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Dialogic Strategies and Outcomes in and Around Julian Barnes's The Sense of an Ending(2011) : A Linguistic-Stylistic Analysis

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Dialogic Strategies and Outcomes in and Around Julian Barnes's *The Sense of an Ending* (2011): A Linguistic-Stylistic Analysis.

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[Front-cover photograph] Svankmajer, J. (1982). *Les possibilités du dialogue* [Film]. Krátký Film Praha.

I hear voices everywhere, and dialogical relations between them.

Mikhail Bakhtin (1970)

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General Introduction

Saussure's Semiology

Bakthin's dialogic theory should be understood in relation to the work of the Swiss linguist Ferdinand de Saussure (1857-1913) in the first half of the 20th century, in a discipline that has come to be known as structural linguistics. Hitherto, diachronic approaches had dominated the study of language. Saussure's interest in language in use led him to break with the dominant tradition. Thus, he introduced a new approach focusing on the descriptive study of language in use at a given point in time: synchronic linguistics. Saussure conceived of language as a system – indeed, he was influenced by the French sociologist Emile Durkheim's holistic approach to social processes. Applied to linguistics, such approach means that each linguistic item within the system has to be understood in relation to other items within the same system. Hence Saussure's distinction between the *langue* and the *parole*. According to him, the langue encompasses the conventions of a system, it is a pre-existing structure that sets out the rules to be applied by individual users within the system. The parole is the individual use of the langue: whenever people talk or write, they make language choices at the lexical, grammatical, syntactic, semantic, pragmatic and phonological levels. These selections are not meaningful if taken out of the system, i.e. out of the wider context in which they occur. Saussure's system is composed of linguistic signs, of which his *Cours de Linguistique Générale*, published posthumously in 1916, explores the duality. Each linguistic item (i.e. sign) comprises two constitutive elements: the signifier and the signified. The signifier is a word, a "sound-image" (Allen, 2000, p. 8) which is used to present a signified, that is, an idea or a concept. Saussure argues that the linguistic sign is arbitrary insofar as the word (signifier) is not the thing it represents (concept). For instance, in English, the signifier tree does not refer to a tree as object in the real-world. Rather, it refers to the concept of tree, which, being context-dependent, will vary according to the discursive context surrounding the interaction. Indeed, in a historical

linguistic seminar, the signifier tree might refer to tree diagrams. If uttered in a foreign country, though, the signifier tree might not be associated with any signified at all. In Saussure's system, a meaningful linguistic sign is the result of both a coherent combination of signifier and signified on the part of the source of the message, and a successful decoding by the recipient of the message. As such, linguistic signs are dialogically oriented.

Bakhtin's Dialogism

The linguistic turn of the early twentieth century paved the way for Bakhtin's work. Bakhtin was interested in dialogism, which one can describe as the social dimension of language. According to him, dialogism is a constitutive element of language insofar as all discourses (and this includes monologues) are directed towards the Other, whoever they may be. However, as he and Volosinov argue in *Marxism and the Philosophy of Language*, people in a position of authority may seek to "make the sign *uniaccentual* [emphasis added]" (Volosinov, 1986, p. 23) , i.e. to reduce or close the dialogical scope of a discourse so as to promote one voice, and therefore, one thought. Thus, dialogism is never fixed, but always negotiated. The concept of dialogism sometimes conflates with that of dialectic. This may be due to the fact that the two words are etymologically linked. The term *dialectic* comes from the Greek dialektos "discourse, conversation" while the term *dialogic* comes from the Greek dialogos "dialogue, conversation" (Online Etymology Dictionary). The two notions, however, need to be clearly distinguished. Indeed, they do not adopt the same approach to the art of conversation. The term dialectic evolved into a more specific meaning in the late nineteenth and early twentieth centuries, which saw the rise of modern philosophy. It came to describe a state of evolution by means of contradictions. Simplistically speaking, Hegel's dialectics considers that all dichotomy arguments, in the form of a thesis and antithesis, can be resolved into one synthesis. The dialectic conversation aims to resolve and close arguments. Such

interaction is necessarily dialogic in that it presents three voices (first argument, second opposite argument and final unified argument) and yet it does not fully realise the Bakhtinian scope for the concept. Indeed, Bakhtin's dialogism does not seek to resolve contradictory arguments. In fact, it seeks to do exactly the opposite. At the heart of Bakhtin's thought is the idea that conversations and dialogues never end; they are transhistorical. This means that differing thoughts and positions should co-exist and be valued, rather than compete for what could be termed as monologal authority. While dialectic is considered a system of closure, dialogic is best understood as a system of open-ended connections. Bakhtin developed his theory in his work in the field of literary theory. He argues that novels such as Rabelais's and Dostoevsky's are very dialogic in the sense that characters have their own "discursive consciousness" (Allen, 2000, p. 23): several voices, worldviews and ideologies are manifest in the text, without one prevailing over the others. The notion of dialogism, in Bakhtin's work, is complemented by other concepts, such as polyphony and heteroglossia. More importantly, it provides a stable theoretical framework for the development of theories of intertextuality, which will be addressed in due course.

Threefold Orientation of Discourses

Drawing on Bakthin's theoretical concepts, the French linguist Jacques Bres has developed a praxematic approach to dialogism (Bres, 2005; Bres & Mellet, 2009; Bres et al., 2012). Dialogism refers to the social orientation of discourses – it states that any discourse is oriented towards other discourses, other voices. As such, Bres's framework seeks to describe "the discursive positions where a voice other than that of the speaker's is heard" (Nølke, 2017, p.17). The praxematic framework identifies three types of dialogical orientation towards other discourses: interdiscursive, interlocutive and intralocutive (Bres & Mellet, 2009). Interdiscursive dialogism refers to the orientation of a discourse/text with other discourses/texts

that precede it. In such cases, the notion of dialogism may be closely linked to that of intertextuality in literary studies. Interlocutive dialogism points towards the concept of addressivity – any discourse is addressed to a discourse that will follow it, specifically, that of the interlocutor, whose role is to decode the meaning of the linguistic sign. Finally, intralocutive dialogism refers to a text's orientation towards itself. As such, it is closely related to notions of style and textual identities.

Research Questions and Outline

My research questions are theoretically informed by the praxematic approach to dialogism: (1) What is the nature of dialogism in literary versus non-literary texts? (2) What is the effect of dialogism in literary versus non-literary texts? In order to answer these questions, my dissertation is divided into two distinct analyses, which are carried out by means of different analytical frameworks. In both studies, I shall particularly focus on interdiscursive and interlocutive dialogism, that is, the twofold orientation of a text/discourse towards past and future discourses. The first text under study is Julian Barnes's *The Sense of an Ending* (2012). Relations with previous discourses are examined through intertextuality while future discourses are examined through the lens of stylistically-driven reader-response. The second set of texts comprises several reviews of Barnes's novel, collected on Amazon.co.uk. I use Systemic Functional Linguistics, a social-semiotic approach to language, to reflect on reviewers' engagement towards Barnes's novel (i.e. interdiscursive dialogism) as well as their orientation towards their addressee (i.e. interlocutive dialogism).

Chapter I: *The Sense of an Ending*: A Text-Driven, Reader-Oriented Study of Dialogism

1. Introduction

My object of study is Julian Barnes's novella *The Sense of an Ending*, which was first published in Great Britain in 2011, where it was awarded the Man Booker Prize. Julian Barnes is an English writer. He was born in 1946 in Leicester, in a family with a passion for the French language. Indeed, his two parents were French teachers. Julian Barnes studied Modern Languages at Oxford while his elder brother, Jonathan Barnes, studied Ancient Philosophy at the same institution. After graduating with Honours, Julian Barnes first worked as a journalist, then as a lexicographer and, later, as a literary editor. He published his first novel, *Metroland*, in 1980 and has since devoted his career to writing. Barnes is known as one of contemporary Britain's leading novelists, along with Ian McEwan and Martin Amis. He has received several awards and honours for his writing, which is described as elegant, witty and experimental. He is also a well-known Francophile.

Barnes' *The Sense of an Ending* is a homodiegetic narrative. Indeed, the story is presented by Tony Webster, a retired man who seeks to make sense of his past. The novella is divided into two parts. In the first part, Tony recalls his school and university days. The narrative concentrates on his relationship with his friends, particularly Adrian, and with his ex-girlfriend, Veronica and ex-wife, Margaret. The first tragic moment of part I occurs when Adrian writes a letter to Tony to announce that he and Veronica are now in a relationship. The second tragic moment is Adrian's suicide. The second part of the novella is an attempt to understand the latter. Tony realises that he played a role in his friend's suicide. In his answer to Adrian's upsetting letter, he first told him that, if he and Veronica ended up having a child, he would be cursed; he then encouraged him to go and talk with Veronica's mother, Sarah Ford.

Adrian followed his friend's advice all too well. His (sexual) encounter with his girlfriend's mother resulted in the birth of a mentally handicapped child, which is presumably the reason for Adrian's self-inflicted death.

2. Interdiscursive Dialogism: A Study of Intertextual Networks

2.1 Literature Review

Bakhtin's theory of dialogism was introduced on the French intellectual scene by the discourse analyst Julia Kristeva. Not only did Kristeva spread Bakhtin's work, she also revised it, refined it, and expanded on it in her book *Desire in Language: A Semiotic Approach to Literature and Art* (1980). She coined the term *intertextuality* to refer to texts in which "several utterances, taken from other texts, intersect and neutralize one another" (Kristeva, 1980, p. 36). According to her, texts do not present any stable meaning. Rather, they make society's conflictions about the meaning(s) of the linguistic sign manifest. Kristeva's contributions to intertextuality are both immense and complex. Indeed, she incorporates fundamental concepts from psychoanalysis – specifically, Lacan's distinction between "the Imaginary and the Symbolic" (Allen, 2000, p. 48) – to develop her own approach. She embeds the dialogic and the intertextual into French semiotics. According to her, individuals are split between two signifying fields. The concept of the semiotic signifying field, following Lacan's Imaginary and Freud's primary processes, "involves the language of drives" (Allen, 2000, p. 49). The symbolic signifying field, however, "involves socially signifying language operating under the banners of reason" (Allen, 2000, p. 49). Intertextual references exacerbate these tensions. And, as such, they allow for the introduction of a plurality of meanings in the text, which cannot be controlled by the author, nor by the reader. Julia Kristeva adopts a post-structuralist stance towards the dialogic and the intertextual. For her, intertextual references do not seek to fix the meaning of the linguistic sign; in fact, they make it elusive and subjective. Every text can be deciphered in

multiple ways. What I have just exposed is but a very brief insight into Kristeva's thought. However, as my analysis embraces a structuralist approach, I shall now present Gérard Genette's insights. Thinking back about Saussure's distinction between the langue and the parole, the French theorist and critic Genette states that "literary production is a *parole* […], a series of partially autonomous and unpredictable individual acts; but the 'consumption' of this literature by society is a *langue*. Readers, that is, tend to order literary texts 'into a coherent system" (Genette, 1997a, pp. 18-19). While poststructuralists believe that no critical procedure could ever "rearrange a text's elements into their full signifying relations" (Allen, 2000, p. 97), structuralists assume the exact opposite. This is where the notion of intertextuality comes into play. It is understood that intertextual references work towards ordering texts "into a coherent system" (Genette, 1997a, pp. 18-19), insofar as they allow readers to identify, locate and by extension, stabilize the meaning of the signs. All things being equal, some interpretations are more legitimate than others, as they are directed by the network of intertextual relations that is directly or indirectly presented in the text. This is what Genette terms *transtextuality*, i.e. "the textual transcendence of the text" (Genette, 1997a, p.1), as realised by the text's relationship with other texts. In his *Palimpsets* (1997a), Genette distinguishes between five types of intertextuality: intertextuality, paratextuality, metatextuality, hypertextuality and architextuality. These distinctions are not reflected in my analysis, which has the twofold aim of identifying and making sense of the intertextual references presented in Barnes's text.

