanFiction.Net* and *Archive of Our Own*. J.K. Rowling is not the only author with an opinion on fanfiction texts. Stephenie Meyer has linked her website to fanfiction websites about her characters from the *Twilight* series. Although not all authors view fanfiction as positive, Orson Scott Card (best known for the *Ender's Game* series) once stated on his website, "To write fiction using my characters is morally identical to moving into my house without invitation and throwing out my family." However, he changed his

mind entirely, and since then, he has assisted fanfiction contests, arguing to the *Wall Street Journal* that "Every piece of fanfiction is an ad for my book. What kind of idiot would I be to want that to disappear?" Anne Rice —*Interview with the Vampire* and *The Vampire Chronicles*— was notorious among fanfiction communities for her firm posture against it. She, along with Anne McCaffrey — *Dragonriders of Pern* series— and Raymond Feist —*The Riftwar Cycle*— asked to have any fiction related to their series removed from *FanFiction.Net*. George R.R. Martin — *A Song of Ice and Fire* series adapted to television under the name of *Game of Thrones*— believes fanfiction texts to be copyright infringements, which is a bad exercise for aspiring writers. However, not all authors seem to agree on that note. Meg Cabot, the author of *The Princess Diaries* tells her readers on her fanfiction policy page, "I myself used to write Star Wars fanfiction when I was tween. I think writing fanfiction is a good way for new writers to learn to tell a story." Cassandra Clare, author of the wildly popular *Mortal Instruments* series, Clare's history is perhaps the most wildly popular fanfiction writer the internet has ever seen. Her stories included early viral hit *The Very Secret Diaries*, a *Lord of the Rings* parody. S.E. Hinton —considered to have introduced the YA genre— indulges in mocking some of the more bizarre fanfiction texts written for her classic Young Adult novel *The Outsiders*, she also writes *Supernatural* fanfiction texts herself (Romano, 2014). Finally, Neil Gaiman has published multiple works of fanfiction: a *Chronicles of Narnia* fanfiction, "The problem of Susan;" an H.P. Lovecraft fanfiction, "I, Cthulhu;" and the *Sherlock Holmes* fanfiction, "A Study in Emerald." When asked about the resemblance of his stories to amateur fanfiction texts, he replied:

“I’m not sure where the line gets drawn — you could say that any Batman fan writing a Batman comic is writing fanfiction. As long as nobody is making money from it that should be an author or creator, I don’t mind it. And I think it does a lot of good.”

### **2.3 Fanfiction Texts in Linguistics**

Linguistics is the scientific study of human language (Halliday, 2006). It focuses on the systematic investigation of the properties of particular languages as well as the characteristics of language in general. Linguistics encompasses the study of sound, grammar, and meaning and the history of language families, how children and adults acquire languages, how language use is processed in the mind, and how it is connected to race and gender. With close connections to the humanities, social sciences, and natural sciences, linguistics complements various other disciplines such as anthropology, philosophy, psychology, sociology, biology, computer science, health sciences, education, and literature. The subfield of Applied Linguistics emphasizes the use of linguistic concepts in the classroom to help students improve their ability to communicate in their native language or a second language (What is Linguistics?, 2017). For this reason, finding fanfiction text studies related to linguistics is unsurprising. One author who has dedicated multiple studies to fanfiction texts and literacy is Rebecca W. Black, with publications like “*Contrasting Visions: identity, literacy, and Boundary Work in a Fan Community*” (2014) where she draws into a fanfiction community formed around the band *One Direction*, analyzes the literate work fans engage in, including writing, reading, critiquing, and collaborating on multimodal texts, as well identity work performed by the

fans concerning what it means to be a true fan, a teen, and an effective writer within this community, and more. In “*Language, Culture, and Identity in Online Fanfiction*” (2006), Black explores the notion of identity as a fluid construct that shifts over time with an ELL's long-term participation in a fan community. In “*Fanfiction Writing and the Construction of Space*” (2007), a spatial lens is used to look at a popular online culture-based writing website as a means of understanding how fan authors' literacy practices and the design features of the site interact to shape a writing space that engenders affiliation with and facilitates access to literacy and language learning. The article “*Access and Affiliation: The Literacy and Composition Practices of English-language Learners in an Online Fanfiction Community*” (2005), draws on constructs from literacy studies and second-language acquisition as conceptual bases for exploring the writing, reviewing, and social practices in an online fanfiction community. “*Online fan fiction, global identities, and imagination*” (2009), based on longitudinal data from a three-year ethnographic study, uses discourse analytic methods to explore the literacy and social practices of three adolescent English language learners writing in an online fan fiction community. “*Just don't call them cartoons: The new literacy spaces of animé, manga, and fanfiction*” (2014) is a chapter in the book “*Handbook of Research on New Literacies*” in which Black addresses how online technologies have profoundly contributed to a dramatic technocultural shift in contemporary society, transforming how we learn, work, play, and socialize. Finally, one of Black's latest works on fanfiction texts, “*Representations of Autism in Online Harry Potter Fanfiction*” (2019), explores how online fanfiction texts, as an audience-driven, interactive form of writing, may offer a way for members of nonmainstream groups to push back against and offer alternatives

to stereotypical and normative discourses. Black's works often involve fanfiction and fan communities (fandoms) and how they influence the subject's identity.

Dariva (2021) tackles fanfiction texts and foreign language acquisition through extensive reading in her essay "*Second Language Vocabulary Acquisition through Fan Fiction on the Archive of Our Own.*" Naderpour's (2022) "*A Contribution of Fanfiction Writing to Improving Voice and Fluency of Learners of Japanese from an Agentic Perspective*" explores the use of fanfiction texts as an out-of-class activity for learners of Japanese involving aspects such as agency, engagement, autonomy, investment, and self-regulation compared to class activities. Mulyani and Suryani (2019) study the linguistics form and the meaning of register used in English language Kpop fanfiction texts in their research "*Linguistics Varieties: Register In English FanFiction Kpop*" "*Miss Perfect Idol*". Fanfiction texts may be looked at like any literary text and that applies to its possible areas of research.

## **2.4 ESL Writing and Fanfiction Texts**

*Archive of Our Own* is currently the biggest fanfiction website. It hosts 11, 930 000 works in over 60,260 fandoms as of October 26, 2023, and around 95% of them are written in English. Many fanfiction authors are not native English speakers and decide to write in English for different reasons; bigger exposure, lack of interaction or content in their native language, and some even use it as a way to improve their English writing skills. It is common to find legends in the "notes" section of AO3 such as "English is not my first language, sorry if you find any mistakes" or a variation of it.

In recent years there has been an increase in studies and research on the use of fanfiction texts as a tool for ESL (English as a Second Language), and many of them have focused on writing. Isidro and García-Arroyo (2023) aim to improve students' creativity and writing in English as a foreign language, concentrating on fluency as well as encouraging students to transmit their ideas and realities through creative production with an experimental group and applying multiliteracy and multimodality theories in their research "*Fanfiction in the English Classroom as a Foreign Language*" (*Fanfiction en la clase de inglés como LE*). Surya and Aiswarya (2021) attempt to throw light on how fanfiction texts can be useful in the task-based language teaching method for the attainment of advanced fluency in reading and writing skills in their article "*Fanfiction as an Academic Tool for Advanced Language Fluency: A Study*". Sauro (2021) overviews in "*Online Fanfiction for Language Teaching and Learning*" (*Fanfiction en ligne pour l'enseignement et l'apprentissage des langues*) the FanTALES project is a European project that merges practices from fanfiction texts, interactive fiction, and multilingualism to deliver technology-mediated storytelling tasks. It involves teachers and classes in Belgium, Sweden, and Germany with English, German, Dutch, and Swedish materials. Campelo and Berni's (2011) "*Foreign Language Literacy through Fanfiction Writing and Text Mining*" paper presents an approach to foster textual production in English as a foreign language through particular digital resources. This work is based on previous research on the use of text mining to support the evaluation of texts produced collaboratively and on Black's (2006, 2009) studies on incorporating an internet genre (fanfiction) in language learning. Rebecca W. Black also has worked with non-native English speakers in publications such as "*Language, Culture, and Identity in*

*Online Fanfiction*” (2006). This article draws on constructs in second-language acquisition, literacy, cultural, and media studies as theoretical bases for examining how networked technologies and fan culture provide a young English language learner (ELL) with a site for developing her English language and writing skills and how during this process, she also develops an online identity as a popular, multiliterate writer. “*Digital design: English language learners and reader reviews in online fanfiction*” (2007); this article explores how English-language learning (ELL) youths, through their engagement with digital technologies and popular media, are developing the sort of proficiencies that have been identified as crucial to effective participation in an increasingly globalized and technology-oriented society. Finally, “*Online Fanfiction, Global Identities, and Imagination*” (2009) is a three-year ethnographic study; this article uses discourse analytic methods to explore the literacy and social practices of three adolescent English language learners writing in an online fan fiction community. Theoretical constructs within globalization and literacy studies are used to describe the influences of new media and technologies on modern configurations of imagination, identity, communication, and writing.

