

The Language of Evaluation in Jose Saramago's *Blindness* via Appraisal Theory

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Abstract

Appraisal theory is developed out of systemic functional linguistics as a discourse semantic resource that is concerned with how text producers express their attitudes. The current study is an attempt to expand appraisal framework applicability to a fictional text as modern linguistic studies in the field of appraisal theory have typically been applied to the limited scope of political speeches and debates. The present study strives to illuminate appraisal theory as a tool for analysing the novel *Blindness* by José Saramago by carrying out three hypotheses. First, appraisal theory can be applied to fictional texts to reveal its genre. Second, in *Blindness*, appraisal theory shows how the novel's opening displays a high frequency of pessimistic attitudes. Third, Saramago's most prominent attitude in the beginning of *Blindness* is judgement. To investigate these hypotheses, the study applied Martin and White's (2005) framework of appraisal theory to an analysis of 30 extracts as the most representative of the apocalyptic genre. Both quantitative and qualitative methods were applied. Consequently, this study has proven that appraisal framework can be applied to fictional texts to determine the stance and the genre of the text. The findings have also demonstrated that Saramago used an explicit judgment rather than affect or appreciation. Examining the apocalyptic genre and Saramago's attitudes through appraisal theory has led to a new linguistic reading of *Blindness* unfolding the stances towards the perspectives in the texts and the alignments made to the audience.

Keywords: Appraisal theory, Appraisal Framework Jose Saramago, *Blindness*, apocalyptic, Systemic Functional Linguistics

1. Introduction

The appraisal theory (henceforth AT), an approach for analysing the language of evaluation, has emerged from systemic functional linguistics (henceforth SFL). AT is a discourse semantic resource that is concerned with how text producers express their attitudes. AT moves beyond traditional accounts of evaluation; it addresses how speakers/writers explicitly encode their attitude and those means by which they implicitly express their evaluation and position themselves and their readers/listeners. AT is concerned with not only the feelings and values of the interlocutors but also how the text reveals their status, ideology, and identity rhetorically (Oteiza, 2017, p.457). AT differs from appraisal framework (henceforth AF), where "theory" refers to the collection of ideas, concepts, and themes that underpin the field, while the theoretical framework is a structure that summarizes those concepts which is developed from previously tested and published knowledge that synthesizes the theory (Kivunja, 2018, p.45). Within this respect, the AF is concerned with interpersonal metafunction (White, 2011, p. 14-15).

Martin and White (2005) have stated that AT is concerned with the interpersonal function in language use, particularly with the emotional presence of writers and speakers in texts as they express views towards the material they provide and the audience they communicate with. It focuses on how writers and speakers accept and disagree, adore and dislike, celebrate and criticize, as well as position their readers to do the same (p.1).

However, there are opportunities to expand the framework's applicability to other types of texts (White, 2020). Modern linguistic studies in the field of AT have typically been applied to the limited scope of political speeches and debates. On the occasion that AF has been applied to fiction texts, it has been done so in a limited manner. For example, Ateai's "Exploring the Emotional Language in the Twilight Novel as a Literary Discourse: An Appraisal Theory Analysis" does not consider all branches of AT including engagement and graduation. AF allows researchers to apply an objective linguistic analysis to texts and see the authors ideological perspectives. This can

be beneficial because, since novels are representation of the real world, understanding an authors' perspective can lead to a better understanding of reality. Thus, the current study demonstrates the benefit of analysing novels like *Blindness* by using AF. Applying AF to *Blindness* helps to close a gap in knowledge in the area of apocalyptic fiction. Typically, this study conforms a methodological and a practical-knowledge gap (Müller-Block & Kranz, 2015, p.8-9) to motivate new research in the same field, as it sets a discrepancy to previous studies by applying the whole framework of appraisal theory.

2. Systemic Functional Linguistics

The first major work that discussed SFL is Halliday's 'An Introduction to Functional Grammar (1985), which introduced systemic functional grammar (henceforth SFG) (Bloor & Bloor, 2004, p.2). Young and Harrison (2004) have stated that SFL is a functionally based theory of study that looks at how language has developed to suit different tasks in society. This perspective entails examining 'real' language communication in order to comprehend the functions of language usage across different settings. Thus, SFL investigates how meanings are formed in various situations (p.1). SFL is also a choice-oriented theory of language that privileges meaning makers as agents who make decisions about the social functions of their language use. This social semiotic theory is based on the idea that meanings are constantly being constructed, that people actively create meanings and meanings are not inherited. The language has a variety of representational systems from which to make meaning (Rogers, 2011; Saputra et. al., 2022).

Halliday (1994) has introduced an approach in which linguistic forms are manufactured systematically by social circumstances. For instance, Halliday has indicated that 'register,' is a pattern of meaning that suits the function of a particular circumstance (Fowler, 1991, pp.33-35), meaning is contextually determined. The use of different syntax, vocabulary and even pronunciation result from the different surroundings and use.