2.2 Intertextual References to the Cultural Text

I shall first examine the novel's cultural intertext, that is, the network of cultural references that is woven through the text. This network pertains to interdiscursive dialogism, insofar as it situates Barnes's *The Sense of an Ending* in the wider context of contemporary Western culture. *The Sense of an Ending* is indeed culturally situated: not only is it produced in

a certain cultural context, it also reproduces salient features and ideas of this very context, thus reinforcing readers' previously held schemata (i.e. generic knowledge). Twenty-first century Western thought is very much influenced by Ancient philosophy. The integration of these philosophical traditions in a contemporary text has the effect of reasserting their meaning-making ability. From the very beginning of the novel, the homodiegetic narrator, Tony, states that he and his school friends "liked Yes v No, Praise v Blame, Guilt v Innocence – or, in Marshall's case, Unrest v Great Unrest. [They] liked a game that ended in a win and a loss, not a draw." (Barnes, 2012, p. 10). Such series of dichotomies hint at the text's alignment with Western philosophy – more specifically, Aristotelian logic, which asseverates that something cannot be *a* and *not-a* at the same time. Scepticism is dismissed and so is the plurality of the sign. What is particularly interesting is that, throughout the novel, the character of Tony is presented as someone full of contradictions and yet willing to transcend them all. This is particularly telling in the following passage, which takes place at Veronica's flat:

> Her own shelves held a lot of poetry, in volume and pamphlet form: Eliot, Auden, MacNeice, Stevie Smith, Thom Gunn, Ted Hughes. There were Left Book Club editions of Orwell and Koestler, some calf-bound nineteenth-century novels, a couple of childhood Arthur Rackhams, and her comfort book, *I Capture the Castle*. I didn't for a moment doubt that she had read them all, or that they were the right books to own. Further, they seemed to be an organic constitution of her mind and personality, whereas mine struck me as functionally separate, straining to describe a character I hoped to grow into. This disparity threw me into a slight panic, and as I looked along her poetry shelf I fell back on a line of Phil Dixon's. (p. 24)

Tony's comparison of his girlfriend's bookshelf with his own leads to a feeling of anxiousness. This comes from the fact that Veronica's books are congruent with her personality; there are no opposing forces. As such, it realises Aristotle's logic ideal of unicity. Tony's bookshelf,

however, hints at his split self, standing in the in-betweenness: between the person he is, and the person he hopes he will become. These opposing forces challenge Western's philosophical rhetoric on the unicity of the self, of ideals and, even more important, the unicity of Truth (Faivre, 1994; Gratton & Morin, 2012). This is why Tony then chooses to embrace his ideal, not-yet-realised identity by talking about Ted Hughes, a poet that is endorsed by both Veronica and his former teacher Phil Dixon. At this point in the story, Tony very much admires his girlfriend and former master and is thus keen to reduce the gap between the person he is and the person he longs to be.

The issue of Truth is very much present in Ancient Greek Philosophy, first in Socratic discourses, and later in the writings of Plato (427-347 BC), Pythagoras (c. 570- 495 BC) and Aristotle (384- 322 BC) as well as in the Christian tradition. I capitalize the word *Truth* because, in the West, it is thought to result from an agreement between reality and facts. As such, there is only one possible truth. Such approach does not apply to Eastern countries, where the idea of truth is experiential rather than conceptual, as argued by the contemporary philosopher Werner Krieglstein in 2008. *The Sense of an Ending* is marked by a quest for truth, in the Western sense of the term. The word "truth" is employed eighteen times in the novel – it permeates the plot. Moreover, the legal term "corroboration" appears thirteen times. Tony Webster is very concerned by facts and evidence. This is particularly noticeable in his endeavour to distinguish between objective Truth (i.e. History) and subjective truth(s) (i.e. memory): "[h]istory is that certainty produced at the point where the imperfections of memory meet the inadequacies of documentation" (p. 17). This quote first emanates from the narrator's friend, Adrian, in the first part of the novel. It is reasserted by Tony in the second part of the novel, where it takes on a more personal meaning as Tony re-examines the truthfulness of past beliefs. The narrator's concern with Truth is ultimately deceptive. Indeed, although he seems keen to seek out the truth,

The Sense of an Ending is a postmodern novel, and the tragic effect conveyed at the end of the novel is due to the fact that the Truth is being concealed throughout.

The novel's cultural intertext is furthermore realised at the linguistic level, specifically in the author's use of Western conceptual metaphors. In *Metaphors We Live By* (1980), Lakoff and Johnson attest that "metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature" (Lakoff & Johnson, 1980, p. 3). Conceptual metaphors are systematic insofar as they are used iteratively. As a result, they become part of the Saussurean langue. Traditional conceptual metaphors include TIME IS MONEY, PEOPLE ARE PLANTS and LOVE IS A JOURNEY, for instance. All these are re-actualised in Barnes's text. Indeed, when Veronica asks Tony on page 34 if he has ever thought about "where [their] relationship is heading" (Barnes, 2012), she conceptualises LOVE in terms of a JOURNEY. The most salient and well-sustained metaphor in the text is LIFE IS A TRIAL – this connects with the narrator's obsession with the Truth. The trial metaphor is part of our cultural Christian heritage and remains "pervasive in Western literary tradition" (Lincoln, 2000, p. 335), partly because of Kafka's *The Trial*, published in 1925. In *The Sense of an Ending*, the narrator presents himself as a defendant who needs to explain and justify his actions "before a court of inquiry" (p. 28). Hence the use of legalese such as "court of law" (p. 102), "objection" (p. 83) or "statement" (p. 102). Moreover, evidence ("corroboration") is to be shown at the trial to prove or disprove the defendant's guilt – it is then considered by the jury in order to reach a verdict. More rules govern the trial experience. Dialogic practices are controlled and restricted and it is expected that lawyers and defendants observe certain principles. In 1975, the linguist Paul Grice identified four maxims - quantity, quality, relation and manner - which are intuitively followed in conversations in an attempt to create meaningful interactions. The maxim of quantity states that, in conversation, participants have to be as informative as possible while

restraining from adding unnecessary details. The maxim of quality supposes that individuals aim to be truthful and will thus try to provide evidence for their arguments, when available. These two maxims regulate the actors' linguistic performances in a court of law. And so do they regulate Tony Webster's discourse. For instance, the penultimate paragraph on page 109 starts with the following comment: "I said I wanted to get under her skin, didn't I? It's an odd expression, and one that always makes me think of Margaret's way of roasting a chicken". The narrator then elaborates on this anecdote before realising, three paragraphs further, that it is "a bit off the track" (Barnes, 2012, p. 110). Indeed, the primary purpose of the communication was to reflect on Tony's relation with Veronica, rather than on Margaret's way of preparing chicken. By apologizing for the digression, the narrator recognizes that he has both infringed the maxim of quantity and counteracted readers' expectations.

These Western cultural and linguistic references anchor Barnes's text in its context of production. In other words, they reveal clear links between Barnes's parole and the structuring system of langue. Thus, it seems that *The Sense of an Ending* is targeted at Western readers – or, rather, it is expected that Western readers, as opposed to readers from farther afield, are more likely to be able to "rearrange [the] text's elements into their full signifying relations" (Allen, 2000, p. 97).

2.3 Intertextual References to Literary Texts

I shall then examine the novel's literary intertext, that is, the network of literary references and/or traditions that are woven through the text. Such network pertains to interdiscursive dialogism: indeed, it draws parallels between *The Sense of an Ending* and literary works that have preceded it. The very first exophoric reference to the Western literary culture is to be found in the title. Indeed, the title has been borrowed from the British literary critic Frank Kermode's book *The Sense of an Ending: Studies in the Theory of Fiction*, which

was published in 1967. Kermode's book addresses the relationship(s) between fiction and reality and time and memory through the lens of Western Apocalyptic thought. According to Kermode, fiction stems from our need for meaning – it is the best way human beings have had to make sense of their own existence, and more specifically, of existential concerns about the nature of time, memory and reality. Such concerns are particularly manifest in *The Sense of an Ending*. The novel opens with the words "I remember, in no particular order" (p.1) followed by a seemingly arbitrary list of memories. The cognitive verb "to remember" is "text-initial but ultimately immaterial [as it introduces] an empty text-world" (Gavins, 2007, p. 133). The novel opens on nothingness. Following the list of memories, the narrator declares that "what [we, as humans] end up remembering isn't always the same as what [we] have witnessed." (p. 1). This sentence shows the narrator's interest in the complex relationship between memory and reality – an interest which is subsequently followed by a reflection on Time. Time, Tony says, "holds us and moulds us", but "[he's] never felt [he] understood it very well" (p.1). The first page of the novel concentrates most of Kermode's 1967 investigations. If Kermode's *The Sense of an Ending* is a critique of fiction, Barnes's novel of the same name is "a fiction as critique" (Antakyalioglu, 2015, p. 4). As far as interpretation is concerned, it seems that Kermode's Apocalyptic approach to the existential questions of time, memory and reality has influenced the narrator's dystopian approach to these same questions. Tony highlights that "he ha[s] read "George Orwell and Aldous Huxley" (p. 10), whereas Adrian "had read Camus and Nietzsche" (p. 9-10), for instance. The enumeration of the protagonists' reading preferences works towards characterisation. As such, the homodiegetic narrator's philosophical reflections are best understood in light of these dystopian readings. The close connection between the two *Sense of an Ending* is particularly noticeable. Moreover, it is appropriate to add that these connections are not solely textual: Frank Kermode has consistently praised Julian Barnes's work, and Julian Barnes has deliberately chosen Kermode's work as a point of reference for his novel.

The two literary figures who penetrate Barnes's text are the twentieth-century English poets Ted Hughes and Philip Larkin. Both poets, although not literary comrades, are well-established in the English literary landscape. They are taught in secondary schools and regularly appear in the GCSE and A-Level English curricula. Barnes's references to these poets differ in both exposition and depth. Indeed, while Larkin is never explicitly named, it seems that his work is everywhere present in Barnes's text. Hughes's poetry, although mentioned a few times, does not underlie the text's meaning.

I shall first present the two ways in which Ted Hughes's voice is included into Barnes's text. The first type of reference is a very direct one insofar as it refers to Ted Hughes as a poet. The poet is first mentioned on page 6, as the narrator recalls one of his high-school literature classes with Phil Dixon, a young teacher from Cambridge. Specifically, he "remember[s] how, when [they] were discussing Ted Hughes's poetry, he put his head at a donnish slant and murmured, 'Of course, we're all wondering what will happen when he runs out of animals'" (Barnes, 2012). The narrator then adds that he and his friends "adored him" (p. 6). To a British reader, Phil Dixon's remark is not in the least surprising – indeed, Ted Hughes's poetry is well-known for its animal imagery. This comment, first uttered by Dixon, is quoted by Tony on page 24, after he has noticed some books of Ted Hughes on his girlfriend's bookshelf. However, Veronica does not appreciate this remark. This leads to an argument between the pair, which results in Tony admitting that he was only reporting what one of his former masters had said. The third and last repetition of Phil Dixon's word occurs at the beginning of the second part of the novel which focuses on Tony's present, rather than on his past. This time, the remark does not generate adoration as it did for Tony and his schoolfriends, nor contempt, as it did for Veronica. Rather, Tony "smile[s] at the fact that [Hughes] never did run out of animals" (p. 61), which closes the repeating circle. Phil Dixon's comment marks Tony's lifetime: first his teenage years, then his young-adult years, and finally, his retirement years. What is particularly

interesting is that Tony never himself engages with the poet: indeed, the first occurrence emanates from Phil Dixon, the second occurrence is considered reported speech and the third occurrence is a dialogic interaction between Tony and Phil Dixon, insofar as the former responds to the latter's question. The homodiegetic narrator presents these intertextual references to Hughes through other people's eyes. This is also valid for the second type of intertextual references, which are subtler as far as they touch on the animals themselves – specifically, the owl – rather than the poet. For instance, when reflecting on what "real literature" (p. 15) is about, Tony lists "love, sex, morality, friendship, happiness, suffering, betrayal, adultery […] [and] owls" (p. 15). Hughes published a poem entitled "The Owl" (2003) which starts with the following line: "I saw my world again through your eyes". And, indeed, Hughes is alluded to through Phil Dixon's eyes again, as the narrator ends his philosophical reflection by saying "[t]hat's what Phil Dixon ha[s] told [them] anyway" (p. 15). Therefore, the narrator's understanding of Hughes's work is only partial. The very fact that the poet is mentioned acknowledges his cultural importance. In Barnes's text, engagement with Hughes's poetry is reserved to Phil Dixon and Veronica, whom Tony admires and tries to emulate, rather than to the homodiegetic narrator himself.