## **2.5 Qualitative Research**

Qualitative research is multimethod in focus, involving an interpretive, naturalistic approach to its subject matter. The latter means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena regarding the meanings people bring to them (Denzin & Lincoln, 1994, p. 2). One of the

essential characteristics of research is that it is purposeful. The researcher sets out deliberately to discover something about the world to make claims based on the evidence gathered (Richards, 2003, p.3). This study will use a qualitative research paradigm. Denzin and Lincoln (2005, p. 3) define qualitative research as a situated activity that locates the observer/researcher in the world. At this level, qualitative research involves an interpretive, naturalistic approach to the world, and this means that qualitative researchers study things in their natural settings, attempting to make sense of or interpret phenomena in terms of the meaning people bring to them.

Qualitative research emphasizes the qualities of entities and or processes and meanings that are not experimentally examined or measured (if measured at all) in terms of quantity, amount, intensity, or frequency. Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry. Such researchers emphasize the value-laden nature of inquiry. They seek answers to questions that stress how social experience is created and given meaning. In contrast, quantitative studies emphasize the measurement and analysis of causal relationships between variables, not processes. Proponents of such studies claim that their work is done within a value-free framework (Denzin & Lincoln). Both qualitative and quantitative researchers are concerned with capturing the individual's point of view and reactions to some phenomena or experiences in the world. However, qualitative investigators believe they can get closer to the actor's perspective through detailed, in-depth interviewing and observation. They argue that quantitative researchers are seldom able to capture their subjects' perspectives because they have to rely on more remote, inferential, empirical methods and materials.

Nevertheless, often, quantitative researchers regard the empirical material produced by interpretive methods as unreliable, impressionistic, and not objective. Creswell (2009) perceives qualitative research as a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. Qualitative research is a way of learning about social reality. Qualitative approaches to research can be used across disciplines to study a wide array of topics. In the social and behavioral sciences, these research approaches are often used to explore, describe, or explain a social phenomenon; unpack the meanings people ascribe to activities, situations, events, or artifacts; build a depth of understanding about some aspect of social life; build “thick descriptions” of people in naturalistic settings; explore new or under-researched areas; or make micro–macro links (illuminate connections between individuals–groups and institutional and/or cultural contexts) (Leavy, 2014, p.2).

## **2.6. Origins of SFL**

Systemic Functional Linguistics (SFL) is an approach to language mainly developed by M.A.K. Halliday and his followers during the 1960s in the United Kingdom and later in Australia (O’Donnell, 2012). SFL is built on previous works of some influential linguists such as Bronislaw Malinowski and J.R. Firth. Bronislaw Malinowski was a Polish anthropologist who did most of his work in England (O’Donnell, 2012). The second linguist was J.R. Firth, who established linguistics as a discipline in Britain. He developed Malinowski's theory about the centrality of the context of a situation and applied it through his linguistic model. In addition, he developed an approach to phonology called “prosodic phonology,” which enables phonological features to be

shared over successive phonemes rather than each phoneme having its unique features (O'Donnell, 2012).

SFL focuses on developing analytic categories for language that capture “the relationship between language and social structure” (Halliday & Hasan, 1985). Unlike other linguistics theories, it seeks to be an “applied linguistics” or “a kind of linguistics where theory is designed to have the potential to be applied to solve problems that arise in communities around the world, involving both reflection and action” (Matthiessen, 2012). SFL has its distinctive respects in comparison with the other linguistic systems. For example, the systemic functional linguistics featured by Michael Halliday and the transformational generative linguistics represented by Noam Chomsky have been deemed two of the most influential and pivotal traditions in the linguistic academic fields. However, both systems are distinct in many respects but virtually make the same impacts.

Nevertheless, there are several differences between these two linguistics systems. For instance, systemic functional grammar (SFG) studies the language through meaning (i.e., its function), while transformational generative grammar (TGG) is a fully influential and developed version of linguistics through a form (Almurashi, 2016). As an illustration, Halliday believed that linguistics should describe actual sentences with many functions and without a deep structure (Almurashi, 2016). In addition, he was concerned with the function of the sentence, or in other words, the writer's purpose in writing the sentence (Matthiessen & Halliday, 1997).

Conversely, Chomsky maintained that linguistics should go beyond merely describing syntactic structures; its purpose is to elucidate why language is structured. To

summarize, Chomsky characterized form independently of function and meaning, while Halliday had good reasons to believe that function and meaning can help shape form (Bavali & Sadighi, 2008).

The second comparison is between Halliday's functional and Bloomfield's structural tradition. The structural theory was featured by Leonard Bloomfield, who developed structural linguistics in the United States during the 1930s and 1940s (Almurashi, 2016). However, Halliday insisted that the central concern of linguistics should be the study of the language through meaning, which was different from the dominant Bloomfield approach in American linguistics (Matthiessen & Halliday, 1997). Bloomfield rejected the possibility that linguistics analyzes meaning. He was fully convinced of the need for linguists to study oral language instead of studying written documents. The documents, for example, do not fully represent a spoken language since language undergoes changes over time, and what something means today might have meant a different thing altogether in the past (Hall & Koerner, 1987).

SFL can be characterized as an "applicable" linguistics theory, which means it is designed to have the potential to be applied to solve problems that arise in communities around the world (Matthiessen & Halliday, 1997). Halliday (2008) states that he aims to make a coherent language tradition "applicable" because it can benefit many people who engage with language during their work. SFL is well-known for its application in different fields, such as healthcare, computational linguistics, translation, multimodal studies, and education, and scholars are constantly discovering new application areas (Matthiessen, 2010). It is also renowned primarily for its work on genre, cohesion, discourse analysis, register, and appraisal, which have been taken up by scholars in the

humanities and social sciences (Almurashi, 2016). In recent years, SFL has been valuable and helpful in fields such as linguistics language education (Christie & Martin, 1997), child language development (Painter, 1999), media discourse (Iedema, 2003), history (Iedema, 2003), educational linguistics (Christie & Martin, 1997), critical discourse analysis (Bloor & Bloor, 2007), and administrative language (Iedema, 2003).

Furthermore, SFL has been applied to interpret the grammar of other semiotic modes, such as art (Ballantyre, 1996) and visuals (Kress & Leeuwen, 2001).

In the SFL branch, we can find theories such as the Appraisal System and locate it as an interpersonal system at the level of discourse semantics (Martin & White, 2005). Appraisal is divided into three domains or regions –*Attitude*, *Engagement*, and *Graduation*. *Attitude* deals with feelings, including emotional reactions, behavior judgements, and evaluation of things. *Engagement* concerns sourcing attitudes and the play of voices around opinions in discourse. *Graduation* attends to grading phenomena whereby feelings are amplified, and categories are blurred. *Attitude* is divided into three regions of feeling: *affect*, *judgement*, and *appreciation* (Martin & White, 2005).

## **2.7 Appraisal System**

Appraisal is a system of analysis developed since the nineties. The pioneers of this framework are Martin (1992, 1995, 2003, and 2005) and White (1998, 2003 and 2005). As with all theories, it is not closed or complete, and amendments and updates are

continuously being proposed and considered. Coffin and O'Halloran (2006) state that “throughout the last decade, appraisal categories have been put to the test in numerous contexts and, as a consequence, modifications (an ongoing process) have been made.”

The appraisal system was born due to a research project throughout the eighties and nineties. J.R Martin (2003) stated that “at about this time, a group of functional linguists in Sydney began work on developing a comprehensive framework for analyzing evaluation in discourse.”(p. 171-181). The project that needed this change was the *Write it Right* project, which was to explore the literacy requirements of the discourses of science, technology, the media, history, English literature studies, geography, and the visual arts. Although work in this field had started to progress and develop, J.R Martin (2003) suggests that “A good deal of the political impetus and funding for this work arose in the field of educational linguistics and the development of Australia's genre-based literacy programs” (p. 171-181).

The starting point of the research was set within the frameworks of the Interpersonal systems of Systemic Functional Grammar. However, it soon became evident that there was a need to revise or at least broaden some of the existing descriptive frameworks to incorporate areas not sufficiently addressed in the existing literature. As a result, this research gave rise to an account of *Judgement* as a set of meanings by which speakers appraise human individuals' behavior and *Appreciation* as a set of meanings for making aesthetic and related assessments of objects and products (P.R.R. White, 2020).

Appraisal uses three sub-systems that can be applied to texts to analyze terms of different areas of interest. The three sub-systems are *Attitude*, *Engagement*, and *Graduation* (Figure 1). However, for this research, only the area of *Attitude* is used.