According to SFL, the structural shape of a clause in English is simultaneously determined by three metafunctions; the ideational, interpersonal and textual. All three metafunctions work together in every instance of language use to create meaning connected to the context (Halliday,1994, p.39). The ideational meaning is the first function of language proposed by Halliday. According to Lock (1996), this function is concerned with the way language represents our experience, whether this is through logic, reality or even vicarious experiences of the world. Interpersonal refers to our roles and interactions with other people, as well as our attitudes toward one another (Herman et. al., 2022). The textual meaning refers to the way language is organized in terms of its context (p. 10).

3. An Overview of the Apocalyptic Genre

According to the 'Library of Congress' classification, *Blindness* carries a fictional genre of allegory that is Apocalyptic. This favours Simut's (2012) claim that "...Jose Saramago's *Blindness* represents an intriguing mixture of an apocalyptic scenario superimposed on a dystopian world" (p.109 see also Chagas, 2006, p.8). Additionally, Nevalainen (2020) confirms that *Blindness* belongs to the apocalyptic genre because its fictional world is facing a cataclysmic upheaval in the form of an extreme virus, which will end society as it was previously known.

Apocalyptic genres can be traced back to 1826, but became popular during the twentieth century. The apocalyptic genre focuses on the aftermath of a disaster that ends the world as it was once known. The purpose of the genre is to make people consider the causes and consequences of apocalyptic realities. The genre values the apocalyptic drive towards survival in a war-torn setting and the idea that survival results from taking control and responsibility during a catastrophe. Apocalyptic narratives describe events that disrupt daily life while they are occurring or shortly after they have occurred. These disruptions include events of zombies, aliens, nuclear war and global pandemics and deal with how humans cope and survive when society is suddenly dismantled and destroyed around them (Nevalainen, 2020, p.1).

Typically, the apocalypse results in a rebuilding of society. Societal structures do not just disappear with a bang but more unnoticed more gradual. In apocalyptic fiction, characters struggle for survival. The ending in apocalyptic fiction texts typically explores a transformation of societal structures that were defective and caused the catastrophe (Nevalainen, 2020, p.5-6). It is understood when the characters emerge from the catastrophe, they won't return to the same defective way of life that they participated in prior.

4. Methodology

4.1 Procedures of Data Collection

The current study applies Martin and White (2005) appraisal framework to analyse the first 30 sentences of *Blindness* (5 pages). In qualitative data, saturation refers to the degree to which the results of previously collected data is repeated in new data. In order to be operationalised in line with the aims and hypotheses much data is

collected until saturation is achieved. Since every page of the novel nearly consist of 1000 words, the 30 extracts represent 5000 words as a sample gathered to reach a mini-corpus. The analysis interlaces both qualitative and a quantitative method for a comprehensive interpretation of the text. The following procedures are followed to apply the methodological framework:

1. Marking all the attitudes within the extracts.
2. Characterising the attitudes either to be affect, judgement or appreciation.
3. Identifying whether the attitudes are negative or positive.
4. Exploring explicit use of attitudes from the implicit attitudes.
5. Identifying the voice of each attitude as either heteroglossic or monoglossic.
6. Identifying the use of graduation within these attitudes.
7. The implications unfolded by the framework tools are interpreted.
8. Frequencies, figures and tables are put in order to summarise the results of the analyses.

The AF has three parts: attitude, engagement, and graduation.

4.2 Attitude

Attitude is concerned with human feelings, including emotional reactions, behavioural judgements, and evaluation of things. Attitude is used in AF to source and grade feelings, allowing for the specification of the other two sub-fields, i.e. engagement and graduation (Martin & White, 2005, p.35). The three sub-fields of attitude are affect, judgement and appreciation.

4.3 Affect

Martin and White (2005) have stated that the system of Affect includes resources for expressing emotions like un/happiness (Herman and Silalahi, 2020). These feelings can be positive or negative and this examination is usually informed by cultural perceptions of whether a feeling is understood as good or bad (p.35). In discourse, feelings can be expressed directly or suggested implicitly, for instance **“I was torn to pieces.”** In this sentence, the speaker describes their emotion directly. Such expressions of emotion involve the reader/listener empathising with the character producing such expressions. This explicit affect contrasts with implicit affect where the writers/speakers use metaphor to imply emotion, for example **“He is cold as ice”** implies that the character is feeling stern and unwelcoming.

Affect is broken into three further classifications, un/happiness, in/security and dis/satisfaction. Un/happiness deals with the feeling of joy or sadness in relation to a trigger, which is the phenomenon responsible for that emotion as in **“The captain felt sad/happy.”**

In/security refers to contrasting feelings of peace and anxiety, for instance **“The captain felt anxious/confident.”** dis/satisfaction “deals with our feelings of achievement and frustration in relation to the activities in which we are engaged, including our roles as both participants and spectators” eg. **“The captain felt fed up/absorbed”** (Martin & White, 2005, p.49-50).