Indeed, Tony's engagement goes towards Philip Larkin - this reinforces the sense of doom originating from Aristotelian logic (i.e. one entity cannot be a and not-a at the same time) and, ultimately, the discrepancy between the narrator's real and ideal selves. It has been said that one could not be both Larkinian and Hughian. By endorsing Larkin, the narrator dismisses his ideal self, represented by such characters as Phil Dixon and Veronica Ford. By way of compensation, he fully accepts his own identity as it is. Larkin's name is never explicitly mentioned in the text; as such, it is up to the reader to co-construct the underlying intertextual patterning. Here again, allusions to the poet can be classified into two categories, namely, references to the person (a) and references to the poetry (b). If references to the poetry do not

necessarily include references to the person, all references to the person of Larkin are followed by specific references to his poems. References to the person (a) occur three times – each time, Larkin is referred to as "the poet" (Barnes, 2012). What is particularly interesting is the use of the definite article the, which implies that the real-world and/or textual-world referent shall be clearly identifiable. This is not the case. Indeed, the name Larkin is absent from the textual world. Some readers, though, might be able to connect this exophoric reference to the real-world entity. Such connection is dependent upon the reader's ability to identify, within Barnes's text, some quotes or excerpts taken from Larkin's poems (b). There are five references to Larkin's poetry – the first one occurs at the very beginning of the novel, on page 4, and the last one occurs at the very end, on page 144. The three other references are spread throughout the text. I shall examine the most relevant allusions in the order in which they occur in the text. On page 4, the narrator makes allusion to Larkin's *An Arundel Tomb*, which was written in 1956. He states that "time has deformed [his memories] into certainty" (Barnes, 2012). In Larkin's poem, "Time has transfigured [stone effigies] into Untruth". In Barnes's text, memories become facts, i.e. subjective truths are treated as objective truths. In Larkin's text, however, objective and material truth, in the form of stone effigies, become subjective truth, or rather Untruth. Indeed, as previously discussed, both the Western Christian and philosophical traditions have highlighted that there is only one Truth, which rests on facts. Although the link between the two literary works is not necessarily evident at first glance, it becomes clearer in subsequent readings. At the lexical level, for instance, the words "time", "history" and "damage" are used in both texts. The thematic relevance is noticeable, too: both *An Arundel Tomb* and *The Sense of an Ending* engage a reflection on Time. The next reference, that is, "a wrangle for a ring", (Barnes, 2012, p. 22) is very explicit. This is due to the quotation marks, which indicate that the narrator is reporting someone else's words. Indeed, the quotation comes from Larkin's *Annus Mirabilis*. The poem deals with the sexual revolution that occurs throughout the West in

the sixties. The poetic voice declares that, before "sexual intercourse began" (Larkin, 1967), there was only "[a] sort of bargaining,/[a] wrangle for a ring" - and the idea of sexual bargaining is part of Tony's reflection too. Tony mentions that some young couples practice "mutual musturbation", others "full sex", but in any case, "as the relationship continue[s], there [are] certain implicit trade-offs" (Barnes, 2012, p. 22). As such, the quote is not the only intertextual item here – the whole poem is interwoven in the narrator's reflection. On that note, the poem that seems to permeate Tony's cogitation, particularly in the second half of the novel, is Larkin's *Dockery and Son* (1964). In *Dockery and Son*, the reader is presented with a middle-aged man who revisits his past, starting first with his schooldays:

'Dockery was junior to you,
Wasn't he?' said the Dean. 'His son's here now.'
Death-suited, visitant, I nod. 'And do
You keep in touch with—' Or remember how
Black-gowned, unbreakfasted, and still half-tight
We used to stand before that desk, to give
'Our version' of 'these incidents last night'

This first stanza is reminiscent of the opening of the novel, and, more specifically, of the passage when the narrator remembers his own school days. Moreover, in the poem, the protagonist is told that his now-deceased friend Dockery has a son. This echoes the tragic incidents of *The Sense of an Ending*: two protagonists, and the narrator's friend Adrian, have killed themselves, most likely because they each ended up with an unwanted child. The schooldays memories prevail in the first three stanzas. They are followed by existential reflections on human life and the passage of time:

Only a numbness registered the shock
Of finding out how much had gone of life,

How widely from the others. Dockery, now:

Only nineteen, he must have taken stock

Of what he wanted, and been capable

Of ... No, that's not the difference: rather, how

Convinced he was he should be added to!

Why did he think adding meant increase? [emphasis added]

To me it was dilution. Where do these

Innate assumptions come from? Not from what

We think truest, or most want to do:

Those warp tight-shut, like doors. They're more a style

Our lives bring with them: habit for a while,

Suddenly they harden into all we've got

And how we got it; looked back on, they rear

Like sand-clouds, thick and close, embodying

For Dockery a son, for me nothing,

Nothing with all a son's harsh patronage.

Life is first boredom, then fear.

These stanzas are alluded to on page 88. The narrator, in the midst of a reflection on life, declares that "[we] muddle along, we let life happen to us, we gradually build up a store of memories. There is the question of accumulation, but not in the sense that Adrian meant, just the simple adding up and adding on of life." (Barnes, 2012, p. 88). Here, like the protagonist in Larkin's poem, Tony wonders why his friend considered that accumulation meant addition. Perhaps, as the poetic voice suggests, he thought that "adding meant increase" (Larkin, 1964). This leads Tony to wonder if his life "[has] increased, or merely added to itself" (p. 88). It seems, then, that human life should be oriented towards augmenting the self. Societal

assumptions lead human beings to take this orientation rather literally: augmentation means addition, and thus, reproduction. However, having children might lead to a "dilution" (Larkin, 1964) of the self. Robson and Adrian, for instance, have taken their own lives – in which case, dilution may mean annihilation. Tony has not killed himself but at this point in the novel, he realises how much his life reflects his "passive peaceableness" (p. 88), or rather, his refusal to challenge societal assumptions. Tony does have a child but she is barely mentioned in a text which presents itself as a memoir. In this case, dilution means "first boredom, then fear" (Larkin, 1964) of that very boredom. Like the protagonist in the novel, Tony becomes aware of how much time has passed by. He also realises, towards the end of the book, that being alive and healthy is a gift that he himself and most people do not cherish enough: "[m]ay you be ordinary, as the poet once wished the new-born baby" (p. 144). This sentence, which quotes Larkin's *Born Yesterday*, occurs as Tony realises that Adrian's son is severely mentally disabled and needs to be taken care of at all times. Such thought, on the part of the narrator, contrasts with the deeper philosophical and existential questioning that has permeated the novel up until the final revelation.

As I have attempted to show, in *The Sense of an Ending*, intertextual references work towards characterisation. Barnes first draws on Kermode's *The Sense of an Ending: Studies in the Theory of Fiction* to introduce the main themes of his book – specifically, time, memory, fiction and reality. Kermode approaches these themes through Christian Apocalyptic thought. Barnes's homodiegetic narrator mentions his strong interest in dystopian narratives, which is aimed at raising the reader's awareness about the novel they are entering. Then, the narrator's split self is exemplified through intertextual references to the poets Ted Hughes and Philip Larkin. While Ted Hughes is associated with the characters Tony admires the most and would like to emulate, Philip Larkin is inseparable from Tony's real self. This polarisation is further

accentuated by the fact that, in the twentieth-century British society, Ted Hughes tended to be perceived as more successful than Philip Larkin. It may be relevant to add, too, that in many interviews, Julian Barnes has acknowledged being a great admirer of Larkin.

2.4 The Dialogic Scope of the Intertext: Discourse Worlds

According to Genette, the active reader is a *bricoleur*. They first break down the literary work into "themes, motifs, key-words, obsessive metaphors, quotations, index cards and references" (1997a, p. 5). Then, they put it all together again in order to make sense of the novel. Indeed, as discussed earlier, Genette believes that the intertextual anchorage of a text greatly impacts the ways in which it is - or rather the ways in which it should be – interpreted by readers. As such, it serves to promote one reading of the text. Literary production is a parole that is best understood in its relationship with the langue. To understand a work in light of its context of production as well as the cultural and literary traditions it draws from is to fix its meaning, i.e. to stabilize it within the empire of signs. Interdiscursive intertextuality is a dialogic practice insofar as the text undergoes a process of recontextualization. Indeed, the author explicitly or implicitly embeds elements from other texts into their own text. The initial meaning of the words, sentences or longer portions of texts may influence the meaning of these same words and sentences in the new context. In other words, the fact of incorporating elements from a preceding text in a new text (i.e. interdiscursive dialogism) opens a transhistorical dialogue between two or more intellectual partners. This dialogue, though, can be more or less dialogic. Here, it seems that the dialogical scope is not wide open. This argument stems from the fact that the cultural intertext is made up of Greek Philosophy and Western conceptual metaphors – as such, it introduces what one could term a Western dialogue. The literary intertext reduces the scope further as it only comprises English poets and intellectuals. As such, I would

argue that Barnes's *The Sense of an Ending* is best understood when interpreted in parallel with its salient intellectual intertext.

However, I believe that this intertext is not available to all readers. Readers enter a text from their own spatiotemporal anchorage, sociocultural matrix and mental libraries (Marx, 2020). As such, there are as many possible readings as there are readers. In order to map out these contingencies, I will use Text-World Theory (Werth, 1999; Gavins, 2007) which is a cognitive linguistic framework for analysing the mental representations, i.e. the worlds, people construct in discourse. The theory stipulates that there are three types of worlds: discourse worlds, textual worlds and "modal worlds" (Gavins, 2007, p. 99). Paul Werth defines the discourse world as follows:

> The discourse world is the situational context surrounding the speech event itself. […] The discourse world minimally contains the participants and what they can see, hear, [read], etc. However, it must also contain what the participants can work out from their perceptions. […] Situations have to be defined […] not as mere collections of entities at certain place and time, but rather as *state of affairs conceived of by participants.* Conceived of includes perceived, remembered or imagined. (pp. 83-84)

Thus, the discourse world is a shared conceptual space between an author, here, Julian Barnes, and their reading audience. Hence my addition of "read" in the above quotation. For the sake of clarity, I will only refer to two participants: Julian Barnes, Participant A and the reader(s), Participant B. In this case, the discourse world is framed around the novel *The Sense of an Ending*, which stands for the "speech event" (Werth, 1999, p. 83) insofar as it produces a perlocutionary effect in the readers. As discussed above, Participant B reads the fictional situations created by Participant A in relation to their multifaceted (cultural, social, economic, etc.) identity. Participant A, as we understand, is a well-educated versatile English author who is known for his witty and intellectual novellas. Participant B, though, is harder to identify. The

second type of world, the textual world, is the speech event itself, i.e. the text *The Sense of an Ending*. The last types of worlds are the "modal worlds" (Gavins, 2007, p. 99), which result from deictic shifts within the narrative (the text-world). My analysis of intertextuality has revealed that the textual world is pervaded by Western cultural and intertextual references. Therefore, I presume that the novel particularly appeals to educated UK nationals or EU nationals interested in English literature. Such readers would in this case be considered as "ideal readers" (DeMaria, 1978, p. 463) as far as their world converge with that of the author: Participant A and B inhabit the same discourse world.