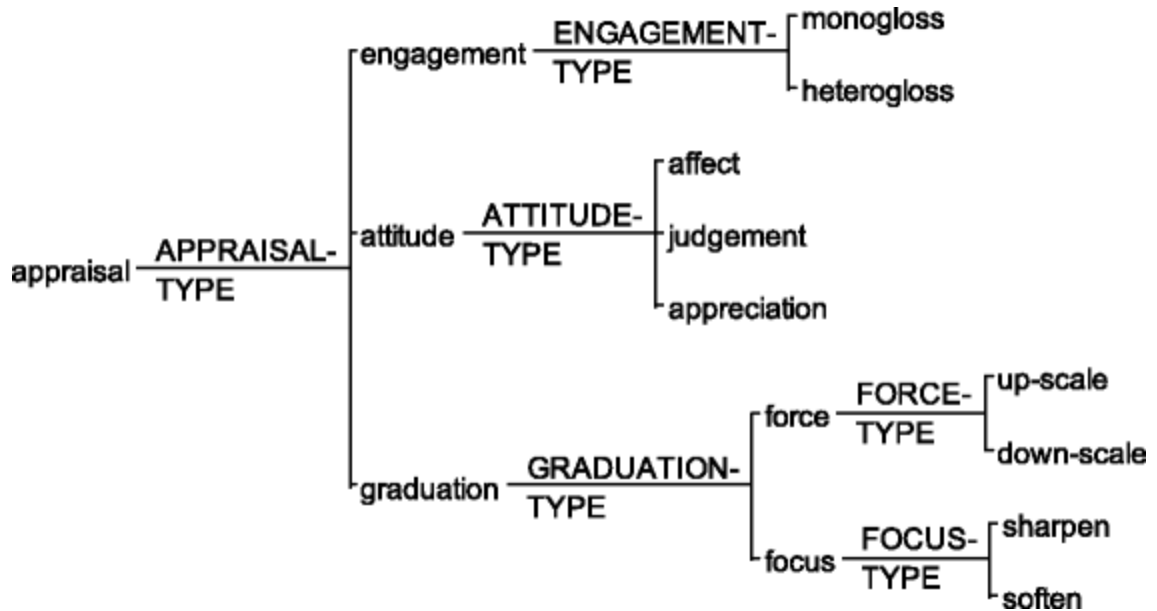


Figure 1. An overview of Appraisal resources (Ngu & Unsworth, 2015)

### 2.7.1 Appraisal Analysis: Attitude

According to Martin and White (2005), appraisal in SFL is the area of discourse semantic to emphasize the meaning beyond the clause (Piscayanti, 2020).

As Martin and White (2005) stated, “The purpose of developing an appraisal framework was to expand traditional accounts regarding issues of speaker/writer evaluation, certainty, commitment, and knowledge, and also to consider how the textual voice positions itself concerning other voices and other positions in the discourse”. As a

result, this theoretical orientation moves us towards an analysis of “meanings in context and towards rhetorical effects rather than towards grammatical forms” (Martin & White, 2005, p. 94), because the grammar and discourse of language are conceived as a set of resources that “make” meanings, more than as rules to organize structure (Martin & Rose, 2008, p.1). Attitude relates to how feelings are seen as a system of meanings. According to Martin and White (2005, p. 42), this system has three semantic areas: emotions (affect), which deals with the expression of positive and negative feelings; ethics (judgement), which is concerned with attitudes toward behavior (to admire or to criticize, to praise or to condemn); and aesthetics (appreciation), which involves evaluations of semiotic and natural phenomena according to how they are valued or not in a given field (Oteíza, 2017). The three systems encode feeling but *affect* can be seen as the primary system and the other two as feelings institutionalized as proposals and feelings institutionalized as propositions. In other words: Judgement and *appreciation* might be interpreted as institutionalizations of *affect* which have evolved to socialize individuals into various uncommon sense communities of feeling – *judgement* as affect recontextualized to control behavior (what we should and should not do), appreciation as affect recontextualized to manage taste (what things are worth) (Martin, 2003, p. 173).

Feelings can be positive or negative, following the notion that feelings, in general, are constructed by the culture as *positive* or *negative* experiences. Feelings might be realized as “a surge of emotion involving some kind of embodied paralinguistic or extralinguistic manifestation, or more internally experienced as a kind of emotive state or ongoing mental process’ (Martin & White, 2005, p. 47). The grammar constructs this distinction between an extralinguistic manifestation and an internal experience as a

*behavioral, mental, or relational* process. Feelings can be constructed as directed at, or reacting to, some specific emotional trigger or as a general ongoing mood. This distinction can be codified by grammar as the opposition between mental processes and relational states, reaction to others, and undirected mood. The last variable of this typology of affect groups emotions into the three significant subcategories that can be positive or negative – un/happiness, in/security, and dis/satisfaction.

The expression of affect can also be codified by employing a grammatical metaphor (Halliday & Matthiessen, 2004), which includes nominalized realizations of qualities (joy, sadness, sorrow) and processes (grief, sobs). The systems of affect, judgement, and appreciation not only follow the distinction between positive and negative polarity but also can be classified as direct or implied appraisals. This latter distinction is treated in the appraisal model as inscribed and evoked appraisal (tokens). An inscribed appraisal is explicitly expressed in the text and is associated with specific lexical items and their graduation.

In contrast, an evoked appraisal is manifested implicitly by reference, for example, to a metaphorical language that can provoke a particular evaluative meaning. Martin (2000, p. 155) explains:

[As] far as reading affect is concerned, inscribed affect is more prescriptive about the reading position naturalized – it is harder to resist or ignore; evoked affect, on the other hand, is more open – accommodating a more comprehensive range of reading positions, including readings that may work against the response otherwise naturalized by the text.

As already mentioned, the semantic domain of judgement can be seen as the institutionalization of feelings in terms of proposals or norms about how people should and should not behave. This subsystem also has a positive and negative dimension and can be inscribed or evoked in the discourse (Oteiza, 2017). Martin and White (2005), following media research made by Iedema et al. (1994), propose a subdivision of judgement into two significant groups: Social Esteem (values of normality, capacity, and tenacity) and Social Sanction (values of veracity and propriety). Social Esteem involves admiration and criticism, whereas Social Sanction involves praise and condemnation (Oteiza, 2017). Finally, the subsystem of appreciation, which can be understood as the institutionalization of feelings in terms of propositions, deals with norms about how products, performances, and naturally occurring phenomena are valued (Martin & White, 2005). The three variables identified in this semantic domain are related to Halliday's transitivity mental processes of affection, perception, and cognition. Therefore, appreciation can be divided into our reactions to things (do they catch our attention? Do they please us?), their composition (balance and complexity), and their value (was it worthwhile?) (Martin & White, 2005, p. 56). In other words, the appreciation framework 'might be interpreted metafunctionally –with reaction oriented to interpersonal significance, composition to textual organization and valuation to ideational worth' (Martin & White, 2005, p. 57). Figure 2 shows a clear breakdown of the Attitude domain and its respective sub-domains and variables:

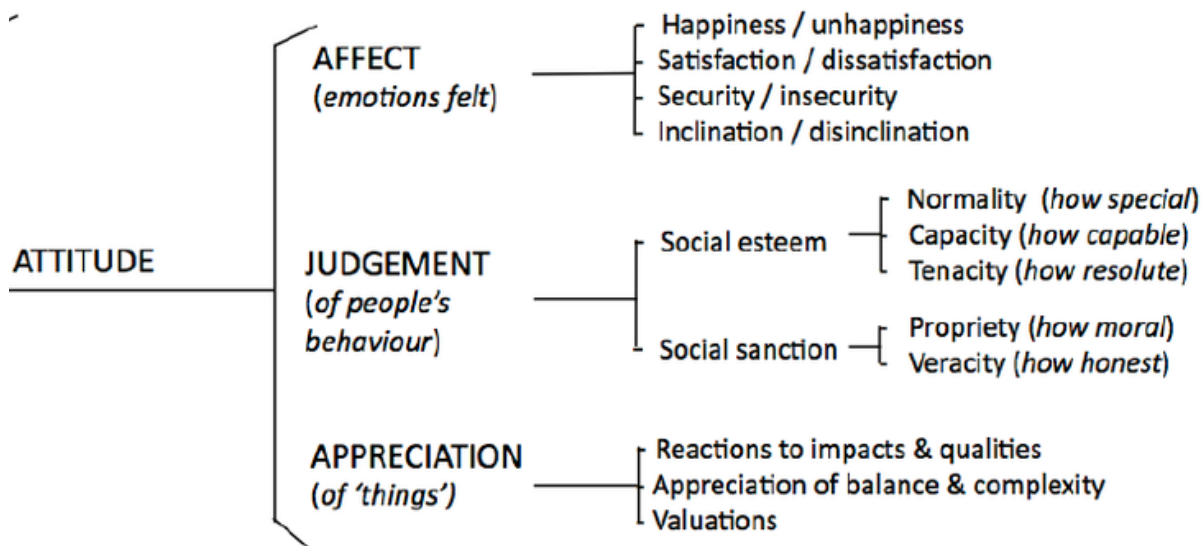


Figure 2. Appraisal System - Attitude (Adapted from Martin & White, 2005)

### 2.7.2 Appraisal System in Literature

Literature is a device to express meaning and values through which we can learn. It is a verbal work of art that aims to educate, entertain, educate, and inspire. Literature is a powerful tool to value life in a rich, creative, engaging, and elaborated way (Piscayanti, 2020). Some analyses of literature on appraisal and the special instructiveness of narrative are by Macken-Horarik (2003). Piscayanti's (2020) research considers the role of the Appraisal system in narrative discourse from the point of view of writer/reader relations.

Li and Gao (2013) use the Appraisal system to analyze conflict discourse between a mother and her daughter-in-law in the Novel *Double-Sided Adhesive* through attitudinal meanings. They found that affect and judgement appear primarily in the novel. This

research gives a deep understanding of the analysis of attitudinal meanings through affect and judgement. Khrisna, Djatmika, et al. (2018) focused on the character's emotions, personality, and physical condition. The character was analyzed and developed gradually at each stage using the appraisal system. Another appraisal analysis was done by Li (2016), through which attitudinal aspects of English songs show the importance of the appraisal system to build interpersonal relations between the author and the song. In context, it can be learned that interpersonal relations are also built between the author and the novel. Another research was done on the appraisal system about the commentary of Ernest Hemingways' *A Farewell to Arms* using the analytical tool of attitude, engagement, and graduation system. Fanfiction is often about works whose genre has traditionally been regarded as not worthy of academic study, like fantasy or science fiction.