4.4 Judgement

Judgement is concerned with the resources used to assess individual character traits, including intelligence, kindness, loyalty and trustworthiness. Judgement is a semantic resource for evaluating behaviour in the context of institutional norms (Körner, 2001, p.98). According to Khalil (2021), judgement expresses positive or negative attitudes towards people’s behaviour or characters (p.94). Martin and White (2005) confirm that judgement is directed to ethics and social behaviour (p.99). For instance: **“The existence of some risk is an ordinary incident in life.”**

This sentence measures behaviour and the resulting risk it poses and the damage it causes against an (unstated) norm of what is normal and therefore must be expected and tolerated (p.99). A clear example is provided by Körner (2001), **“To hit her [the plaintiff] when trying to hit the post would be a very bad aim on the part of the defendant.”** Is a negative assessment of a boy’s ability to hit a very close target with a dart (Körner,2001).

4.5 Appreciation

Appreciation encompasses resources for assessing phenomena: its value, worth, complexity, and quality. (Christie & Martin, 2005, p.24). Therefore, this third field of attitude deals with those meanings constructing our evaluation

of objects, and products including performances and natural phenomena. It can be triggered by referring to the aesthetics principles and other social value systems:

1. Our reactions to things (eg. do they catch our attention)
2. Their composition (eg. balance and complexity)
3. Their value (Martin & White, 2005, p.56).

For example: **A beautiful woman** (White, 2020)

here, the process of appreciation is on the quality of that women rather than criticising her for what she does; therefore, a beautiful woman; a stunning woman; a key figure etc are appreciations that encompasses values which fall under the general heading of aesthetics.

4.6 Engagement

While Attitude is concerned with our emotions and evaluations of people and things, engagement is concerned with evaluations of propositions and proposals, the sourcing of these evaluations, acknowledgment of other voices and resources for stance taking and intersubjective positioning, as well as the rhetorical effects of different positionings (Almutairi, 2014, p.53). Engagement refers to the writer's or speaker's point of view (or stance) on what is being said.

Engagement is classified as monoglossic or heteroglossic. Monoglossic engagement refers to utterances that present a proposition as a non-negotiable 'given' or 'factual,' thereby precluding dialogic alternatives. Heteroglossic engagement includes formulations that acknowledge (and allow for) alternative perspectives on what is presented in the text.

4.7 Graduation

Graduation deals with those values which act to provide grading or scaling to the degrees of positivity or negativity (Korner, 2001, p.108). For instance, attitude can be realised through intensity, e.g.

3.M) happy vs very happy or happy vs ecstatic.

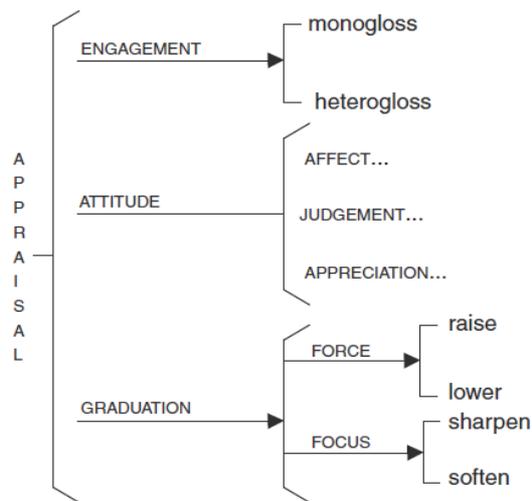


Figure 1. Appraisal Framework

Note. Adapted from Martin & White,2005, p.38

4.8 Data Description

Blindness has been selected for linguistic analysis via AT due to its literary value. Saramago’s work is distinct due to his writing style and the point of view he utilises to illuminate the narrator’s position in the description of characters and events. He rarely uses full stops, commas, or capital letters, which makes his writing read like a continuous conversation. Saramago purposely used this style to make everyone and everything he wrote about seem equal. People, gods, and places in Saramago's books don't have capital letters (Nevalainen, 2020, p.36).

Most importantly, the novel is written from a third-person points of view. The narrator is omniscient and frequently reveals characters' inner thoughts and feelings and provides frequent and heavy foreshadowing of major developments. Saramago’s writing style is unique, in his novels, Saramago has used long, winding sentences for

one page and sometimes even beyond that (Manivannan & Maran, 2016, p.23). The novel was translated from Portuguese by Giovanni Pontiero in 1997 in Great Britain and published by the Harvill Press. Washington Post comment which is written on the cover announced that “this is an important book, one that is unafraid to face all of the horrors of the century.” This is the adopted copy in the current study.

In his literary works, Saramago discusses the most challenging and debatable topics of social reality. In the essence of the issue, *Blindness* tells the narrative of an unexplained mass blindness epidemic that affects almost everyone. No one is named and the novel’s location is unknown. The narrative begins when a man is suddenly stricken blind while driving home from work and his entire environment turns into an unsettling, milky haze. Everyone he encounters, including his wife, his doctor, even the ostensibly kind Samaritan who gives him a lift home, will eventually meet the same unpleasant destiny. The newly blind victims of the "White Sickness" are rounded up and imprisoned within a decaying, abandoned mental asylum, where all semblance of normalcy begins to crumble as the virus spreads and panic and paranoia set in over the city (Moore et al., 2008, p.1).