The Sense of an Ending is the winner of the 2011 Man Booker Prize. As such, it is fair to say that it has reached a varied audience which is not solely composed of ideal readers. I will adopt a top-down approach to distinguish between three presumable discourse worlds. The first world represents a situation in which Participant A's and Participant B's worlds converge while the last discourse world is built on points of divergence and discrepancies between A's and B's respective worlds.

First Type of Discourse World: Convergence

Participant A: Julian Barnes. English writer, former lexicographer, lives in the UK. He is brother to the philosopher Jonathan Barnes.
Participant B: Educated UK nationals. Alternatively, educated EU nationals who have an interest in English literature and are relatively familiar with the UK as a country.

In this scenario, Participant A and Participant B share a significant number of features. B is the targeted ideal reader. This is an ideal discourse world insofar as B is be able to invest their real (discourse) world knowledge into the text-world. Therefore, it is likely that B understands the references the narrator makes to what pertains to the discourse world, i.e. the

cultural and literary intertexts. Being from the UK or being an EU national who has lived in or has a strong interest for the UK is helpful in various situations enumerated in the textual world. It helps locate where the action takes place: for instance, the narrator refers several times to Bristol, London, Kent and Cambridge. Moreover, the Clifton Suspension Bridge is mentioned, as well as Charing Cross and the natural phenomenon Severn Bore. The mention of the Clifton Bridge and The Severn Bore occurs at key moments in the text, respectively Adrian's suicide (p. 98) and Tony's romantic date night with Veronica – or rather, her mum, Mrs. Ford (pp. 35-26). Understanding the phenomenon Severn Bore enhances one's comprehension of the plot. More importantly, these ideal readers are more likely to be able to decipher the intertextual layers of Barnes's text, specifically, the references to Ancient philosophy, conceptual metaphors, Frank Kermode, Ted Hughes and Philip Larkin.

Second Type of Discourse World

Participant A: Julian Barnes.
Participant B: Educated EU national.

In this situation, Participants A and B have at least two points in common: they are from Europe and/or live in Europe and are educated. Although Participant B might not be thoroughly familiar with the works of Ted Hughes or Philip Larkin, they were probably taught (Ancient) Western philosophy at school, which makes it possible for them to master the cultural intertext. Furthermore, they are likely to have heard about the Western philosophers Tony Webster likes to refer to: Wittgenstein, Nietzsche and Russel. The latter references work toward characterisation - basic knowledge of Nietzsche's philosophy, for instance, sheds light on Adrian's approach to life and death.

Third Type of Discourse World: Divergence

Participant A: Julian Barnes
Participant B1: Comes from a different part of the world. Participant B2: Uneducated.

In the first case, Participant B1, coming from a different part of the world, has received a different education and is therefore not familiar with any of the places, authors or ideas foregrounded in the narrative. References to Western thinkers may not be understood if Participant B comes from a country where Buddhism or Confucianism overrides, such as Japan or China. Similarly, Bristol might appear like a distant city. In this situation maximizing foreignness, Participant B is more aware of the artificiality of the fictional world. In the second case, Participant B2 is not educated. Like Participant B1, they might not see the salient cultural and literary intertext(s). Thus, their interpretation of *The Sense of an Ending* may be significantly different from that of ideal readers. This is not to say that the novel is not meaningful for Participant B, though. In fact, identifying the references and the role they play leads the reader to endorse the dominant-hegemonic reading of the novel. Free from these inclinations, it is likely that, in this type of discourse world, Participant B develops a more personal and creative reading of that same text.

2.5 Conclusion

Analysing the intertextual patterning of *The Sense of an Ending* had a threefold aim. First, it sought to show that the text is thoroughly anchored in its context of production. Indeed, classical Greek philosophy and Western conceptual metaphors are very influential in today's society – and so are they in the novel. Similarly, the critic Kermode and the poets Hughes and Larkin are still widely read and discussed in Britain. Thus, the second aim was to demonstrate that these intertextual references all work toward literary interpretation. They offer a stable interpretation of Barnes's novel. However, and this was my last point, this reading is not

available to all readers. While ideal readers are likely to apprehend these connections as a transhistorical conversation between various intellectual figures, readers who do not share Barnes's discourse world may not identify the intertextual relations. Therefore, they will not use them as an interpretive tool. I have used Text-World Theory to present three possible discourse worlds but these are only three options among many. Interdiscursive dialogism between Barnes's discourse and discourses that have preceded it might not be construed as such by readers. Interlocutive dialogism, i.e. addressivity, is easier for writers to manipulate. There would be no literature without readers. As a result, through fiction, literary writers strive to enter into a dialogue with their readers. Many stylistic devices allow writers (although this is not necessarily conscious) to attract discourse-world readers into the textual world they have created. I shall now turn to examine these.

3. Interlocutive Dialogism: A Stylistic Analysis

3.1 Introduction

The first section considered interdiscursive dialogism and, more specifically, the ways in which *The Sense of an Ending* re-actualises past texts for the purpose of literary interpretation. I began by presenting the author's intertextual choices, which then led me to suggest that these choices may not be equally accessible to all real-world readers. However, most books aim at reaching a wide audience. There are at least two reasons for this: popularity and financial gain. A book's success can never be taken for granted. Indeed, some elements either add to or reduce the book's appeal. For instance, the fact that Julian Barnes is a renowned author may increase (or decrease - depending on the reader) the book's appeal. While the writer's popularity, book promotion and book reviews all occur at the discourse-world level, I believe that more features, found at the paratextual and intratextual levels, impact readers' responses to literature. As such, this section examines interlocutive dialogism, or, in other words, the relationship between the

text and the readers. My analysis will be twofold. I shall first focus on the notion of metalepsis in relation to the paratext and the intertext. Then, in a second time, I will briefly present discourse-world responses to Barnes's novel in order to investigate, in the text, the stylistic features responsible for triggering these responses. While the first part is very much concerned with readers' attraction into the textual world, the second part deals with reader manipulation.

3.2 Ontology and Metalepsis

Gérard Genette defines narratological metalepsis as "any intrusion by the extradiegetic narrator or narratee into the diegetic universe (or by diegetic characters into a metadiegetic universe, etc.) or the inverse […]" (1980, pp. 234-235). These intrusions are "physically impossible because in the actual world, entities from two different ontological domains cannot interact" (Bell & Alber, 2012, p. 167). Thus, they occur on cognitive and psychological levels – i.e., in the readers' minds. In literature, metaleptic jumps are only made possible by the fact that there are different "ontological levels at which the personae of the text are situated" (Lecercle, 2005, para. 7). Ontological metalepses, then, serve to open a passage between these levels. There are multifold typologies of metalepsis (see, for instance, John Pier's classification in *The Handbook of Narratology*). These are not, however, directly relevant to my analysis. In this study, metalepsis should be understood as an ontological contamination between two different levels (or worlds). Following Jean-Jacques Lecercle's vertical application of metalepsis in his work on the *Alice* books (2005), I shall distinguish between three levels at which the personae are situated. According to Lecercle, the first level is that of the empirical author, who is to be found in the discourse-world. This refers to Julian Barnes. In my analysis, I will prefer the term *extra-diegetic author* since it enables me to make a clearer distinction between the three levels. The second level is that of the first narrator "who speaks in the paratext" (Lecercle, 2005, para. 10). The paratext is defined by Genette as a threshold between the textual

and the extra-textual. It forms part "of the complex mediation between book, author, publisher, and reader [and includes] titles, forewords, epigraphs and publishers' jacket copy" (Genette, 1997b, i.). The book's visual and textual presentation helps give it meaning. By making presentation choices, the empirical author starts weaving the narrative that has yet to unfold, and thus becomes a narrator. I will refer to this second-level narrator as the *para-diegetic narrator*. In my analysis, the third ontological level is that of the intratextual narrator, i.e. the narrator who "addresses the reader as *you* in the text" (Lecercle, 2005, para. 11). This narrator is to be found in the textual world. As such, I will discuss this third type using the term *intra-diegetic narrator*. Each of these personae uses different strategies to address readers. I shall first discuss the para-diegetic narrator and will then move on to the intra-diegetic narrator.

Para-Diegetic Narrator

I follow Genette in that I consider that a study of the paratext enhances readers' interpretation of the world of the author and, therefore, of the work itself. According to Genette, the paratext is composed of two categories: the epitext and the peritext (1997b). The epitext refers to discourse-world paratextual elements. It includes, among other things, book reviews, author interviews, book signings and the writer's personal diary. Conversely, the peritext is eminently textual. Indeed, it is located in or on the book and includes the novel's title, the name of the extra-diegetic author, the preface, the book cover design, the back-cover synopsis and the back-cover blurb. Particular attention shall be paid to the peritext. First, I would like to briefly come back to the novel's title. As I have mentioned, it is borrowed from Frank Kermode's book, *The Sense of an Ending: Studies in the Theory of Fiction*, published in 1957. The reader is not expected to know about Kermode's book or to draw parallels between the two works. Nevertheless, the fact that Barnes, as a writer and literary critic, borrows the title *The Sense of an Ending* from another literary critic suggests that a well-educated audience is targeted. There seems to be, however, an attempt at broadening the target audience to appeal to

a variety of readers. This is particularly observable in the book-cover photography, which represents dandelion seeds being blown away. Most people have blown on dandelion seeds at least once in their lives. Indeed, the dandelion is one of the most widely distributed plants in the world. And, if looking at the book cover does not necessarily trigger memories of similar past experiences, it certainly testifies that the two participants, i.e. the author (A) and his reading audience (B), belong to the same world. As far as the peritext is concerned, it is also important to reflect over the back-cover synopsis. After having read it, potential readers will have to decide whether they want to read the novel or to leave it aside. Therefore, it plays a crucial role in the decision-making process. Barnes' back-cover summary tackles the themes of friendship, intelligence, sex and memory in an engaging style: "Sex-hungry and book-hungry, they would navigate the girl-less sixth form together, trading in affectations, in-jokes, rumour and wit. Maybe Adrian was a little more serious than the others, certainly more intelligent, but they all swore to stay friends for life" (Barnes, 2012). Sex, friendship and memories are universal themes. As a result, it opens the dialogic scope of the novel and invites all readers to enter the fictional world. Readers are further enticed into reading the novel as suspense is created towards the end of the summary, the concluding sentence being: "[Life] can always throw up surprises, as a lawyer's letter is about to prove". As studies of obedience in social psychology have shown (see, for instance, the Milgram Experiment in 1963), people are more likely to believe something if it emanates from representatives of a legitimate authority than if it does not. The lawyer is a legitimate authority figure who is part of both participants A and B's worlds. Indeed, even if the signifier "lawyer" varies depending on the language that is used, the signified is universally understood - all countries have some sort of legal system. All the linguistic and visual strategies employed by the para-diegetic narrator have the effect of inviting readers to experience the text. The story is presented as universal. Therefore, it is believed that most readers will be able to relate to the plot. Etymologically, the peritext simply refers to what

surrounds the text. Indeed, the prefix peri- is derived from the Greek *peri* meaning around or about. This definition does not consider the effect of the peritext in the discourse-world. The book as object is the bridge that connects the author's world with the readers' worlds. As it may lead to a purchase, it is of paramount importance and has a strong performative value. The peritext of *The Sense of an Ending* aims at increasing the book's appeal by targeting an eclectic readership. It allows the extra-diegetic author to enter the diegesis, or in other words, to take on the role of para-diegetic narrator in order to capture the reader's attention.