Consequently, academics have ignored or looked down upon fanfiction texts because of their amateur and emerging nature. However, in recent years, fans, authors, and scholars have stirred up discussion on whether fanfiction should be considered legitimate literature (Egido, 2020, p.21).

The fact that fanfiction is often not regarded as legitimate writing is arguable but understandable. If one is unfamiliar with fanfiction, it is easy to hold onto the idea that, as fanfiction stories are based on and use elements and characters from another text, they need to be original to be considered legitimate works. In other words, originality and innovation are equal to legitimacy. The authorship of fanfics is arguable, but the truth is that most fanfics drift so far apart from the original fiction that they barely have any similar elements apart from the characters and their dynamics. Tropes like "Alternate

Universe” are one of the reasons why: how much of the original *Harry Potter* is left if all the magical elements are removed and replaced with a modern-day college setting in which the protagonist is a Black Hermione struggling through finals season with her friends?

Moreover, this assumption that only original work is legitimate literature would query the position of renowned texts such as *Ulysses*, *Paradise Lost*, *The Penelopiad*, or *Prometheus Unbound*. Are not they, in a way, fanfiction? Rewritings could be considered transformative works, like fanfiction, as another author created the characters and plots. This idea was also explored by Tosenberger (2014): 17

“Although in recent years the use of the term “fanfiction” has become more widespread, it originates within fandom, and one rarely finds non-fannish academics using the term to refer to commercially published material that conceivably could be defined as such. Stories that, like fanfiction, make extensive and explicit use of characters, plots, and universes from specific [...] preexisting texts that the reader is expected to be able to identify include many respected and canonical texts: *Paradise Lost*, much of the Arthurian corpus, many of Shakespeare’s plays, *Ulysses*, *Rosencrantz and Guildenstern are Dead*, *Wide Sargasso Sea*, and so on.” (p. 14)

Similar to fanfiction, the purpose of most rewritings is to show the silenced voices from the original fiction, which is why there is a massive amount of feminist rewritings, especially of Greek myths: *Lavinia* by Ursula K. Le Guin; Madeline Miller’s *Circe* and *Galatea*; *Girl meets boy* by Ali Smith; *Home Fire*, by Kamila Shamsie. Also, it is not a coincidence that women write most rewritings. Transformative works, either canonical

rewritings or fanfics, are often written by those whose experiences were or are left out of the literary canon. Fanfiction texts are inaccurate with the original canon but should still be valued for their creative and entertainment purposes. People might also be reluctant to refer to these works as fanfiction because of the nature of their publication: since fanfiction is most commonly posted online, under a pseudonym, on websites exclusively dedicated to posting these works, it is often seen as amateur and unprofessional. There is an undeniable stigma against fanfiction because it does not fit into traditional publishing standards and our concept of literature. The idea that all reputable literature has to be traditionally published should be eliminated because originality and the publication method do not define whether a work can be considered a literary piece. This new perspective might challenge the preconceived idea of fanfiction not being legitimate writing. Hence, the arguments that fanfiction is not legitimate literature because of its lack of authorship over the characters and plots or because it lacks originality are completely questionable (Egido, 2020, p. 23).

## **2.8 Chapter Conclusion**

The previous chapter discussed the most important concepts about systemic functional linguistics, appraisal system and its sub-domain of *affect*, appraisal system research on literature, fanfiction's origins, its presence in linguistics, and how ESL writing relates to fanfiction. Chapter 3 will present an overview of the investigation's design and methodological processes regarding the collection and analysis of data.

## **Chapter 3: Methodology**

### **3.1 Introduction**

This chapter discusses the methodology used in this study. First, the theoretical fundamentals and the method chosen to develop this research are discussed. Then, a thorough description of the context and the objects of study will be provided. The data analysis procedures and instruments are elaborately presented for the reader to understand better the process of data gathering and the manner of analysis. Finally, the conclusions of the chapter are presented.

### **3.2 Methodology**

This study adopted a text analysis as its methodological framework, regarded as a qualitative approach to inquiry. Creswell (2008) points out that the focus of qualitative research is on participants' perceptions and experiences; therefore, one of the objectives of this study is to analyze fanfiction texts through the Appraisal System's domain of Attitude to identify how authors express emotions about a same event as well as the differences and similarities. Creswell (2008) assures that "qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem." Qualitative research is an engaged way of building knowledge about the social world and human experience (Leavy, 2014). Hence, a qualitative approach entails an interpretative process that intends to understand the particularities each individual assigns to specific events regarding the meanings they bring to them.

The situations and episodes studied by qualitative researchers are, like historical events, most often unique in that they only happen once. Therefore, it is impossible to bring them under universal laws (Brinkmann et al., 2014, p.21), as is the case for this research. Despite all the source texts being based on the same event and using the same characters, none are the same.

Just as technological inventions have affected the general history of humankind in various ways, technological innovations have triggered several significant changes or shifts in the history of qualitative research and methodology (Brinkmann et al., 2014, p.35). The development of technologies has created new opportunities and possibilities for researchers in collecting, managing, and analyzing qualitative data (Schwandt, 2001, p. 27). Such is the case for this research, in which the design of the website platform helped collect the data through its unique tag system.

As mentioned in the previous chapter, the approach considered for this research is the appraisal system. Appraisal involves the negotiation of meanings among actual or potential interlocutors, such that every utterance enters into processes of alignment or misalignment with others, helping us to understand the levels and types of ideological solidarity that authors maintain with their potential readers/listeners. Consequently, one crucial aspect emphasized by Martin (2000) is that appraisal allows the researcher to examine how speakers can exploit different appraisal ranges to construct particular personae for themselves.

### 3.3 Research Context

The objects of study and analysis for this paper are five fanfiction texts based on the *Supergirl (2015)* TV show found on the streaming service Netflix or online websites dedicated to sharing this type of content (TV shows and movies) free of charge. These selected texts were taken from the website *Archive of Our Own*.

It is essential to note that the authors take the events of episode 1 of season 5, “Event Horizon” of the TV show as the referent for the story, placing it at a specific point in the timeline. In this episode, the main character [Lena Luthor] goes through two impactful situations: the aftermath of killing her brother [Lex Luthor] and the betrayal of her closest friend [Kara Danvers/Supergirl]. These two occurrences set the story's tone and egg on the author's use of emotional expressions.

### 3.4 Data & Objects of Study

The objects of study for this research are five fanfiction texts from the *Supergirl (2015)* TV show. The fanfiction texts are written in English. The fanfiction texts coded as **SGH** and **SGI** are fanfiction texts written by non-native English speakers (as stated by themselves in the notes section of the text). However, it is unknown what their mother tongue is, as well as their gender and age. The length of these fanfiction texts ranges from 1,000 to 3,000 words, except for one text (SGN), which has a length of 10 574 words. The fanfiction texts consisted of a complete fanfiction story written in English that took place after episode 1 of season 5 of *Supergirl (2015)* TV show in which the main characters were Lena Luthor and Kara Danvers/Supergirl. Another element is that some

authors (2 out of 5) stated that their first language is not English, so look for either similarities or differences compared to native English speakers authors. The number of excerpts was kept to 10 for each text, given the time limitations of the study.

The selected excerpts from the texts are coded as *SG* (a commonly used abbreviation for “Supergirl”), plus the first letter from the title of the fanfiction text and a hyphen followed by the number of the starting line of the excerpt in the fanfiction text (PDF version, since the website version counts with a different distribution) of the text. For example, Supergirl + “One Month” + fourth line = **SGO-004**.

For the cases where two excerpts were in the same line, an additional hyphen (-) and the number indicate whether it is the first or second excerpt in the line. For example, in the text **SGH**, there are two excerpts in line four, which means the code of the excerpts will be **SGH-004-1** and **SGH-004-2**, respectively.

### **3.5 Instrument**

The selected excerpts from the fanfiction texts to analyze were put into a chart. The chart counted with five columns. In the first column –“CODE”– the code of the excerpts was placed. In the second column –“EXCERPT.” Then, the third, fourth, and fifth columns are named “AFFECT”, “JUDGEMENT”, and “APPRECIATION” respectively. These three last columns contain the excerpts’ analysis. Each of the analysis columns encompasses information about the regions (also referred to as “typologies”) of their corresponding domains found in the analysis, as well as the type of process (if there is one) and whether it has a positive or negative connotation. For example, excerpt **SGI-077**, “*Lena almost forgot to breath as the lie escaped Kara's lips so easily just like*

*the other ones before she knew.*” is classified under “JUDGEMENT” and the typologies in it are *social sanction, veracity, negative*. It also has a *material\* process*, the asterisk indicating that the material process is metaphorical. At the end of the chart is a final count of each domain and their regions and the processes and positive against negative connotations. The following table contains an exemplification of the above.

| CODE    | EXCERPT  | AFFECT | JUDGEMENT  | APPRECIATION |
|---------|--|--------|--|--------------|
| SGI-077 | Lena almost forgot to breath<br><b>as the lie escaped Kara's lips</b><br><b>so easily</b> just like the other<br>ones before she knew. |        | Social Sanction<br>negative<br>veracity<br>material* process +<br>adverb |              |

Table 1. Analysis of excerpt SGI-077.