Nevertheless, there is one secret eyewitness within the quarantined hospital: the doctor's wife who has not been affected by the virus. She fakes blindness to accompany her beloved husband. She then leads a makeshift family of seven individuals on a journey through terror and love, depravity and beauty, conflict and wonder, to break out of the hospital and into the ruined city, where they may be the only hope remaining. (Moore et al., 2008). *Blindness* is a story of a social breakdown resulting from a sudden epidemic (Esmaceli & Zohdi, 2015, p. 2541).

4.9 Procedures of Data Analysis

Saramago’s *Blindness* is chosen as data for the analysis to prove the workability of appraisal as a methodology for revealing the interpersonal meanings of different use of attitudes. *Blindness* has never been tackled from an interpersonal perspective, namely AF. This study makes a contribution to the field of linguistics in tackling such a literary text. The novel sustains ideologies such as the authorial identity, human loss, uncertainty and autonomy. These themes can be studied and reflected through the interpersonal meaning of SFL, particularly AT by representing the emotions and feelings reflected in the text.

According to Brezina (2018), the data size in a study via AT could be thousands, millions or billions of words. Researchers should carefully consider word frequencies and distributions to identify significant language use patterns. However, there is no general rule regarding the size of the data; the researcher should decide this based on the objectives and questions of the study. This research took thirty extracts as the best representative for appraisal analysis, from the initial part of the novel.

The following analyses address 7 extracts, the remaining (23) are illustrated in the tables and figures below. It should also be noted that each analysis will be illustrated in depth if the extract carries appraisal, in addition the length of analysis will differ depending on the taxonomies of the extract that relate to AF. The remaining extracts are only mentioned for the purpose of situational context and will be briefly outlined.

4.10 Analysis

1. “The amber light came on.”

The narrator opens *Blindness* with line 1, introducing and foreshadowing the story’s events. There is no explicit or implicit recognition of attitude, so the communicative context must be considered which requires analysis of line 2:

2. “Two of the cars ahead accelerated before the red light appeared.”

The attitude in line 2 is not explicitly stated. It describes character’s behaviour (Judgment), however, from an experiential perspective, there is no emotional reaction (Affect), nor an evaluation of any phenomena (Appreciation). The drivers’ behaviour is negatively encoded by the phrase ‘accelerated before the red light appeared.’ They were driving their cars during the yellow light (normality). However, this implicit negative criticism falls under normative social esteem. Regarding engagement, the communicative context is construed as a single voice (monoglossic). There is no realisation of any intensified terms, so Graduation is not present.

The concept 'amber light' is a warning sign used to guide traffic. It indicates that the sign is about to change to either green (go) or red (stop). These words reflect a cautionary warning of impending challenges and difficulties ahead, demonstrating the apocalyptic genre. The narrator's judgment is a response to the drivers’ reckless behaviour based on normative principles of ethics. When a yellow warning is displayed, drivers should be aware and prepare to stop. However, the word “accelerated” indicates reckless behaviour that disobey road rules; rather than practicing caution, the drivers appear impatient and risk causing harm.

3. “At the pedestrian crossing the sign of a green man lit up. The people who were waiting began to cross the road, stepping on the white stripes painted on the black surface of the asphalt, there is nothing less like a zebra, however, that is what it is called.”

The narrator provides new information via two declarative clauses. Lines 3 carry no attitude. Thus, the following will be analysed:

4. “The motorists kept an impatient foot on the clutch, leaving their cars at, advancing, retreating like nervous horses that can sense the whiplash about to be inflicted.”

In (4), The narrator's attitude is directly expressed. Emotional reaction (Affect) and appreciation of phenomena are absent. Rather, a description of the characters' behaviour (Judgment/normality) is realised. Regarding engagement, the narrator judges the drivers' unusual behaviour via a monoglossic voice. The term 'impatient' reflects the driver's lack of commitment to social esteem and the traffic norm. This judgement is reinforced by the terms 'advancing' and 'retreating,' portraying the drivers as nervous horses anticipating whiplash. The narrator here depicts humans as animals; without punishment, they will not follow the rules.

The communicative objectives being pursued by the text should be considered. The narrator describes the events in the double-quick apocalyptic genre. The sign of the green man may indicate that all the people are standing in identical poses since all the people were crowded together waiting for the green light. The sign therefore suggests that everyone is equal, an implied ideology within the discourse, reflecting the communist and egalitarian views of Saramago who believed that all humans are fundamentally equal in worth or moral status.

The 'apocalyptic' genre is also seen in Saramago's reference to a zebra crossing since this is a caution sign for drivers to give priority to pedestrians. Likewise, pedestrians should check for the green sign and a suitable safe gap before crossing. These road signs are used by all classes of people. The zebra crossing therefore involves the equal status of all people, a Marxist perspective. Utilisation of heteroglossic discourse establishes and engages a relation between the producer of the text and the audience because the narrator is aligning with his intended audience while proclaiming a fact for the readers to agree upon. Appraisal analysis leads to an explanation of the messages carried by such simple terms and not the terms themselves. The writer is mediating a relationship with the audience opening the door for other significant ideologies to be agreed upon by the reader.