Intradiegetic Narrator

Capturing readers' attention is the first step towards ontological metalepsis. As Victor Nell argues in *Lost in a Book* (1988), fictional immersion is central to people's experiences of literature. It is reflected in the metaphors readers use to describe their reading experiences, such as "being lost in a book" in English or "être pris par un livre" in French (p. 50). According to Ryan, "the passivity of these metaphors suggests a smooth passage from physical reality [the discourse-world] to the textual world" (2001, p. 96), i.e. an intrusion by the extradiegetic reader into the diegetic universe. This metaleptic jump is dependent upon a variety of textual features. I am particularly interested in the notions of addressivity and dialogism. As such, I will focus on second-person references in the text, insofar as they embody the narrator's metaleptic attempts. In fact, Gavins goes as far as saying that any text using a second person pronoun will compel the reader to "inhabit the speaking deictic centre" (2007, p. 86). This is endorsed by the writer himself, who declared, on the occasion of the 2019 Cologne Literary Festival that "[using the second-person singular pronoun *you* to address readers] is a way of taking the reader in, of saying this is as much about you as about the character, of forcing the reader to collude with you". In *The Sense of an Ending*, the pronoun you is used by the intra-diegetic narrator and main protagonist Tony Webster to address the extra-diegetic reader. It has several functions.

For the sake of clarity, I have included all instances of direct second-person references to the reader below:

1. I wasn't exactly a virgin, just in case *you were wondering* [emphasis added]. (p. 23)
2. Yes I know. I expect *you're thinking* [emphasis added]: The poor sap, how did he not see that coming? […] Yes, you can say it again: You poor sap. And did you still think her a virgin when she was rolling a condom on to your cock? (p. 36)
3. *You can probably guess that I'm putting off telling you the next bit* [emphasis added]. All right: Adrien said he was writing to ask my permission to go out with Veronica. (pp. 40-41)
4. *You might think* [emphasis added] this is rubbish – preachy, self-justificatory rubbish. You might think that I behaved towards Veronica like a typically callow male, and that my 'conclusions' are reversible. (p. 44)
5. It was one of those long white envelopes with my name and address shown in a window. I don't know about you, but I'm never in a hurry to open them. (p. 62)

Examining these examples together leads me to suggest that there is a systematic pattern that regulates the narrator's interaction with the reader. It seems that the intradiegetic narrator relies on two stylistic features to encourage readers to get actively involved in the story: the progressive tense and the attribution of cognitive verbs to the reader.

I will first focus on the choice of the progressive tense, insofar as this linguistic phenomenon is foregrounded in sentences where the second-person pronoun is used to address readers. In this case, foregrounding is due to the fact that, in the co-text surrounding the first three examples, the progressive tense is never used. For instance, on page 23, Tony's address to the reader occurs in a midst of a reflection on sex in relationships:

> And anything was better than nothing. Except that, in the meantime, Colin and Alex had fixed themselves up with girlfriends who didn't have any exclusion-zone policies – or so their hints implied. But then, no one told the whole truth about sex. And in that respect, nothing has changed. *I wasn't exactly a virgin, just in case you were wondering*

> [emphasis added]. Between school and university I had a couple of instructive episodes, whose excitements were greater than the mark they left. So what happened subsequently made me feel all the odder: the more you liked a girl, and the better matched you were, the less your chance of sex, it seemed. (p. 23)

In this example, as well as in the following ones on pages 36 and 41, the second-person reference and the progressive tense stand out because their use greatly contrasts with the linguistic pattern of the co-text. In all three occurrences, the co-text presents the narrator's first-person inner monologue - thus revealing, at least quantitatively, the monoglossic tendency of his discourse. The reader is temporarily invited to interact with the fictional character, which slightly undermines Tony's dominant voice. However, such narrator-reader interaction is by no means natural. Indeed, each time, the reader has to decide whether they recognize themself as the referent of the pronoun you. "[T]he readers' willingness to implicate themselves as referents of the you of a text will depend to what extent their knowledge and belief frames match, as far as they can tell, that of the [intradiegetic narrator - here, Tony Webster]" (Giovanelli, 2013, p. 199). On page 36, Tony declares: "[a]fter we broke up, she slept with me. Yes I know. I expect you're thinking: the poor sap, how did he not see that coming?". This statement is followed by the recollection of a scene at a pub, where Veronica and Tony met by chance and ended up having sex later that night at Veronica's place. In this passage, Tony portrays himself as a victim manipulated by his ex-girlfriend. The sentence "after we broke up, she slept with me" (p. 36) is ambiguous because of the polysemy of the preposition "after". Although a sequential interpretation makes perfect sense, the co-text suggests that a causal interpretation is implied. Indeed, Tony self-identifies as "a poor sap" (p. 36), i.e. as someone naïve who has just been deceived. However, as the following paragraphs make clear, Tony has made the decision not to see Veronica again after this episode, which for her, "practically [made] it rape" (p. 37). As a female reader, I do not feel targeted by the phrase "you're thinking" (p. 36). There is a

discrepancy between my belief frame and that of the narrator. Therefore, although the narrator "is making direct claims about who the reader is, what the reader does [and] how the reader feels" (Gavins, 2007, pp. 85-86), I resist these claims and do not enter the textual world – ontological metalepsis does not occur. Had the reader been different, the reader's identification with the second-person pronoun used in the present progressive tense and/or the reader's immersion into the textual world, as "an actual embodied participant" (Giovanelli, 2018, section 6) could have occurred. In any case, the use of the progressive tense in such expressions as "you're thinking" and "you're wondering" conveys simultaneity between the reading and the writing processes. The sense of simultaneity blurs the temporal boundary that separates the discourse-world from the textual world. Temporal proximity is foregrounded, even if mental proximity ultimately depends on the reader's willingness to share the narrator's thoughts.

The second strategy developed by the intradiegetic narrator with the aim of addressing readers and/or enticing them to enter the diegetic universe is to attribute them with cognitive verbs, such as to think, to wonder and to guess. On pages 40-41, for instance, Tony says: "You can probably guess that I'm putting off telling you the next bit". This sentence suggests that the intra-diegetic narrator is very much aware of what readers' expectations are with respect to narrative disclosure. This is due to the fact that the narrator controls the narrative. At the start of the preceding paragraph, Tony informs readers that he has received a letter from Adrian ("[a]about halfway through my final year, I got a letter from Adrian", p. 40). However, instead of relieving the dramatic tension by describing its content, the narrator infringes the Gricean maxims of quantity and relation by talking at length about Adrian. He counteracts readers' expectations, and this is precisely what then enables him to make assumptions about these expectations and, therefore, to satisfy them: "[y]ou can probably guess that I'm putting off telling you the next bit. All right: Adrian said he was writing to ask my permission to go out with Veronica" (pp. 40-41). The adverb "all right" further suggests that the intradiegetic

narrator and the extradiegetic reader have had some sort of interaction. It is here used as a discourse marker; it shows the narrator's congruence with the reader. In monologues, such use reveals that the speaker (here, the writer) seeks to include other people's thoughts, voices and reactions in their text, which is a dialogic move. This seems to be confirmed by the use of the adverb "probably", which signals a medium-strength epistemic modality, thus inviting readers to counteract the assumptions made about their thoughts, should they wish to do so. Moreover, this time, it is expected that a majority of readers will accept to recognize themselves as referents of the pronoun "you". This time, the reader's belief-value system is not put at risk by the metalepsis implicated by the second-person reference. As such, readers "might find themselves to be oddly non-virtual participants in discourses from which they are nevertheless spatiotemporally removed" (Herman, 1994, p. 348), which would mean that they have accepted the narrator's invitation to enter the textual world, i.e. to perform ontological metalepsis. If the main effect of metalepsis is to address readers, it also works toward reader manipulation. The above example is particularly interesting in this regard ([y]ou can probably guess that I'm putting off telling you the next bit. All right: Adrian said he was writing to ask my permission to go out with Veronica" (pp. 40-41). In fact, it is followed, in the text, by several interrogations to and assumptions about the reader. For instance, the question "yes, why her, and why then; furthermore, why ask?" (p. 41) is rhetorical in that no answer is expected from the reader – the answer is immediately provided by the questioner. This is followed by yet another assumption about the reader's thoughts: "as you can imagine, I enjoyed the bit about his moral scruples" (p. 41): by pretending to have access to the reader's mind, the narrator actually reduces the dialogical scope of his utterances and imposes his own thoughts on readers' minds. This is an attempt at coercing readers into a one-way "intermentality" (Palmer, 2004, p. 5), i.e. from the narrator's mind to the reader's mind. The concept of intermentality, however, suggests that a reciprocal influence between the narrator and the reader has taken place, i.e. an interaction. This

is not the case, so I will prefer the Baradian term *intra-action* which understands agency as "a dynamism of force" (Barad, 2007, p. 41). In *The Sense of an Ending*, the narrator's attribution of cognitive verbs to the reader is a way to force metaleptic jumps.

Conclusion

First, I began by distinguishing between three different ontological positions at which the personae of the text are situated: the extradiegetic author of the discourse-world, the para-diegetic narrator in-between the discourse and textual world, and the intra-diegetic narrator of the textual world. I have argued that all three develop ways to address readers, i.e. to realise interlocutive dialogism. The author and para-diegetic narrator aim at attracting a wide readership. The intra-diegetic narrator, especially in contemporary fiction, has a twofold purpose: to help readers perform ontological metalepsis, i.e. to inhabit the text-world and to manipulate them so as to control literary impressions and interpretations. The latter will be investigated further using corpus tools.

3.3 Corpus-Based Study of Reader-Manipulation

Introduction

The first part of this study considered the ways in which the narrator addresses his readers and tries to bring them into the textual world. I have concluded that this endeavour is manipulative, insofar as readers are led into sharing the narrator's mindstyle. This conclusion seems to be justified: I have examined real-world readers' reviews on Goodreads and many of them make mention of impressions of mentality when reading the text:

1. The prose is written in a *meditative style* and as a reader you are included in the *internal debate* of the narrator.
2. If one is looking for a truly (ignoring the cliché) insightful read, a story that burrows *deep into the inner sanctum of the mind* and asks some oblique and thoughtful personal questions, than this is for you.

3. Employing *meditative discussions* on time and memory, regret and remorse, understanding and misjudgment, Barnes puts a mesmeric spin on life's trivialities as anything but transitory. (Goodreads)

As such, I have decided to use quantitative methods to investigate which stylistic features generate the above impressions on the part of readers.

Literature Review

Spitzer's analytical methodology (1948) aimed at investigating critics' interpretations of a literary text first, and then validate or invalidate these using linguistic resources. He introduced the notion of objectivity in stylistic studies. And such is the purpose of corpus-based stylistics. By sharing the methodological issues of corpus linguistics, specifically, replicability and falsability (Stefanowtich, 2018) and the use of clear and visible methodology (McIntyre & Walker, 2019), it strives for scientific objectivity. The main differences between corpus linguistics and corpus stylistics lie in both research questions (linguistic versus literary in nature) and concerns with making generalisable claims (McIntyre & Walker, 2019). The latter does not apply to corpus stylistics. Corpus-stylistics studies include, but are not restricted to, Semino's analysis of speech and thought patterns in fiction (2011) and McIntyre & Walker' s verification and falsification of claims made by literary critics about Hemingway's style (2019).

Methods

I used SketchEngine for Key Word In Context (KWIC) analyses, data extraction, and lemma frequency distribution. My theoretical and analytical approaches are informed by stylistic concerns. Systemic Functional Linguistics (SFL) was used as a theoretical framework. Corpus techniques were used at an analytical level. Halliday's theory of language (1961) emphasises the centrality of the verbal group, which carries the ideational meaning of the

sentence. Word-frequency analyses presuppose that there is a link between frequent vocabulary and important themes (Stubbs, 2005). Drawing on these premises, I classified the verbs of the corpus (> 5) into the following categories: auxiliary verbs, material verbs, mental verbs, verbal verbs, behavioural verbs. This allowed me to examine, for instance, whether the novel is more mental than material. *Material verbs* are verbs of doing and happening (Halliday, 2004, p. 224). They can be preceded by both inanimate or animate subjects and can be either transitive as in "Jane formed a ladder out of bits of woods" or intransitive as in "icicles formed". In any case, they involve an *Actor* (i.e. subject) carrying out the action (i.e. material verb). "While 'material' [verbs] are concerned with our experience of the material world, '*mental verbs'* are concerned with our experience of the world of our own consciousness" (Halliday, 2004, p. 197). There are four types of mental verbs: cognitive verbs, as in 'I know', emotional verbs as in 'I love', desiderative verbs as in 'I wish' and perception verbs as in 'I see'. Mental verbs are preceded by animate subjects only and involve a *Senser* (i.e. subject of the verb) doing the sensing (i.e. verb). Mental verbs always realise mental meanings. Material verbs, however, can realise different types of processes. For instance, the verb to make can realise the material process 'I made croissants', the mental process 'it makes sense' or the verbal process 'he is making a statement'. These ambiguities were resolved by conducting KWIC concordance analyses of the most frequent material verbs.