### 3.6 Chapter Conclusion

Chapter 3 included the research design, methodology, and data collection as well as analytical methods, data and objects of study description, instrumentation, and procedures for data collection. The study will continue in Chapter 4, presenting the data analysis and findings.

## Chapter 4: Analysis and Findings

### 4.1 Introduction

This study presents the findings of the data obtained from the analysis spreadsheet utilized for this research (See Appendix). The analysis looks for the positive or negative tone of the text and the sub-domain or sub-domains identified from the appraisal system's *attitude* (affect, judgement, and appreciation) domain. The sub-domain variables are also part of this analysis: un/happiness, in/security, dis/inclination, and dis/satisfaction for *affect*, social sanction (veracity and propriety), and social esteem (normality, capacity, and tenacity) for *judgement* and reaction (impact and quality), composition (balance and complexity), and valuation for *appreciation*. Another element of this analysis is to identify the processes present in each excerpt (if applicable). The possible processes are relational (having attributes, having an identity, symbolizing), verbal (saying), mental (thinking, feeling, seeing), behavioral (behaving), and material (doing, acting, creating, changing, happening). The results follow this organization: sub-domain(s), positive or negative tone, variables, and process. There is also an additional section that quantifies the number of processes. The analysis chart follows the subsequent order: code number, excerpt, affect, judgement, and appreciation, as shown in the appendix. The excerpts in the analysis chart are word for word as they were in the fanfiction texts; any misspelling, typographical, or grammatical error is from the source. The reason behind this decision is to help the comparison and analysis between native and non-native English authors. In the excerpts, the section in which each variable is in bold letters. The following excerpts are from five texts and analyzed within their context. They will be referred to by code and presented in italics and between quotation marks, and the parts attributed with one

(or more) of the semantic regions that form *attitude* are in bold letters. Finally, (+) and (-) depict the excerpts' positive or negative quality of the excerpts. We will see examples of this further in the chapter; the complete analysis chart is also available in the Appendix.

## 4.2 Affect

As already mentioned, *affect* deals with “emotions felt.” This typology counts with the main subcategories of *un/happiness* (sadness, hate, happiness, love), *dis/satisfaction* (emotions concerned with the pursuit of goals; ennui, displeasure, curiosity, respect), *in/security* (anxiety, confidence, trust, fear), and *dis/inclination* (fear, desire) (Martin & White, 2005, p.45). The affect region was the most commonly found in the analysis, present in thirty-five out of fifty excerpts. In the text SGH, we find the following excerpt and its realizations:

**SGH-108:** “*Even though she feels small and unprotected (-).*”

This excerpt presents a *negative* (-) nature and falls under the *insecurity* variable. In SGH-108, it is visible through the use of the epithet “unprotected” as well as the mental process of “feel” and the metaphor of “feel small,” which denotes Lena’s [she] confidence or the lack of it, which is one of the emotions Martin and White (2005, p.51) place under *in/security*.

**SGN-044:** “*Yet, even with all these drastic changes, it wasn’t any of the refurbishings that ruined the happiness (-) of the cabin.*”

Excerpt SGN-044 has a *negative* (-) tone, categorized under *unhappiness*. This classification is in the use of the (metaphorical) material process of “ruin” plus the noun “happiness.” Another item with the same realizations (*negative, unhappiness, and material\* process*) is:

**SGO-051:** *"Well tonight you just broke my heart (-) all over again."*

The results for the thirty-five excerpts classified under *affect* are the following: eighteen fall into the variable of *un/happiness*. Seventeen out of eighteen are *negative*. Sixteen are *in/security*, and thirteen out of sixteen are *negative*. Six excerpts are classified as *dis/inclination* and are all *negative*. Finally, *dis/satisfaction* was the least present variable in three negative items. It is essential to mention that in some cases, more than one variable applied to an excerpt like was the case of SGO-004:

**SGO-004:** *"Her thoughts replaying everything from that day, **from how determined she was to hurt** (-) Kara to seeing her breakdown in front of her and still feeling something."*

This excerpt was classified as *negative* (-) and fell under the variables of *unhappiness* and *disinclination*, as well as a *mental process* (“seeing”). The variable of *unhappiness* is present in “to hurt” and *disinclination*, which is related to the pursuit of goals in “... *how **determined she [Lena] was to hurt** Kara to seeing her breakdown...*” Here it is expressed that while Lena (the mentioned “she”) is hurting, an apparent show of *unhappiness*, Lena has also set “to hurt Kara” as a goal (*disinclination*). This excerpt was an example of two variables from the same region. However, there are also

classifications from two different regions, as is the case of SGH-062, which is under the variables of *affect* and *judgement*, which we will see more of in the following examples.

### 4.3 Judgement

Martin and White (2005) state that “*judgement* is the region of meaning construing our attitudes to people and the way they behave – their character (how they measure up)” (p. 52). Judgement has two categories: *social esteem* and *social sanction*. Judgements of esteem have to do with *normality* (how unusual someone is), *capacity* (how capable they are), and *tenacity* (how resolute they are); judgements of sanction have to do with *veracity* (how truthful someone is) and *propriety* (how ethical someone is). This region was the second most found in the texts, with eighteen out of fifty excerpts falling into *judgement*.

Our first example takes place in the first part of the fourth line in text SGH:

**SGH-004-1:** “How truly *deceiving* (-) the Pulitzer winner Kara Danvers was.”

This item is *negative* (-) and part of the *judgement* variable of *social sanction*. According to Martin and White (2005), *social sanction* usually deals with “penalties and punishments as levers against those not complying with the code. Sharing values in this area underpins civic duty and religious observances.” They also assign “illustrative realizations” to *social esteem* and *social sanction*, from which *social sanction* includes *veracity* [truth] and *propriety* [ethics]. In SGH-004-1, the narrator [Lena] refers to her best friend [Kara/Supergirl]; there is condemnation for her behavior, and she even uses

the word “deceiving” to refer to it, which leads us to classify it as *veracity* since the judgement is about her truthfulness. We can also identify a *relational process* (“being” in his simple past form of “was”). The following example is SGI-077.

**SGI-077:** “Lena almost forgot to breath **as the lie escaped Kara's lips so easily (-)** just like the other ones before she knew.”

We can see a *negative (-)* excerpt with *social sanction - veracity* realizations. The *social sanction* in the bold letters “... as **the lie escaped Kara's lips so easily just like the other ones before...**” However, this excerpt shows a different process: the *material\* process*. We can see it in “...as the lie escaped...”. Given the texts' nature and source material, it is understandable that most realizations are *social sanctions*. The third example shows a *social esteem* realization:

**SGO-035:** “Lena almost spat, **unable to hold in the anger (-).**”

In SGO-035, we have a *negative* expression of feelings, and the realizations are *social esteem, capacity, and material\* process*. *Social esteem - capacity* is in expressions such as “unable to” and the metaphorical use of the material process in “**hold in the anger.**” The results of eighteen out of fifty excerpts identified as *judgement* were the following: thirteen—all *negative*—are *social sanction*, nine are *veracity*, and four are *propriety* realizations. Seven excerpts are *social esteem*—five out of seven *negative*—five items are classified as *tenacity* and two as *tenacity*.

#### 4.4 Appreciation

*Appreciation* is the last of the three regions of *Attitude*. In the region of *appreciation*, we turn to meanings construing our evaluations of “things”, especially things we make and performances we give, but also including natural phenomena – what such things are worth (how we value them). In general terms, *appreciation* is about our *reactions* to things (do they catch our attention; do they please us?), their *composition* (balance and complexity), and their *valuation* (how innovative, authentic, or timely they are) (Martin & White, 2005, p.56).

*Appreciation* is the least featured region in the texts, with being identified in 8 out of fifty excerpts. Four are from the variable of *reaction* —three out of four *negative*— the realizations are two out of four *impact* and two out of four *quality*. The second variable is *composition*; it appears in three excerpts: two out of three are *negative*, two out of three *balance*, and one out of three *complexity*. There is only one *valuation* realization, and it is negative. Below are two examples of excerpts of the *appreciation* category:

Martin and White (2005, p.56) ask, “Did it grab me?” in the appraisal system breakdown for the *reaction-impact* realization. In SGO-053, there is the answer to that question through the epithet “awful” in the first part of the excerpt, and “*It made Kara feel sick*” denotes the *negative* (-) tone of it.

The second example of *appreciation* is also in the realization of *reaction*, but the lexical instantiation of quality accompanies this time.

**SGH-017:** “...*Luthor’s don’t show vulnerability to anyone. She could hear Lilian’s snarling voice in her head making her mind whirl in disdain* (-).”

The reaction refers to a voice (Lillian's), and here Martin and White (2005, p.56) ask, "Did I like it?" the answer to that question is "...*making her mind whirl in disdain.*" which by the word choice of it (disdain) may be implied it is *negative* (-). Finally, the last example:

**SGN-012:** "*She could see a younger version of herself now, analysing a chessboard in careful consideration of her next move (+).*"

Unlike the other two, this section is part of the realization of *composition-complexity*. For *complexity*, Martin and White (2005, p.56) ask, "Was it hard to follow?" and we can consider "*Analysing a chessboard in careful consideration.*" as the answer to it. In this excerpt, there is a *mental process* ("analyzing"), and it is *positive* (+). However, it is necessary to see the context to which the excerpt belongs to realize it as positive; it is in the bigger picture of the text's context.