5. “The green light came on at last, the cars moved off briskly, but then it became clear that not all of them were equally quick off the mark.”

In (5), the narrator states an attitude of evaluation towards a phenomenon (Appreciation). He does not state any semantic resources for expressing feelings (Affect) or social or moral judgments about people's behaviour (Judgement). Appreciation is seen in an evaluation of the car's movement via the word 'briskly.'

Engagement resources which construe the narrators' commitment to the propositions are alternative (heteroglossic/contracts/disclaim) voices represented by the counter-expectation 'but.' The narrator contrasts the quick movement of cars with "not all the cars were able to cross the mark." In the sense that it contracts the text's space for alternative voices and views. There are no realizations of Graduation.

The word 'briskly' indicates an act done in fast motion by an impatient person and describes the majority of people who were behind their cars. The writer is negatively criticizing the manner of these people. When 'at last the light went green,' the people have waited for a long time, which is not fair. In addition, Saramago also shows his rebellious stance against traffic laws, reflecting the government's mismanagement.

6. “With a rapid movement, what was in sight has disappeared behind the man's clenched fists, as if he were still trying to retain inside his mind the final image captured, a round red light at the traffic lights.”

(6) is devoid of explicit attitude assertions. The narrator does not transmit thoughts (Affect) or an appraisal of a reality (Appreciation), but rather social esteem judgments towards the first blindman's actions (Judgement). In this regard, it is determined as Normality because any person who suddenly becomes blind will act in the same manner. The voice is construed in a monoglossic dialogue with no graduation.

The personal misfortune of the blindman can be read socially by the phrase "the final image captured, a round red light of the traffic." Red, the most cautionary colour of the traffic lights indicates that the last thing the blindman saw was a red light, signalling the beginning of a catastrophe.

7. “Stretching out his hands, he groped his way along the corridor, then he came back cautiously, turning his head in the direction where he calculated the other fellow would be, How can I thank you,

he said, It was the least I could do, said the good Samaritan, no need to thank me, and added, Do you want me to help you to get settled and keep you company until your wife arrives.”

An affect/insecurity is indicated by the term ‘cautiously’ because it reflects that this blind man feels unsafe. It may also be read as a judgment/normality since the blindman was not on his usual behaviour. The text is a heteroglossic/expansion/ attribution. As stated by Martin and White (2005), by depicting proposition as rooted in the subjectivity of an external voice, the textual voice shows proposition as merely one of a variety of alternative viewpoints (p.99). in terms of graduation, the attitude is intensified by ‘how can’, which is a high/force utilized to strengthen the none gradable term ‘thank’.

A religious charitable or helpful person is usually known as a ‘Samaritan,’ and this use is not innocent because Saramago, as a glittering communist figure, has followed Marx claim against religion. This generous person will turn into a thief in the later events and steals the blindman’s car. In other words, this ideology against religion is what Saramago is after. He is aligning his readers to sympathy the position of the blindman.

Table 1. Attitude of Affect Within the First Thirty Extracts

	Happiness	Security	Satisfaction	Unhappiness	Insecurity	Dissatisfaction
Explicit	0	0	0	2	4	0
Implicit	0	0	0	2	0	1
Total	0	0	0	4	4	1

Table 1 presents the sub-types of Affect. It shows that 9 affects are negatively expressed, while there are nil positive affect. However, 6 are expressed explicitly, while 3 are implied within the text.

Table 2. Attitude of Judgment Within the First Thirty Extracts

	Normality		Capacity		Tenacity		Veracity		Propriety	
	+ve	-ive	+ve	-ive	+ve	-ive	+ve	-ive	+ve	-ive
Explicit	0	9	0	1	0	0	0	0	0	1
Implicit	0	2	0	1	0	0	0	0	0	1
Total	0	11	0	2	0	0	0	0	0	2

Table 2 represents the sub-types of judgement. 15 of the attitudes were expressed as judgement. 11 normality, 2 capacity, and 2 propriety. However, all these judgements are negatively expressed. 11 of these judgements are explicit, while 4 are implicitly transmitted.

Table 3. Attitude of Appreciation Within the First Thirty Extracts

	Reaction		Composition		Value	
	+ve	-ive	+ve	-ive	+ve	-ive
Explicit	0	2	0	0	3	0
Implicit	0	2	0	0	0	0
Total	0	4	0	0	3	0

Table 3 exemplifies 7 attitudes used as appreciation; 4 reaction, 0 composition, and 3 as value. 5 of these appreciations are explicit and 2 are implicit. However, 4 are negatively expressed and 3 are positive.

Table 4. Engagement Within the First Thirty Extracts

	Affect				Judgement				Appreciation			
	+ve		-ive		+ve		-ive		+ve		-ive	
	Mono	Hetero	Mono	Hetero	Mono	hetero	Mono	hetero	Mono	Hetero	Mono	hetero
Explicit	0	0	1	5	0	0	7	3	0	3	0	2
Implicit	0	0	0	3	0	0	2	3	0	0	0	2
Total	0	0	1	8	0	0	9	6	0	3	0	4

As illustrated in Table 4; 31 attitudes are expressed as either affect, judgement or appreciation. Most attitudes are judgements (15), 9 affect, and 7 are appreciation. Noting that 21 of these attitudes are heteroglossic and 10 are monoglossic.