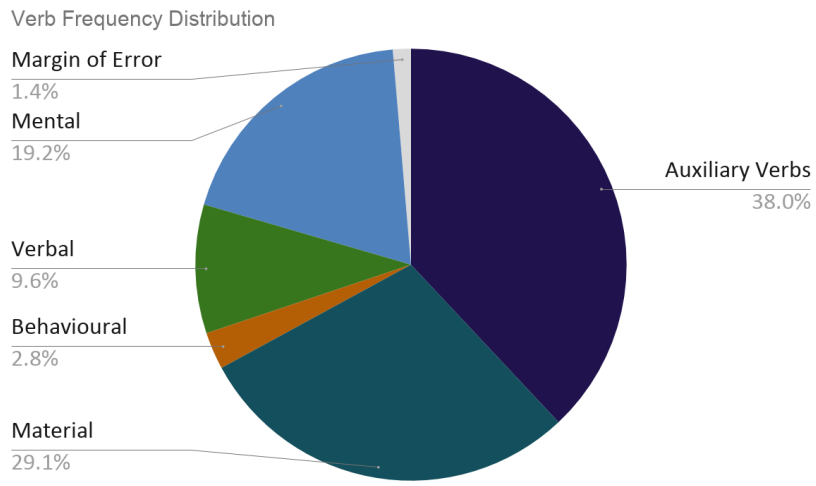
Studies on subjectivity in written and spoken language have shown that mental verbs occur most frequently with first person singular subjects (Benveniste, 1971; Scheibman, 2002). In cognitive stylistics, Text-World Theory (Werth, 1999; Gavins, 2007) aims at examining the ways in which readers construct mental representations of texts in their minds. These representations affect readers' interpretations. As I have previously mentioned, there are three different worlds, among which the discourse-world, i.e. the real world, "the situational context surrounding the [reading event] itself" (Werth, 1999, p. 83) and the text-worlds, i.e. the mental

representations we create of the language we encounter (Gavins, 2007, p. 35). In this case, the text-worlds are readers' representations of Barnes's fictional world. The first-person pronoun 'I', for instance, can account for a closely felt connection between discourse-world and text-world entities (Gibbons & Macrae, 2018). *The Sense of an Ending* is a first-person singular narrative. I decided to investigate potential dependency between the use of the pronoun 'I' and that of cognitive verbs (sub-category of mental verbs). I chose the five most frequent cognitive verbs, i.e. think, know, remember, expect, imagine and the five most frequent verbs pertaining to the categories material, verbal and behavioural, i.e. go, take, say, ask, smile. I used R Studio's matrix function for contingency tables and the Chi-Square function for test of independence. The contingency table contained two variables: pronoun and verb type. The pronoun was either 'I' or 'he/she/you/they'. I excluded the personal pronoun 'we' as all its occurrences included the narrator himself. The verb type was either 'cognitive' or 'other'.

Findings from psycholinguistic research into negation show that negative sentences take longer to process or verify than their positive counterpart (Carpenter & Just, 1975). Pragmaticians consider negation as a *marked structure* (Roitman, 2017) insofar as it exhibits a "range of semantic and pragmatic functions" (Scheibman, 2002, p. 65). Therefore, as a stylistic feature in fiction, "negation makes non-events and non-states more salient than events and states" (Hidalgo-Downing, 2003, p. 321) and is thus a natural foregrounding device. As such, if mental verbs collocate with the node 'don't' more than verbs from any other categories, then this might work towards explaining readers' post-hoc interpretations. 'Do not' is only used once in the corpus- all the other occurrences feature the contracted form. I used LancsBox's GraphColl for collocation analysis and LancsStats for collocation measures. Firth described collocations as "an order of mutual expectancy" (1957, p.181). My collocation span was 5 words to the left and 5 words to the right.

Findings

FIGURE 1. Verb Frequency Distribution (>5)



My results show that auxiliary verbs account for 38% of the total number of verbs whose frequencies are higher than five in our corpus. The second largest category is that of material verbs with 29,1% and is followed by mental verbs, which represent 19,2% of the verbs. Auxiliaries have been classified as such because they function as auxiliaries in more than 50% of their occurrences. My first observation is that verb frequency distribution does not corroborate readers' evaluations. In fact, these frequencies would lead me to consider that the novel is more material than mental. Verbs carry the ideational meaning of the sentence; as such, they provide insight into what the text is about. Although the category of material verb is more prominent than that of mental verb, the most frequent lexical verbs of the corpus (auxiliary verbs excluded) are "say" with 202 occurrences, "think" with 191 occurrences and "know" with 135 occurrences. Say is a verb of saying; think and know are mental verbs.

To supplement these findings, I have carried out concordance analyses of the material verbs that may realise other types of meanings (i.e. *processes* in SFL terminology). Specifically, I focused on the following, most frequent material verbs: get, make, come, give and put (see Appendix). For instance, "get" occurs 119 times in the corpus. It realises a mental meaning in

14 occurrences, such as in: “[w]ell, what’s the next line? You don’t *get it* [emphasis added], do you?” (Barnes, 2012, p. 62). In this example, “get” can be replaced by any mental (and, more specifically, cognitive) verb, such as know, remember or expect. It does not involve an Actor carrying out the action but rather an animate Senser doing the sensing. My analyses of the verb ‘to make’ are more quantitatively significant. “Make” occurs 99 times in our corpus. It realises mental processes 38 times and verbal processes 8 times. As such, considering it as a full-fledged material verb is not very accurate. The following examples of the verb “make”, in context, present its semantic richness:

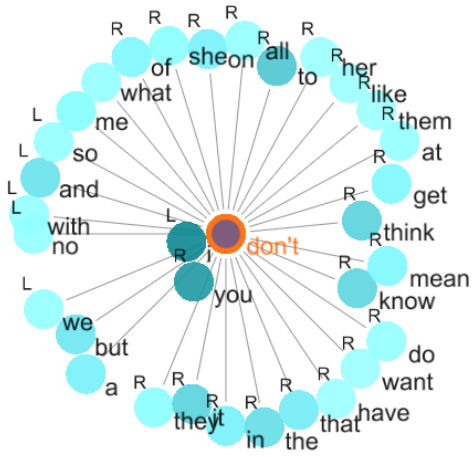
1. Of course, I’d met a few girls before, but either their self-assurance *made me feel* [emphasis added] gauche, or their nervousness compounded my own. (p. 19)
2. On the train down from Charing Cross, I worried that my suitcase – the only one I owned – was so large *it made me look like* [emphasis added] a potential burglar. (p. 26)
3. I mocked the political system, and Alex *made philosophical objections* [emphasis added] to the perceived nature of reality, Adrian kept his counsel – at first, anyway. (p. 7)

The first two examples can be rephrased using the conjunction ‘because’, as in “because of the girls’ self-assurance, I felt gauche”. Although the sentences structurally realise a material process, with inanimate objects (“self-assurance” p. 19 and “it” p. 26) taking on an Actor role and carrying out the action, the verb “make” has a causative value rather than a material one. Semantically, these two examples realise mental meanings of emotion (first example on page 19) and perception (second example on page 26). In the third example, on page 7, “made” can be replaced by any verbal verbs, such as ‘said’ or ‘uttered’. As such, the subject Alex is the Sayer rather than the Actor in this clause. These observations lead me to argue that I cannot, at this point, draw any categorical conclusions as regards verb distribution in the corpus.

The next steps involved investigating mental verbs further. First, the results of my chi-square test of independence between the pronoun and verb type used show that there is a statistically significant correlation. Cognitive verbs are preceded by the pronoun 'I' in a statistically significant manner. The chi-square statistic with Yates correction is 11.57 and the p-value is .00067, which is significant at $p < .05$. This means that, in *The Sense of an Ending*, the narrator realises more mental processes than any other characters – he is the principal Senser of the book. It is interesting to point out that only one reader out of the three Goodreads comments I have briefly introduced mentions the "internal debates of the narrator". Other readers attributed the qualities "meditative" and "cerebral" to the novel itself rather than to one specific fictional character. This means that, for them, the narrator is the novel and the novel is the narrator. In Text-World Theory terms, this indicates that real-world readers project themselves into the textual world, which allows them to identify with fictional characters – here, the narrator. The real-world reader becomes a "*text-world enactor"* (Gavins, 2007, p. 42). As such, I would assert that readers who find the novel cerebral mentally engage with the narrator.

Then, as negation is considered as a foregrounding device in literature, I investigated which verb category correlated with the phrase 'don't'. Findings show that all the lexical verbs that correlate with 'don't' are mental verbs:

FIGURE 2. 'Don't' Collocation Graph Based on MI3 Metrics - Retrieved from LancsBox



The only material verb is ‘to get’. However, a KWIC analysis confirms that the verb get is only negated when it realises a mental meaning. For the sake of accuracy, I have used several collocation metrics to measure the strength of the collocation between the node ‘don’t’ and its collocates, which gives the following table:

FIGURE 3. Collocation Measures

Collocate	Freq (coll.)	Mu	MI	MI2	MI3	LogLik	Z	Dice
Think	17	89. 715	6. 487	10. 574	14. 662	126. 104	38. 617	0. 191
Know	16	84. 437	6. 399	10. 399	14. 399	116. 355	36. 320	0. 179
Mean	9	142. 488	7. 154	10. 324	13. 494	75. 497	35. 559	0. 147
Get	9	68. 787	6. 104	9. 274	12. 443	60. 722	24. 519	0. 118
Want	5	48. 184	5. 590	7. 912	10. 234	29. 760	15. 199	0. 071
Like	5	21. 945	4. 455	6. 777	9. 099	21. 818	/	0. 051

The collocation strength is greater with the cognitive verbs think, know, and mean. The other collocates are get, want and like. ‘Want’ is a desiderative verb and ‘like’ is an emotion verb. Both pertain to the wider category of mental verbs. Then, one may argue that readers’ interpretations are influenced by the fact that mental verbs only are negated – and thus, foregrounded. As Hakemulder’s empirical study has shown, foregrounded linguistic features “reveal positive perception effects compared to nonforeground[ed]” (2004, abstract) features. There is a link between salient, foregrounded linguistic features and readers’ interpretations.

Conclusion

This corpus-based study stems from the assumptions that readers’ impressions are triggered by textual and linguistic features. I used the following quantitative methods to examine mental verbs further: frequency, concordance analyses (KWIC), statistical significance and collocation analyses. I addressed the following stylistic concerns: the difference between a verb’s category and its semantic meaning in context using SFL, the blurring of boundaries between discourse and text worlds using TWT and the relationship between foregrounded features, such as negation, and readers’ post-hoc interpretations of the novel. It seems that readers’ impressions can at least partly be explained by the fact that, in *The Sense of an Ending*, mental verbs are both realised by the first-person singular narrator and negated, as opposed to other verb categories.