#### 4.5 Multiple Realizations

As stated earlier in the chapter, some excerpts are part of more than one region and/or realization. The *affect* analysis mentions excerpt SGH-062 at the end and its double realization. This example includes the regions of *affect* and *judgement*:

**SGH-062:** "*Thoughts of revenge and Luthor fury crossed her mind ever since that day, but she couldn't bring herself to act on it, guess she really is as weak and pathetic(-) as Lilian always sold her to be.*"

In the excerpt are *judgement* and the variable of *social esteem-capacity*, "guess she really is as weak and pathetic (-) as Lilian [her mother] always sold her to be."

*Social esteem* — just like *social sanction* — counts with illustrative realizations such as *normality* [how special?], *capacity* [how capable?], and *tenacity* [how dependable?].

SGH-062 shows the use of epithets such as “weak” and “pathetic” that the author used to describe the narrator’s [Lena] mother’s view of her character. A weak and pathetic person is not considered capable; hence, the illustrative realization for SGH-062 is *capacity*.

Nevertheless, depending on the interpretation, it could be seen as *tenacity* instead. However, while there is explicit talk about Lena’s self-esteem, it can also be classified as *insecurity* from Lena. Both of these realizations are *negative* (-) and have a *relational process* (“being” in its simple present form of “is”)

SGH-007 continues with the author’s depiction of the main character’s feelings after discovering her best friend betrayed her by lying to her. In this excerpt, there are the regions of *affect* and *appreciation*:

**SGH-007:** “*She tried to convince herself that **the hurt she felt in her chest, that vicious grip around her heart** (-), that strangled her and made it so hard for her to breath was all because her best friend[...] had lied to her.*”

For SGH-007, the illustrative realization is *unhappiness* that, as Martin and White (2005) explain, covers emotions concerned with “affairs of the heart,” such as sadness and hate. Castineira (2013) states that *unhappiness* has a *material process* (“hurt”) realization. However, in this case, it refers to an emotional type of hurt; hence, the material process is metaphorical. The second realization is *reaction-quality* because the excerpt is the emotional response to a lie. The third example counts with *affect* and *judgement* realizations:

**SGH-028:** “*Kara made her believe that she trusted her.*”

This excerpt is interpreted and classified as *disinclination* from the *affect* region, and it is a take in [Kara’s] intention to “make believe.” However, in the text, the tone of the narration is condemning. The narration follows the thread of judgement and questioning towards Kara’s honesty, and then there is the realization of *social sanction-veracity*. We support the realization through the item referring to Kara pretending she trusted Lena, which turns it into a matter of “trust.” Eleven of the fifty excerpts show multiple realizations: eight *affect-judgement realizations*, two *affect-appreciation realizations*, and *judgement-appreciation* realizations.

#### **4.6 Processes**

Concerning processes, Halliday and Matthiessen (2004) identify two forms of representation of experience: the "outer" experience, represented as actions or events, and the "inner" experience, represented as reactions and reflection on the outer experience. *Material* process clauses construe the outer experience, as in: "During the European scramble for Africa, Nigeria *fell* to the British." (Halliday & Matthiessen, 2004, p.174). In this sentence, the outer experience has been depicted in the performance of the verb “fell” where it materializes the defeat of a country in the hands of another. The aforementioned is what happened in the external world. *Mental* process clauses construe the inner experience, as in "Do you *know* the city?". The verb “know” is part of an inner process in the knower's mind. Processes to identify and classify are called *relational* process clauses, as in "Usually *means* mostly." *Behavioral* processes are on the borderline

between *material* and *mental* processes. They represent actions that have to be experienced by a conscious being, as in "People *are* laughing.". Verbal processes represent verbal actions, as in "So we *say* that..." (Sahragard, 2010, p.75). Figure 2 shows the distribution of these processes.

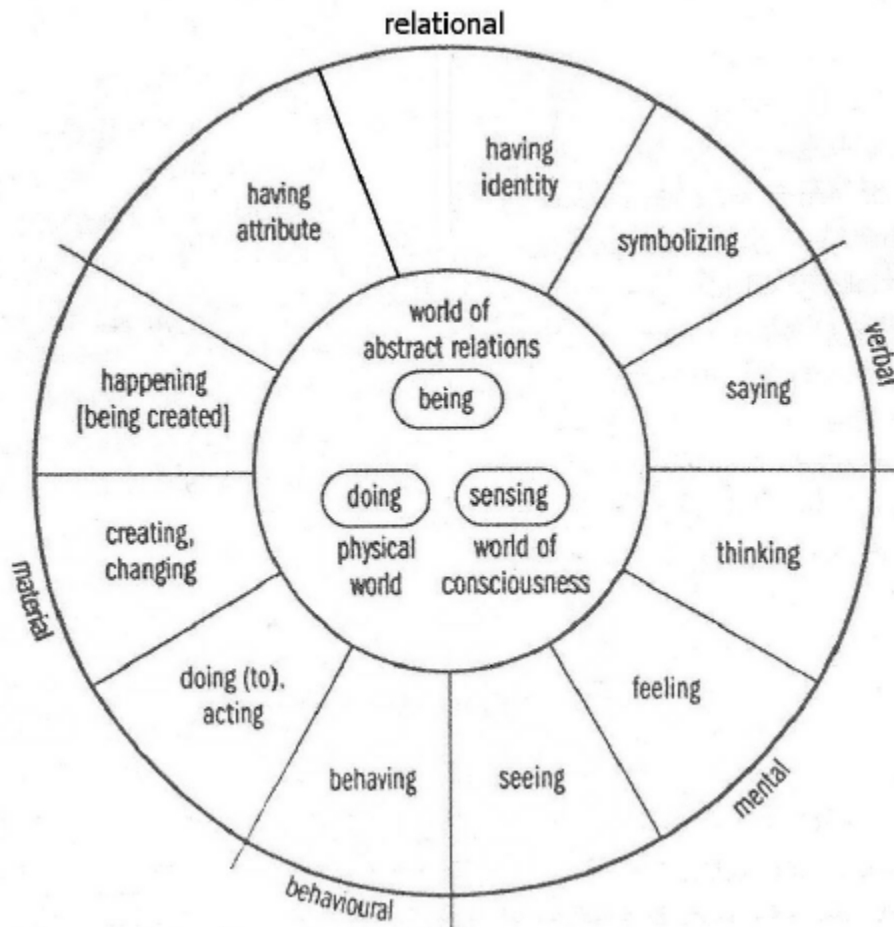


Figure 3. Types of process. Halliday and Matthiessen (2004, p.172)

Through the analysis of the fifty excerpts, there were fifty-six identified processes. Just as some excerpts presented multiple regions and realizations, others also presented multiple processes.

The results for the *mental* process are twenty-three, *material* sixteen, *relational* fifteen, and two *verbal*. Understandably, the most recurrent process is *mental* since the texts are heavy on narration, and that narration is often about the feelings and thoughts of the narrator. SGN-032 “*though this time it didn’t **feel** like the safe and happy place[...]*”, SGS-004 “*She **felt** an immense amount of relief,*” SGS-051 “*Kara **doubted** Lena’s sincerity*” are some examples of this process.

*Material* was the second most popular process, presenting the characteristic of being used metaphorically. Excerpts of this process are SGO-041, “*her voice **laced** with the hurt she was expressing,*” SGO-051, “*Well tonight you just **broke** my heart all over again,*” and SGI-077, “*the lie **escaped** Kara’s lips so easily.*” The verbs “laced,” “break,” and “escaped” are all part of the material type but are used in a metaphorical sense, usually to describe emotions, which is the case of SGO-041 and SGO-051. *Relational* was the third most featured process in the texts; epithets like in SGN-032 usually accompanied it: “*it **was** unfamiliar and unwelcoming*” and SGN-051, “*she **was** attentive and sharp.*” Finally, the *verbal* process was only present in two instances: in excerpt, SGI-021, “*one of the men **addressed** her with a voice so deep and nasty that every cell in her body **told** her to run.*” and in SGS-010, “*She didn’t know what she was expecting, maybe that Lena would **say** some negative things about her in her speech.*” The *behavioral* process was absent in all the excerpts; however, it is essential to remember that this analysis is about selected excerpts and not the eternity of the texts.

#### 4.7 Chapter Conclusion

In this chapter, we present the excerpt analysis and its findings. Most negative emotions were present in the texts, with *unhappiness* and *insecurity* from the *affect* region being the most

predominant. The five fanfiction authors similarly expressed emotions. No significant difference existed in how native and non-native English speakers expressed emotions. Chapter 5 presents the conclusions of this study.

## **Chapter 5: Conclusions**

### **5.1 Introduction**

This study aimed to identify the feelings and emotions expressed through an appraisal analysis perspective from five fanfiction texts written out of the same source material and event. Similarly, it aimed to look for differences in how native and non-native English writers express those feelings in linguistic terms. Hence, this final chapter provides a discussion of the analysis carried out in the previous chapter and presents a summary of key findings followed by the limitations that the current investigation faced and possible areas for further research. Moreover, it closes with the conclusions drawn. Below are the research questions used in this study, and they will be briefly answered in the key findings:

1. How are feelings and emotions expressed in fanfiction texts from an appraisal perspective?
2. What are the differences and similarities in discursive terms used by the authors to express feelings and emotions?
3. How do non-native texts differ from native texts from an appraisal perspective?