(Note: within the above table affect is judged according to positive and negative, and the extract 1, 3, 4,15,28 and 29 have been replaced because they do not have appraisal taxonomies. Also, there are extracts that carries more than one appraisal such as 19. 10 are monoglossic and 20 are heteroglossic.)

Table 5. Graduation Within the First Thirty Extracts

Extract Number	Graduation						Focus	Scaling and Amplification Type	Attitude Type
	Force		Quantification		Focus				
	Mono	Hetero	Mono	Hetero	Mono	Hetero			
6	0	2	0	1	0	0	Low	Explicit/Negative Appreciation/Reaction	
10	0	0	1	0	0	0	Low	Implicit/Affect/ Dissatisfaction	
14	0	0	0	0	1	1	Sharpen	Explicit/Affect/unhappiness	
20	0	0	1	1	0	0	low	Implicit/Affect/Dissatisfaction	
23	0	0	1	1	0	0		explicit /Affect/Insecurity	
24	0	0	0	1	0	0	High	Explicit/Positive/Appreciation/ Valuation	
26	0	0	0	1	0	0	High	Explicit/Positive/Appreciation/Valuation	
30	0	0	0	1	0	0	High	Explicit Affect/Insecurity Implicit/Judgment/Negative/normality	
Total	0	2	3	6	1	1			

Table 5 summarises the use of graduation across only 8 extracts out of 30. It also encompasses the types of engagement (voices used) within the subfields of graduation. It shows high frequency of force (11), and only 2 focus. However, force/quantification (6) reached the highest out of the other categories. And these were mostly expressed within heteroglossic voices.

5. Results

Part 1 of the analysis consists of 30 extracts encompass different kinds of attitudes. Each extract may have no, one or more than one attitude. However, 6 of these extracts do not possess any attitude and have been replaced with alternatives. The remaining 14 extracts showed 32 attitudes. 10 are an affect, 15 are judgements, and 7 are appreciations. Most attitudes are negative (29) and only 3 positive appreciations. 23 of these attitudes were expressed in explicit manner, whereas 10 of them are implicit. Specifically, 6 explicit affect and four are implicit. 12 judgments are explicit and 4 are implicit. 5 appreciations are explicit and only 2 are implicitly triggered.

In addition, the writer has used 32 voices. Specifically, 1 affect (negative) attitude is expressed in a monoglossic voice and 9 are heteroglossic. 6 judgments are heteroglossic and 9 are monogloss. Appreciation is used 7 times, 3 monoglossic and 4 are heteroglossic.

Furthermore, the writer has used graduation to intensify 9 attitudes. It should be noticed that more than one graduation can be used for a single attitude. Thus, graduation is used 13 times. Broadly speaking eleven are force and two are focus.

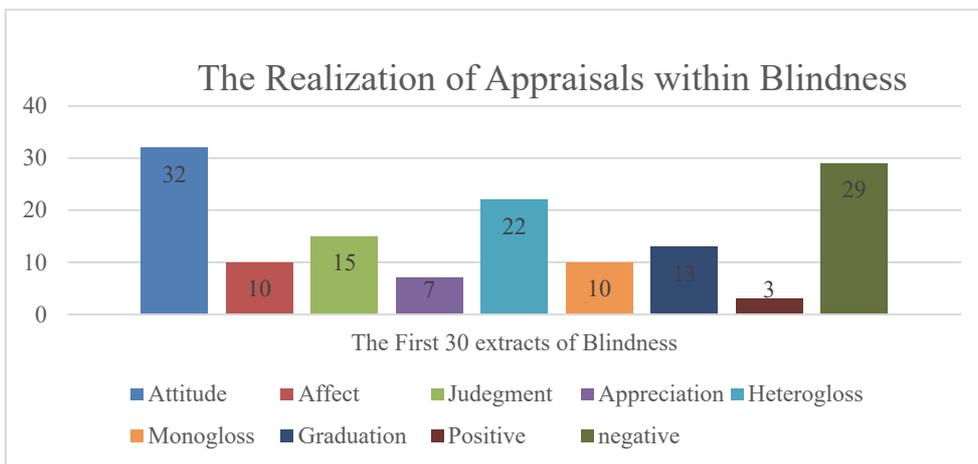


Figure 2. The Realization of Appraisals

Table 6. Statistical Analysis of Appraisals within Blindness

	Attitude	Affect	Judgment	Appreciation	Heterogloss	Monogloss	Graduation	+ve	-ve
The first 30 Extracts Of Blindness	32	10	15	7	22	10	13	3	29