4. Conclusion

The first part of my thesis was itself divided into two parts: interdiscursive dialogism and interlocutive dialogism in *The Sense of an Ending*. As a reminder, interdiscursive dialogism refers to a text’s relation to texts that precede it (backward orientation of discourse). Interlocutive dialogism refers to a text’s relation with texts that will follow (forward orientation of discourse). In *The Sense of an Ending*, interdiscursive dialogism takes two forms: first,

intertextual references to what I would term the cultural text, that is, the network of cultural references that is easily accessible to the educated Western reader; and, secondly, intertextual references to other literary texts, which also happen to be more accessible to that same reader. These intertextual references limit the dialogical scope of the novel – by this I mean that some readers will be less equipped than others when it comes to interpreting the intertextual references in relation to their current context of use in *The Sense of an Ending.*

Interdiscursive dialogism may not be very dialogic, in that it discriminates between readers. Interlocutive dialogism, however, is directly concerned with readers' responses, and, as such, has to be more inclusive. Interdiscursive dialogism, which, in the text, corresponds to addresses to the reader as well as reader-manipulation, is realised at different ontological and textual levels. First, I focused on the para-diegetic and intra-diegetic narrators' addresses to the reader. While the former is essentially a marketing strategy for making the novel appealing to a wide audience, the latter is more complex. I chose to focus on second person references insofar as they tend to be explicit addresses to the reader. Using the second-person pronoun to address readers is a risky strategy in that it only succeeds if readers accept to be the real-world referents of the textual 'you'. This does not always happen, as, sometimes, accepting this reference entails a substantial disruption of one's belief-value system. As such, the narrator needs to rely on other strategies to control reader-response. Assuming that these strategies are both textual and less visible, I decided to carry out a corpus study to see whether systematic stylistic patterns could influence readers' impressions about and interpretations of the novel. I focused on the system of Transitivity within Systemic Functional Linguistics to examine the properties of mental verbs, as readers have argued that *The Sense of an Ending* was a cerebral and intellectual novel, which corroborates the observations that have been made about the choice of intertextual references. The quantitative study reveals that second-person pronoun references are but one

linguistic strategy to perform ontological metalepsis: other strategies include, for instance, the negation of mental verbs and the use of material verbs to realise a mental meaning.

The above-mentioned strategies, although explicitly aimed at allowing an exchange between the extra-diegetic reader and the intra-diegetic narrator, actually serve to reduce the reader's freedom in interpretation. Meaning is imposed rather than negotiated. This leads me to the second chapter of my thesis, which aims at analysing the average reader's response(s) to *The Sense of an Ending*. Particularly, I am interested in exploring the linguistic strategies they use to both engage with the novel (backward-oriented discourse, i.e. interdiscursive dialogism) and engage with their own audience (forward-oriented discourse, i.e. interlocutive dialogism). After having focused on the novel itself, I shall pay attention to real-world responses to it.

Chapter II: A SFL-Based Analysis of Online Book Reviews

1. Introduction

Recent research in the fields of communication, marketing and psychology have highlighted that, in the era of social media, connected citizens have changed their relationship to the public sphere (Jenkins, 2006; Papacharissi, 2010; Loader & Mercea, 2011; Fuchs, 2012). Benkler (2006)'s study conceptualizes networks as pools of resources that allow individuals to gain greater autonomy over their personal, social and political environment. According to Benkler, Internet democratizes (2006). This is, however, a double-edged sword. On social media, the private is embedded into a public arena. By the same token, however, the public arena encroaches on the private space (Kruse, Norris & Flinchum 2018). It has become increasingly difficult to distinguish one from the other.

This structural change, sparked by technological innovations, has led both social media and e-Commerce websites to cede control over the information displayed (Chevalier & Mayzlin, 2006). Social media platforms allow their users to comment, like, share and dislike the contents displayed. Similarly, e-Commerce websites make significant space for customers' reviews. Reviews, star rating and prices each influence purchase behaviour (Chevalier & Mayzlin, 2006; Duan & Whinston, 2008; Zhu & Zhang, 2010). Online reviews have changed interaction dynamics within one ostensibly nonhierarchical group: customers. Indeed, they allow for a three-way dynamics structure - this breaks from the traditional buying-selling schema, which only involves two participants. On e-Commerce websites, not only does the customer evaluate the product they would like to buy, they are also encouraged to evaluate someone else's review of that same product (Danescu-Miculesci-Mizil et al., 2009). Such three-level concerns are essential in understanding how buying behaviours and discursive practices are shaped by and within online communities. Little research has been conducted on this topic. Therefore, this

study first seeks to investigate the direct relationship between customers and products on Amazon. com. I will focus on book reviews of the novel *The Sense of an Ending*, written by Julian Barnes in 2011. My second aim is to research the interpersonal relationship(s) between reviewers and potential future readers and customers. My third and last objective is to explore the perceived (lack of) legitimacy of book reviews.

1.1 Theoretical Frameworks

My understanding of the Amazon online community comes from Bourdieu (1993) 's *field theory*. Fields are arenas of production, transmission, reception and appropriation of goods, services, knowledge or status (Bourdieu, 1993). The book review section on the Amazon website is to be understood as structured space that organizes itself around the production, reception and appropriation of cultural capital. Actors within the field may seek to monopolize power resources which are unequally distributed (Bourdieu, 1993).

To support investigation of these dynamics, I use Halliday and Matthiessen (2004)'s concept of meaning-making as a social semiotic process. The fundamental tenet of Systemic Functional Linguistics (SFL) is that language is a system of choices. Every language choice "result[s] from [...] an unconscious impulse" (van Leeuwen, 1999, p. 29). As such, in SFL, the term choice should be understood as a semantic equivalent of selection. In my study, SFL is both a theoretical and analytical framework. At an analytical level, I focus on how participants engage both with the subject-matter and with other, invisible participants.

My reading of interpersonal relationships between writers and readers is theoretically informed by Bakhtin's notions of dialogism and heteroglossia. According to Bakhtin:

> all verbal communication, whether written or spoken, is 'dialogic' in that to speak or write is always to reveal the influence of, refer to, or to take up in some way, what has

> been said/written before, and simultaneously to anticipate the responses of actual, potential or imagined readers/listeners. (Martin & White, 2005, p. 92)

As such, interpersonal relationships are embedded within heteroglossic stances. In keeping with this approach, three questions animate my research: (i) To what extent do reviewers linguistically engage with the novel they have decided to review? (ii) To what extent do reviewers, by virtue of their positions as writers/critics, acknowledge the voices of their potential readership? (iii) Which reviews have greater legitimacy and why?

1.2 Methods and Materials: Context, Data Collection, and Data Analysis

I decided to collect my data from Amazon for two main reasons: the Amazon company dominates the e-commerce market and I am most interested in readers who do not identify themselves as members of some literary community. The latter concern led me to exclude literary forums. Moreover, *The Sense of an Ending* being a contemporary British novel, I thought it would be more relevant to collect my data from Amazon.co.uk, the British subset of Amazon.com. I have also collected two book reviews from the British newspapers *The Guardian* and *The Telegraph* to carry out comparative analyses between amateur and professional book reviews.

Participants and Data Collection

To ensure that the data collected would be significant, I first skimmed through all the online reviews, regardless of rank. This process led me to establish criteria for deciding on my dataset. A book review was deemed relevant if its length exceeded twenty lines. I was particularly interested in working with a small data set, insofar as this allows for thorough comparative analysis. As such, I limited my data to three reviews while controlling for gender, star rating and perceived helpfulness. Out of the three reviews, one is written by a male, J.

Allan-Smith who has awarded the book a five-star rating and whose review perceived helpfulness is rather high. The second review is written by a female, writing under the pseudonym 'Booklover'. She has attributed three stars to the product and her review is perceived as relatively helpful by the online community. The final review is written by a female, writing under the pseudonym Covergirl14. She has awarded the novel two stars and her review is perceived as very helpful by the online community – indeed, it has received the most helpfulness votes. Data collection included participants' reviews of *The Sense of an Ending* as well as personal information obtained from their respective Amazon profile pages. Personal information comprise gender, number of reviews produced, number of helpful votes, and, when applicable, profile pictures and short biographies.

Furthermore, two professional book reviews were collected from British newspapers. I controlled for political affiliation. As such, one book review was published in the centre-left newspaper *The Guardian* whilst the other one was published in the conservative newspaper *The Telegraph*. The former was written by Justine Jordan, the Guardian's deputy literary editor. She graduated with a master's degree in English and has worked as an editor ever since. The review from *The Telegraph* was produced by the (now deceased) novelist and art historian Anita Brookner.

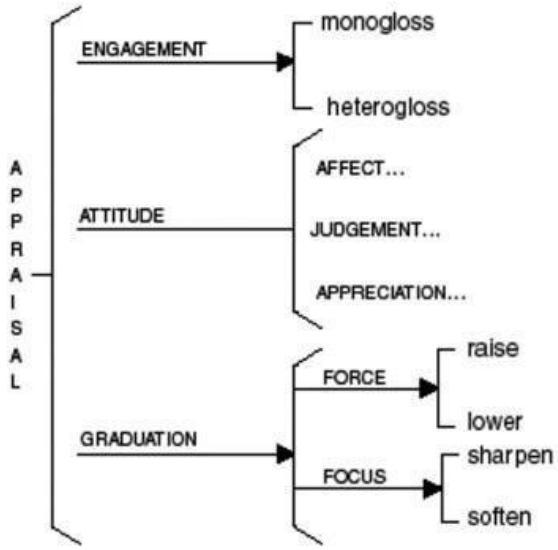
Data Analysis

SFL was used as both theory and praxis. As book reviews are descriptive, critical and evaluative in nature, I decided to focus on the tenor of discourse, that is, the interpersonal relationships between the discourse participants and their attitude towards the subject matter (Halliday & Matthiessen, 2004). Through choices at the lexico-grammatical and discourse semantics level in the semiotic register (i.e. the reviews), my data realize the interpersonal relationship between the reviewer and the novel reviewed. Interpersonal relationships between

the reviewer and potential buyers are realised through one's disposition to either click on or ignore the 'helpful' button that is located below the review.

In particular, one dimension of the interpersonal function, the SFL APPRAISAL (labels for systems are in small capitals) theory developed by Martin & Rose (2007, 2008) and Martin & White (2005) allowed me to explore the ways in which ENGAGEMENT and sources of Engagement/heteroglossia discursively co-construct particular types of attitudes in the reviews. APPRAISAL resources, according to Martin & White (2005), include ATTITUDE, GRADUATION and ENGAGEMENT:

FIGURE 4. An Overview of APPRAISAL Resources

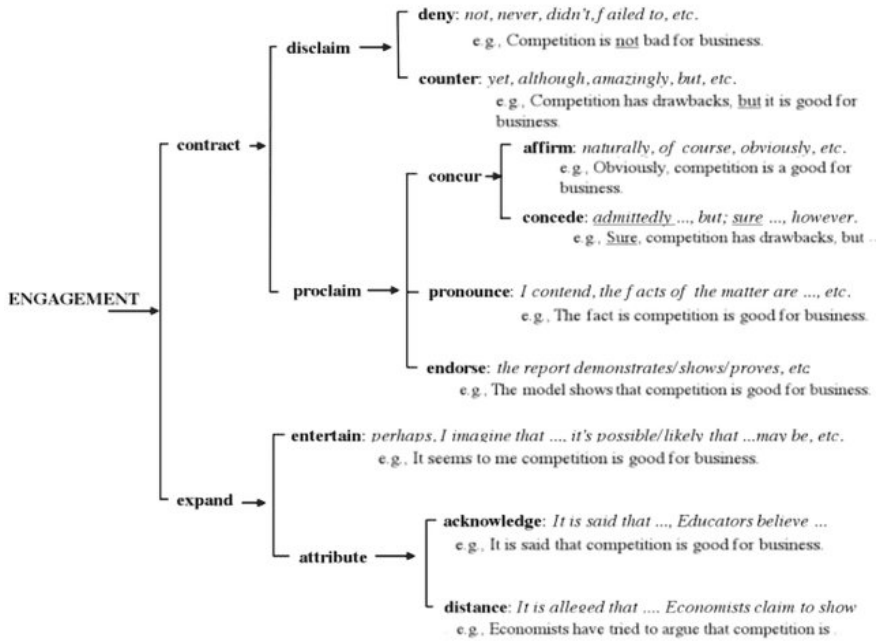


This study focuses on ENGAGEMENT, which deals with the inclusion and exclusion of other voices. Analyses of the ENGAGEMENT resources provided me with an understanding of how book reviewers were evaluating the text (appreciation), negotiating their positions towards it (interdiscursive stance-taking), engaging with their readers (interlocutive stance-taking) and promoting themselves as sources of knowledge or sources of opinion.