## 5.2 Summary of Key Findings

These texts deal primarily with negative emotions such as deceit, distrust, hurt, and negative perceptions of the self and others. Not all of them are explicit in the analyzed excerpts. However, the tone of the narration, the choice of words, and the narrated events set the mood and leave it clear that the emotions portrayed are negative. From a total of seventy-one realizations identified in the excerpts, only eight were from the region of *appreciation*. This finding may indicate that the authors' goal was to emphasize the emotional impact of Kara/Supergirl lying to Lena rather than the lie itself.

Another interesting point is that the authors chose to focus on just one of the two dynamics the episode offered, both equally impactful for Lena's character for different reasons. The first dynamic is the broken friendship of Lena and Kara/Supergirl after Lena discovers Kara has been keeping her secret identity from her (which she considers a betrayal). Dynamic two was the traumatic experience of Lena killing her brother Lex [Luthor] in order to protect her friends from him. The five authors centered their stories on the first dynamic, and only text SGN dabbled into the relationship of Lena and Lex. This choice could have been for many reasons like the length of the text —SGN is over 10,000 words while the other texts are between the 1,000 and 3,000 words range— which allows the author to develop a story with different dynamics, Lena and Kara being the most popular relationship of the Supergirl (2015) fandom, or that Lena discovering Kara's identity as Supergirl had been building for three seasons. However, all these are mere speculations.

Another expected finding was that EFL authors used and expressed emotions in the same way as native English speakers. EFL authors write SGH and SGI texts. Nevertheless, besides grammatical errors and misspellings from SGI, there were no further or meaningful differences in how they expressed emotions. These findings could make us conclude that it is more influential to the author of the topic written about than the language.

### **5.3 Limitations of the Study**

The current study presents two main limitations. The first deals with time constraints; due to the time available to complete the research, it was necessary to reduce the number of texts to five and the number of excerpts to ten per text. A larger corpus would have provided additional information about the use of *affect*. Also, a more significant number of authors would have allowed us to see if there is an actual difference between native and non-native English authors. Since this study has a small sample of participants, the results cannot be generalized. The second limitation is related to the corpus. The fanfiction texts used for this study are from the *Ao3* website through their tag system; however, not all authors tag their stories similarly, and some do not tag them at all. Thus, the number of fanfiction texts to use reduces to those tagged since it is not feasible to go through the Supergirl TV (2015) fanfiction texts one by one when there are over 39,000 works by November 2023. Finally, the lack of information and knowledge about the authors' background and connections in regards to gender, age, experiences, native language, time in touch with the English language or taking classes (if they

underwent formal learning), and writing practice would be relevant to have more data to draw conclusions on whether it relates to how they express feelings and emotions.

#### **5.4 Areas for Further Research**

This study can serve as a point of departure to further research in the implementation of fanfiction for text analysis, thanks to the diversity and variety of stories this genre provides. Fanfiction can also be seen as a tool in the EFL classroom to practice the four skills as well as grammar and vocabulary. Fanfiction could also be used in creative writing courses, considering the benefits this approach has on learners. It is possible to conduct more studies using similar research procedures to obtain more profound findings and compare the present study's findings. Secondly, considering this research limitation, other experts in the area can carry out a similar study but follow different procedures to complement this study or explore other related areas. This corpus alone was suitable to dive into the *graduation* domain from the *appraisal system* since the text presented different grades of emotional intensity. Overall, the analysis of fanfiction texts is a broad topic that can be explored from different perspectives and angles.

#### **5.5 Conclusions**

This study shows the forms in which different authors express emotions about the same canonical event. This study had two main aims. First, to identify the most common *attitude* region and realizations and how to vary the use of these regions and realizations

between authors. Finally, as a secondary objective, we aimed to discover if the EFL factor influences how authors express their emotions.

The framework chosen for the text analysis of the five fanfiction texts was the domain of attitude from the appraisal system by Martin and White (2005). The findings reveal that *affect* is the most frequent region for the five texts, and judgment was the second most frequent. *Appreciation* was only present in three texts: five times in SGN, twice in SGH, and once in SGO. In addition, *mental* (twenty-three) and *material* (sixteen) processes were the most frequent in the texts.

Another point to highlight was the prevalent use of epithets in the texts and how intensifiers often accompanied these. However, these characteristics did not form part of the research (although there is room to address them in future research). The results show that all the authors approached the event from an emotional point of view regardless of their native or non-native English speaker quality. From this study, it is possible to describe these five texts in three primary emotions: unhappiness, insecurity, and distrust, which align with the core emotions of the main canon event, which is the discovery of a lie from a loved one.

In conclusion, for these fanfiction authors, the emotional path they needed to follow to delve into the characters' emotional depths was clear. While these texts varied in plot, length, and style, they sought to convey the same emotions. Therefore, the current research promotes fanfiction as a tool for today's learners to acquire new literacies and research resources.



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## Appendix

| CODE                       | EXCERPT  | AFFECT   | JUDGEMENT  | APPRECIATION                                   |
|----------------------------|--|--|--|--|
| SGH-003<br>**EFL<br>WRITER | she wanted to expose<br>her, show the world<br><b>what a liar she was</b>  |  | Social Sanction<br>negative<br>noun phrase +<br>relational process<br>veracity |  |
| SGH-004-1                  | how truly <b>deceiving</b><br>the Pulitzer winner<br>Kara Danvers was  |  | Social Sanction<br>negative<br>epithet + relational<br>process<br>veracity     |  |
| SGH-004-2                  | she was winning an<br>award for being<br><b>truthful</b> , bloody hell!  |  | Social Sanction<br>negative<br>epithet + relational<br>process<br>veracity     |  |
| SGH-007                    | She tried to convince<br>herself that <b>the hurt</b><br><b>she felt in her chest,</b><br><b>that vicious grip</b><br><b>around her heart,</b> | Un/happiness (2)<br>negative<br>mental process +<br>noun |  | Reaction (2)<br>quality<br>negative<br>epithet |

|         |  |  |   |  |
|---------|--|--|---|--|
|         | that strangled her and made it so hard for her to breath was all because her best friend[...] had lied to her.                           |  |   |  |
| SGH-017 | <i>Luthor's don't show vulnerability to anyone. She could hear Lilian's snarling voice in her head making her mind whirl in disdain.</i> |  |   | Reaction<br>quality<br>negative<br>epithet |
| SGH-028 | Kara <b>made her believe</b> that she <b>trusted</b> her,  | Dis/inclination<br>negative<br>mental process    | Social Sanction<br>negative<br>veracitiy<br>mental process                  |  |
| SGH-030 | Kara let her believe that for once she could just be Lena, no strings attached to the family she <b>grew to</b>                          | In/security (2)<br>negative<br>material* process | Social Esteem (2)<br>negative<br>capacity<br>relational process +<br>adverb |  |

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|         | <p><b>hate</b>, the family that <b>damaged her, broke her, tore her apart and left her alone</b> to pick up the pieces <b>as if she was nothing.</b></p>  |  |   |  |
| SGH-062 | <p>Thoughts of revenge and Luthor fury crossed her mind ever since that day, but she couldn't bring herself to act on it, guess <b>she really is as weak and pathetic</b> as Lilian always sold her to be</p> | <p>In/security<br/>negative<br/>relational process +<br/>epithet</p> | <p>Social Esteem<br/>negative<br/>capacity<br/>relational process +<br/>epithet</p> |  |
| SGH-064 | <p>all she could do was sit and <b>drink her pain away</b></p>  | <p>Un/happiness<br/>negative<br/>material* process</p>               |   |  |
| SGH-108 | <p>Even though <b>she feels small and unprotected.</b></p>  | <p>In/security<br/>negative<br/>mental process +<br/>epithet</p>     |   |  |

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| SGN-002 | <p>It [the cabin] was <b>cosy and warm</b>; with padded armchairs and a fireplace and <b>strong walls</b> that, even though they were grey and dull, <b>made her feel safe.</b></p> |   |  | <p>Reaction<br/>impact<br/>positive<br/>material* process +<br/>epithet</p>     |
| SGN-012 | <p>She could see a younger version of herself now, <b>analysing a chessboard in careful consideration</b> of her next move.</p>   |   |  | <p>Composition<br/>complexity<br/>positive<br/>mental process +<br/>epithet</p> |
| SGN-017 | <p>it should be addressed that she was very much <b>experiencing this nostalgia with rose-tinted glasses.</b></p>   | <p>Un/happiness<br/>negative<br/>material process +<br/>noun phrase</p> |  |   |

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| SGN-022 | <p>At least the place would always bring her joy[...] Even if <b>it was pained and filled with a futile yearning</b> to go back to those times, <b>it was enough warmth and fondness to bring her some sort of comfort</b></p> | <p>Un/happiness &amp; Insecurity (2)<br/>positive &amp; negative relational &amp; material process + epithet</p> |  | <p>Composition<br/>balance<br/>negative<br/>material process + epithet</p>    |
| SGN-026 | <p>though she would never admit it, feed the often <b>dying flame of her love</b> for her brother.</p>   | <p>Un/happiness<br/>negative<br/>mental process + noun phrase</p>  |  |   |
| SGN-028 | <p>However, this all <b>drastically changed</b> in time, just like everything else <b>Lena considered to be good</b></p>   |  | <p>Social Esteem (2)<br/>negative<br/>tenacity<br/>mental &amp; relational<br/>process + epithet</p> | <p>Composition (2)<br/>balance<br/>negative<br/>material process + adverb</p> |