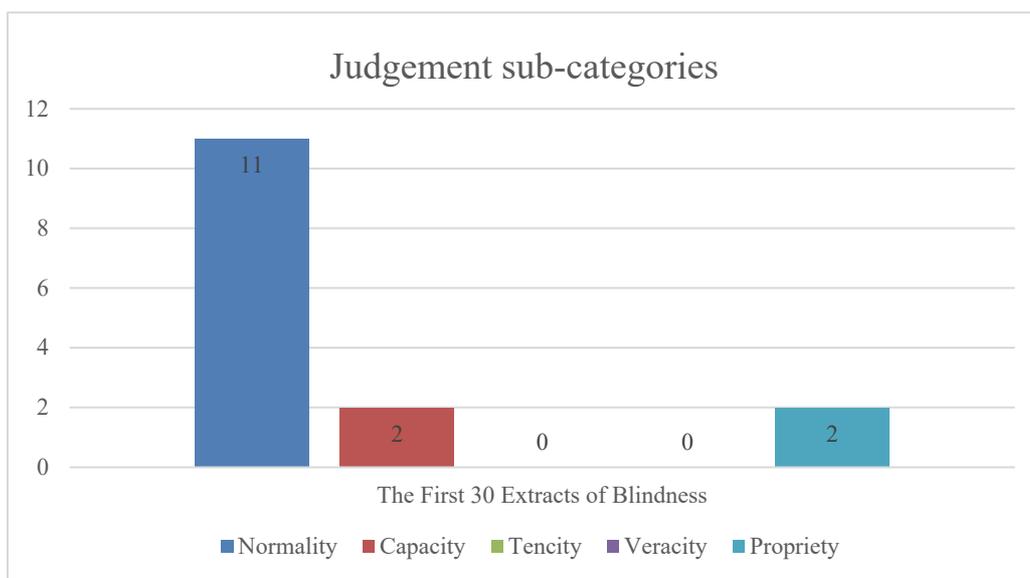


Figure 3. The Realization Judgement sub-categories

A key finding showed (as illustrated in figure 3) that the majority of attitudes are 15 judgements. This helps explain that Saramago is interested in judging the behaviour of the people, society and the circumstances that surrounds him. Figure 3 also revealed that the Saramago is deeply pessimistic, as most attitudes are negatively expressed.

6. Discussion

Based on the frequencies and the statistics above, the analysis shows the following results:

First, all attitudes, affect, judgment, and appreciation, are evident in the analysed data, however, the frequencies differ. The narrator emphasised a negative attitude over a positive attitude. In line with previous studies, these findings are in accordance with the results reported by Khalil and Abdul- Razzk (2020) in their study “Linguistic Evaluation of News Reports on Islamophobic Incidents”. They have demonstrated that “The negative attitudes score 97% for affect, 96% for judgement, and 100% for appreciation” (pp.53-4). A similar conclusion was reached by Wilson’s (2011) “AT as a Linguistic Tool for the Analysis of Market Research Interview Data”, where he concluded that the negative evaluations were nearly twice than positive evaluations (p.260).

In terms of negative and positive readings, the current results are on the contrary to the findings of Zhang (2018), as he proved that positive attitudinal resources far exceed the negative ones in president Xi’s remarks at the Press Conference of BRICS Xiamen Summit (p.385). Therefore, to sum up the results of the first part, most of the attitudes are negatively expressed. That is, the language of evaluation, attitude and emotion, and the set of linguistic resources position the text’s proposals and propositions interpersonally. This shows Saramago’s ideological stance with Maxism, for instance we realised in line 4 how the theme egalitarianism is embedded within the texts. Also, the certain terms that reflect the apocalyptic genre. In accordance with the statistics, judgement has been the highest demonstrating that the narrator is negatively judging either the characters or the whole society. For example, in extract number 5 the text explicitly criticizes the behaviour of the motorists being ‘impatient’.

Second, the results show that the heteroglossic voice has been used more than the monoglossic as shown by the figure below:

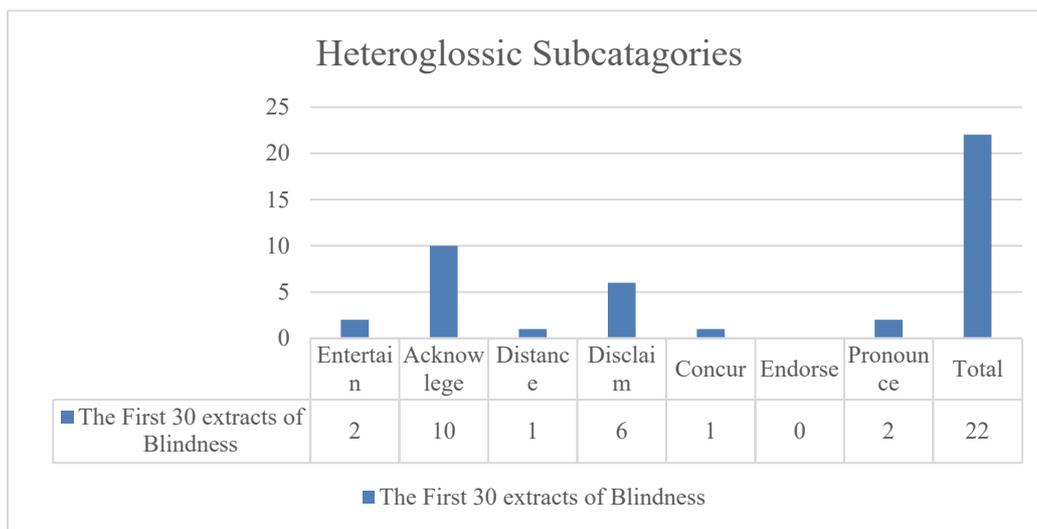


Figure 4. Heteroglossic Sub-Categories within Blindness

Figure 4 demonstrates that the majority of voices consist of the sub-category of heterogloss. the majority are instances of heteroglossic, judgements – such judgement are attributed to external voices and not only the narrator. The judgements, positioning, stances, alignments or disalignment are dual. Saramago makes an effort to include the voices of others into his own narrative. Saramago is emphasising his point of view while simultaneously creating a communicative environment for the purpose of influencing readers, in order to demonstrate his point of view. This is consistent with what has been found in a previous study held by Martin and White (2005) namely “Evaluative key in journalistic discourse – the ‘voices’ of news, analysis and commentary”. They found that the voices change the way the system’s meaning-making potential is set up. It indicates that the propositions are rooted in the subjectivity of the textual voice since it contains evaluations of the proposition’s probability or evidential basis. In this manner, the statements are revealed to be contingent and related with a personal perspective. As such, it reveals itself to be one among a number of alternative positions. Thus, these alternatives are considered or acknowledged, and the dialogic space for these alternatives is expanded.

The remaining heteroglossic voices are illustrated under the qualitative analysis of each extract; the creation and implementation of socially constructed personas and interpersonal interactions. As a result, the analysis

endeavours that the text uses various intersubjective and ultimately ideological resources to convey, negotiate, and naturalize its own point of view.

Third, as mentioned above that multiple graduations might be used to strengthen a single attitude. The results prove that graduation has been used in the first and second group of extracts, which entails those additional meanings can be categorized as either low or high intensity or core or marginal members of a category based on certain values which is illustrated by the figure below.

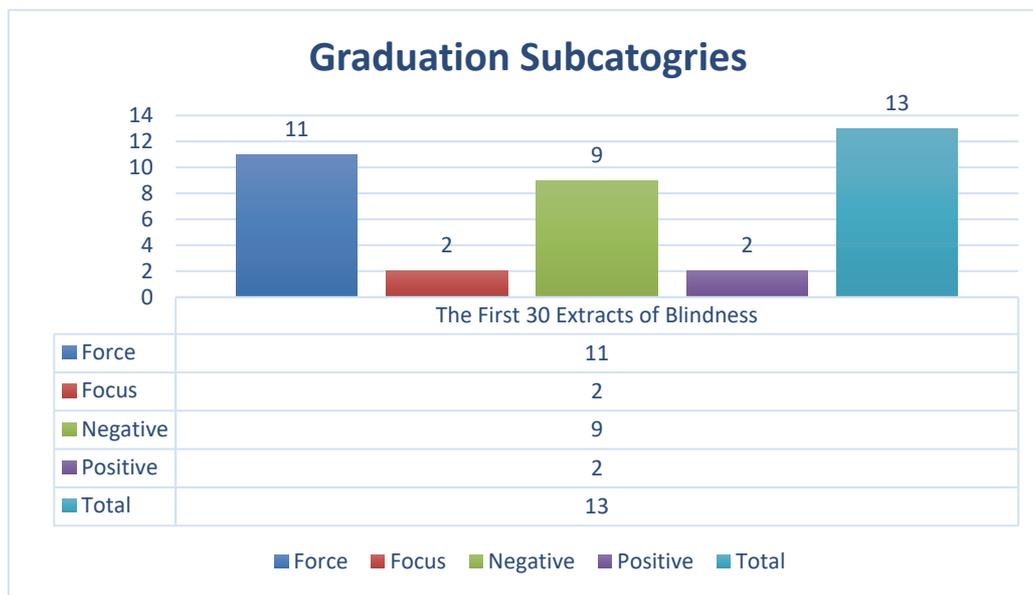


Figure 5. Graduation Sub-Categories within Blindness

The implications of these findings Consequences of these results confirm that:

The subfield of AT i.e graduation has been used on a great extent to strengthen the negative side of attitude, which reinforces our argument that the negative side has been the focus of the narrator in the beginning of the. This is a clear indication of the ideological stance of the text.

7. Conclusion

This study has proven that AF can be applied to an extended fictional text, in this case *Blindness* by Jose Saramago. By applying AF to 30 extracts 7 which have been discussed in this article, the ideological loaded discourse representations have been identified. The findings have demonstrated that most attitudinal values in the data are judgments (negative) rather than affect or appreciation. The interpretation of these results reveal Saramago’s Marxist attitudes through the meanings in context of its apocalyptic genre and its rhetorical effects. Saramago displays criticism for the government and its handling of medicine, the economy and religion. He also promotes egalitarianism, and reveals how Marxism is portrayed by the society. The current study fills an important gap in the analysis of fictional texts within the context of AT, allowing for a new, objective analysis of a well known novel such as *Blindness*.

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