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|         | <p><b>in her life</b> eventually blackened with betrayal.</p>   |   |  |  |
| SGN-032 | <p>She was standing there, in the cabin, though this time <b>it didn't feel like the safe and happy place</b> she had always known it to be. <b>Instead, it was unfamiliar and unwelcoming.</b></p> | <p>Un/happiness &amp; In/security (2) negative mental process + epithet</p> |  | <p>Valuation (2) negative relational process + epithet</p> |
| SGN-040 | <p>Yet, even with all these drastic changes, it wasn't any of the refurnishings <b>that ruined the happiness</b> of the cabin.</p>  | <p>Un/happiness negative material* process + noun</p>                       |  |  |
| SGN-044 | <p>she didn't know if that was because she was holding onto the</p>   | <p>In/security negative mental process +</p>                                |  |  |

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|   | grip too hard or if it was because <b>she was terrified.</b>  | epithet  |  |  |
| <b>SGN-051</b>                                  | Usually, <b>she was attentive and sharp,</b> but she wasn't able to make out his words or even read his lips, not with the blood rushing to her ears and the blurriness of unwarranted tears in her eyes. | Security<br>positive<br>relational process +<br>epithet                                  | Social Esteem<br>positive<br>capacity<br>relational process +<br>epithet |  |
|   |   |  |  |  |
| <b>SGI-004</b><br><b>**EFL</b><br><b>WRITER</b> | One more day to go and <b>she would expose Kara to the world.</b> She would take away her secret identity and <b>the so called hero would be broken.</b>  | Un/happiness &<br>Dis/inclination (2)<br>negative<br>relational process +<br>noun phrase | Social sanction (2)<br>negative<br>veracity<br>material* process         |  |

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| <p><b>SGI-006</b></p> | <p><b>The thought of that didn't bring any pleasure to Lena but maybe it would ease her broken heart if she could hurt Kara the way she hurted [sic] her.</b></p>  | <p>Un/happiness &amp;<br/>Dis/inclination &amp;<br/>Dis/satisfaction<br/>negative<br/>material process +<br/>epithet</p> |  |  |
| <p><b>SGI-011</b></p> | <p>Lenas heart skipped a beat, <b>anger upon herself rose in her</b> while she tried to reason that she could still use a vase or her glass, maybe the bottle?</p> | <p>In/security<br/>negative<br/>material process +<br/>noun</p>  |  |  |
| <p><b>SGI-021</b></p> | <p><b>one of the men addressed her with a voice so deep and nasty</b> that every cell in her body told her to run.</p>   | <p>Dis/satisfaction<br/>negative<br/>verbal process +<br/>adverb &amp; epithet</p>                                       |  |  |

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| SGI-041 | But she had to make time, <b>keep the hope</b> that her whisper had been heard.  | Security<br>positive<br>material process +<br>noun   |  |  |
| SGI-051 | They stood so close that Lena could see the little scarf over Karas eyebrow just like she recognized these ocean blue eyes <b>she used to love.</b>  | Un/happiness<br>negative<br>mental process           |  |  |
| SGI-054 | Lena commented pretending not to know who she really was speaking too, <b>a small forced smile on her face</b> after the hero had both men in her grib and was using the handcuffs to hold them. | Un/happiness<br>negative<br>epithet & noun<br>phrase |  |  |
| SGI-073 | The blondes smile  | In/security  |  |  |

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|                | was small while <b>her eyes and face were filled with worry</b>   | negative<br>mental process +<br>epithet                                      |  |  |
| <b>SGI-077</b> | Lena almost forgot to breath <b>as the lie escaped Kara's lips so easily</b> just like the other ones before she knew.            |  | Social Sanction<br>negative<br>veracity<br>material* process +<br>adverb |  |
| <b>SGI-096</b> | And Kara was fast to explain, <b>to reassure that she didn't use her</b> , that she is her friend.                                | In/security<br>negative<br>mental process                                    |  |  |
|                |   |  |  |  |
| <b>SGO-004</b> | Her thoughts replaying everything from that day, <b>from how determined she was to hurt Kara to seeing her breakdown in front</b> | Un/happiness &<br>Dis/inclination<br>negative<br>mental process +<br>epithet |  |  |

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|         | of her and still feeling something.  |  |  |  |
| SGO-005 | Saying it was a long day was an understatement, her emotions had been thrown enough times that the longer she thought about it <b>the more uncomfortable she felt.</b> | In/security<br>negative<br>mental process +<br>epithet     |  |  |
| SGO-029 | <b>Kara was silent a slightly shocked expression on her face,</b> but Lena could read the question in her eyes.  | In/security<br>negative<br>mental process +<br>noun phrase |  |  |
| SGO-035 | Lena almost spat, <b>unable to hold in the anger.</b>  |  | Social Esteem<br>negative<br>capacity<br>material* process +<br>noun |  |

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| SGO-038 | How I had no one because <b>everyone I cared about was lying to me.</b>   | Un/happiness<br>negative<br>mental process                     |  |   |
| SGO-041 | Lena turned to look at Kara for the first time since she started speaking, <b>her voice laced with the hurt she was expressing.</b> | Un/happiness<br>negative<br>material* process +<br>noun phrase |  |   |
| SGO-043 | “ <b>I felt so betrayed my heart ached.</b> ”   | Un/happiness<br>negative<br>mental process +<br>epithet        | Social Esteem<br>negative<br>tenacity<br>mental process +<br>epithet |   |
| SGO-051 | "Well tonight <b>you just broke my heart all over again.</b> "  | Un/happiness<br>negative<br>material* process                  |  |   |
| SGO-053 | Lena had found out [about Kara’s lie] in the most <b>awful</b> way and chose not to call  |  |  | reaction<br>impact<br>negative<br>epithet |

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|                | her out on it. <b>It made Kara feel sick</b> , she knew she should've told Lena earlier.  |   |  |  |
| <b>SGO-056</b> | Not spent all that time hurting, <b>a hurt that Kara caused.</b>  | Un/happiness<br>negative<br>mental process +<br>noun phrase                   | Social Sanction<br>negative<br>veracity<br>mental process +<br>noun phrase |  |
|                |   |   |  |  |
| <b>SGS-002</b> | No, <b>scared wasn't adequate enough to describe the terror she was feeling.</b>  | In/security<br>negative<br>relational & mental<br>process + epithet &<br>noun |  |  |
| <b>SGS-004</b> | <b>She felt an immense amount of relief</b> that she'd finally told Lena her secret, but she was still petrified of losing her. | Security<br>positive<br>mental process +<br>noun phrase                       |  |  |

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| SGS-006 | Kara couldn't help but tune her hearing to her heartbeat and listen when Lena started speaking, hearing it race and beat rapidly, <b>and that only scared her more.</b> | In/security<br>negative<br>mental process +<br>adverb |   |  |
| SGS-010 | <b>She didn't know what she was expecting, maybe that Lena would say some negative things about her in her speech.</b>  | In/security (2)<br>negative<br>mental process         | Social Sanction (2)<br>negative<br>propriety<br>verbal process +<br>noun phrase |  |
| SGS-012 | She knew <b>what she'd done was selfish, knew she made a terrible mistake</b> by keeping her secret for this long.  |   | Social Sanction<br>negative<br>propriety<br>material process +<br>epithet       |  |

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| SGS-022   | <p>But... when <b>Lena</b> was <b>praising her for what she'd done and telling her how good she was</b>, Kara couldn't take it anymore. She needed to tell her.</p> |   | <p>Social Sanction<br/>negative<br/>propriety<br/>relational process +<br/>epithet</p> |  |
| SGS-025-1 | <p>Regardless of how relieved she felt, <b>she was so nervous</b>.</p>  | <p>In/security<br/>negative<br/>relational process +<br/>adverb &amp; epithet</p> |  |  |
| SGS-025-2 | <p>She knew <b>Lena had every right to be upset about this [the lie], knew she probably wouldn't forgive her right away</b>.</p>                                    |   | <p>Social Sanction<br/>negative<br/>veracity<br/>relational process +<br/>epithet</p>  |  |
| SGS-051   | <p>It wasn't often that <b>Kara doubted Lena's sincerity</b>, she</p>   |   | <p>Social Sanction<br/>negative<br/>veracity</p>                                       |  |

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|   | almost always took<br>her at face value.  |  | mental process +<br>noun phrase  |   |
| <b>TOTAL:</b><br><b>35/50 affect</b><br><b>18/50</b><br><b>judgement</b><br><b>08/50</b><br><b>appreciation</b> | <b>material process: 16</b><br><b>mental process: 23</b><br><b>relational process:</b><br><b>15</b><br><b>verbal process: 2</b> | 18 Un/happiness  <br>17/18 Negative<br>16 In/security  <br>13/16 Negative<br>6 Dis/inclination  <br>6/6 Negative<br>3 Dis/satisfaction  <br>3/3 Negative | 13 Social sanction   9<br>veracity / 4 propriety<br>  13/13 Negative<br>7 Social Esteem   5<br>capacity / 2 tenacity  <br>5/7 Negative | 4 Reaction   2<br>Impact/2 Quality  <br>3/4 Negative<br>3 Composition   2<br>Balance & 1<br>Complexity   2/3<br>Negative<br>1 Valuation  <br>Negative |

Complete texts are available upon request.