The ENGAGEMENT system, as developed in Martin & Rose's (2007), includes three subdomains: projection, modality and concession. Projection is a linguistic resource used to

quote or report facts as well as what people say or think. It also includes intertextual references. For instance, in the sentence 'Mark said: 'Jack worries too much', the speaker is quoting something another speaker has said. In the following example: 'I think that she believes it was the doctor's fault', the speaker is expressing someone else's thoughts. Both examples are instances of projection in SFL. Modality is a gradable concept that refers to the introduction of additional voices in a text. This is made possible by the grammatical and/or syntactic construction of a semantic space between positive and negative poles. There are several types of modality: epistemic, deontic and circumstantial (also known as factual). Epistemic modality refers to a speaker's knowledge (e.g. I doubt he is right). Deontic modality refers to claims about how things out to be (e.g. I wish I were rich). Circumstantial modality deals with facts that are independent of the speakers (e.g. I must sneeze). Concessive conjunctions allow writers to track and counteract readers' expectancies, thus implicitly taking their voices into account in the text. They include, but are not limited to: but, however, although, even though, etc. Projection and modality have been particularly useful in measuring the extent to which the reviews' dialogistic locutions indicate "different orientations to heteroglossic diversity" (Martin & White, 2005, p.102). My analysis was all the more fruitful when I expanded its scope to include the dialogic expansion and contraction of Martin & White's ENGAGEMENT model (2005), which I have included below. Dialogically expansive occurrences make allowances for dialogically alternative voices. As such, the authorial voice entertains dialogic alternatives. When locutions restrict the scope of occurrences, however, they act as dialogic contractions (Martin & White, 2005). The latter means that the authorial voice privileges positive or negative polarity over modality.

FIGURE 5. The ENGAGEMENT System



The ENGAGEMENT system proved to be an optimal methodological framework to analyse the reviews. Indeed, it provided resources to carry out a clause-by-clause analysis of heteroglossia. Such analyses have enabled me to notice differing structural patterns in each review. Moreover, engagement resources posit extra-linguistic questions and are, as such, very relevant for my study of perceived legitimacy.

Comparative analyses of amateur and professional book reviews draw on two SFL register variables: tenor (ENGAGEMENT system) and that which is known as Mode. Mode is concerned with the role of language, and, more specifically, with the unfolding of Cohesion in discourse. Cohesion pertains to the textual organisation of a text. In SFL, mode is "construed in each clause through, among other systems, selections from the Theme/Rheme system, as the speaker/writer makes choices about the point of departure of each clause and the new information that it will present" (Gee & Handford, 2012, p. 22). The point of departure of a sentence is generally its subject, i.e. the Subject is the most common choice for Theme. As the most popular choice, it is considered unmarked. Themes that do not function as Subjects of the sentence are uncommon and therefore tend to be foregrounded. They are referred to as *marked*

Themes. Marked Themes include "circumstantial elements, such as places or times, or they may be participants that are not the Subject of the clause" (Martin & Rose, 2007, p. 192). For instance, in 'the dog eats the rat', 'the dog' is the Theme/Subject of the sentence. If we change it to 'in the early hours of the morning, the dog ate the rat', then 'in the early hours of the morning' is a marked Theme insofar as it functions as a temporal clause. The hypothesis behind the inclusion of Thematic choices in my comparative analyses is that the latter "can reflect the mode of the speaking/writing context but would also necessarily reflect the diversity of the [reviewer's] resources" (Thomson, 2005, p. 177) and/or the reviewer's genre awareness. It proved to be an interesting resource to expand the critical scope of the inquiry.

Context of Culture and Context of Situation

The context of culture pertains to the Amazon company, which was founded in 1994 by Jeff Bezos, a former Princeton student in Computer Science. Along with Google, Facebook and Apple, it has become one of the Big Four Technology companies. Amazon focuses on e-commerce, artificial intelligence, cloud computing and digital streaming. It is the world's largest marketplace and its founder is the richest person in the world. Amazon's retail hegemony seems to be unchallenged. The company prides on being customer-centric, inventive, striving for excellence and future-driven.

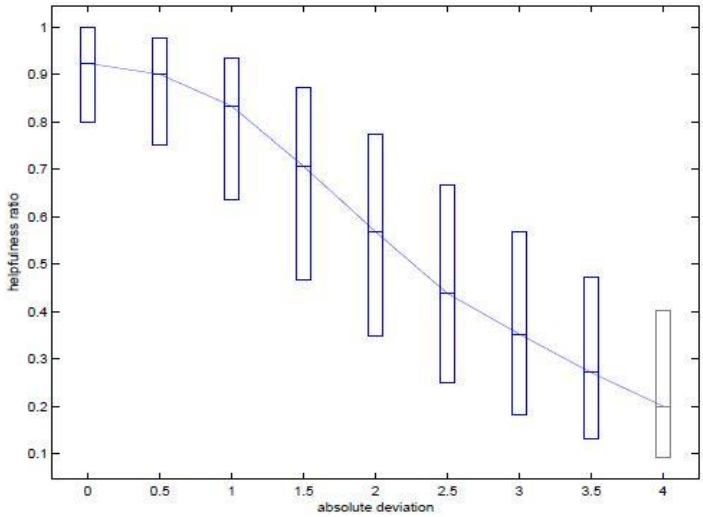
Amazon's customer-obsession is particularly manifest. Indeed, customers are systematically asked to review the product they have just bought. Chevalier & Mayzlin's study (2006) of the effect of book reviews on sales on Amazon.com shows that there is a statistically significant correlation between customers' reviews and sales rank. The coefficient for the average star value suggests that sales improve when books are rated more highly. By the same token, one star-reviews hurt sales in a statistically significant way ($p <. 05$). However, it is important to point out that there is a positive bias in the reviews, as compared with the general population (Chevalier & Mayzlin, 2006). Customers choose to buy a book because they think

they will enjoy it. This is the assumption behind most purchase decisions. By ceding power to customers, the Amazon company leaves room for social influence amongst customers. Amazon controls the design and arrangement of the review section whilst customers control its contents. The customer review section is structured around the 'perceived helpfulness' of reviews. The product page default display presents the most helpful reviews at the top of the page and the least helpful reviews come last (Blank, 2015). This suggests that:

> power relations between "social atoms" (individual users), "social entities" (content, sites, networks) and interactions between the two previous categories. It helps to identify communities on a social network and determine who the most important people are in a social network (the influencers). (Bialy, 2017, p. 72)

As discussed in the introduction, evaluating product reviews involves a three-way dynamic structure. On Amazon.com, this structure means that there are two different meanings of 'helpfulness': (i) a review can be deemed helpful if it has helped someone making a purchase decision and (ii) a review can be deemed helpful if the person doing the evaluation finds it interesting (Danescu-Niculescu-Mizil et al., 2009). There is a correlation between one's evaluation of a review and the star rating of this review as compared to others for the same product. A review is perceived as more helpful if its rating is closer to the average star rating (Danescu-Niculescu-Mizil et al., 2009):

FIGURE 6. Helpfulness Ratio of Book Reviews



By reviewing products, Amazon customers actively engage with the company, thus realising Amazon's ambition to ensure long-term customer relationships. The company creates rules for its public-private sphere – for instance, most influential reviews have to appear at the top of the page. This rule, in turns, governs relations: customers are offered extrinsic motivation to write reviews that will be perceived as 'helpful' and influential by their peers.

2. Case Study I: Jeremy Allan-Smith

Background Information

On his profile page, the first reviewer presents himself as, I quote, "a book reviewing ex-teacher retired (almost) living by the Thames estuary in Southend. Always keen to hear recommendations and share ideas about books. Let's get dialogues going!" (Amazon). His Amazon profile picture was taken in front of a library, and the reviewer wears a shirt and a tie. This supports the fact that he self-identifies as a book reviewer. Moreover, his Amazon profile

page reveals that, out of the 295 reviews he posted, he received 1, 419 helpful votes. This is particularly high and explains his good reviewer ranking: 1, 247th.

2.1 Introduction

This analysis aims at showing the ways in which the reviewer's twofold engagement with *The Sense of an Ending* (as literary artefact) and with people reading customer reviews (invisible discourse participants), is linguistically realized. From the very start, the paratext shows great engagement between the reviewer and the literary artefact. The novel was awarded the highest ranking, i.e. five stars, and, more importantly, the review is entitled "to begin, wear to watch backwards". In the novel, the first-person narrator and his friends wear their watch backwards, which has the effect of creating a group identity. The reviewer's non-modalized ordering assertion in the title suggests that he identifies as belonging to the all-male fictional friendship group.

What is particularly striking in the text of the review itself is the fact that there are ten direct intertextual references to the novel. These are made visible by means of speech marks, which signal that someone else's words are being used. As Bakhtin argued in *The Dialogic Imagination: four essays* (1981), what makes every discourse dialogic is its potential for sourcing voices and attitudes. Drawing on this, Julia Kristeva "introduced the term heteroglossia ('different voices') for this notion of multiple voicing in all kinds of discourse" (Martin & Rose, 2007, p. 49). As far as ENGAGEMENT is concerned, the recurrent use of projection seems to indicate both strong dialogicality and heteroglossia.

2.2 Projected Clauses

Let us examine the first instance of projection in the review: "Julian Barnes is brilliant at these deflections and refractions of sense, where the imperfections of memory meet the

inadequacies of documentation"_(Allan-Smith, 2018). This sentence is preceded by a rather suspenseful summary of the novel. This example is particularly interesting, as regards to the reviewer's engagement. The projected non-restrictive dependent clause functions as an adjective insofar as it qualifies the "deflections and refractions of sense". The latter restricts the scope of the attitudinal lexis "brilliant" that is used to qualify the author of the novel. There are intriguing connections between the main clause and the dependant clause. First, the reviewer considers the author of the novel to be brilliant. Although the source is not explicitly mentioned, the projected clause reports the words of the fictional character of Adrian, who is considered as "a clever boy" (Barnes, 2012, p. 47) and the narrator's "cleverest friend" (Barnes, 2012, p. 41). In fact, using corpus tools to analyse the novel has allowed me to realise that, in *The Sense of an Ending*, the adjectives "clever" and "intelligent" are exclusively used to qualify Adrian. Both Julian Barnes and Adrian are attributed the same quality. Moreover, there are interesting lexical connections. In physics, the term deflection refers the change in an object's speed because of a collision while refraction refers to a change in direction caused by change in speed. Besides, both imperfection and inadequacy imply that something is lacking or missing for it to be perfect or adequate. These connections have the effect of merging the voices together. The reviewer considers that the author of the book is brilliant and integrates the voice of the most brilliant fictional character, Adrian, in his sentence. The lexical similarities between Adrian's speech and the reviewer's result in readers having difficulty establishing what words emanate from whom. Although the speech marks first suggest strong dialogicality, a close analysis of the sentence conveys an impression of monovocality. This impression is strengthened by the non-modalized, assertive tone of the sentence. Involvement between the reviewer and the novel under review is such that we are not able to distinguish one voice from the other – rather than projection, this example features absorption. Absorption is the ultimate form of engagement. In fact, projection necessarily involves at least two participants (engagement between two

different selves) whereas absorption, in this case, involves one participant (reviewer) concentrating all the selves (author and fictional character). The reviewer's position of authority is reinforced.

> In the next example, the projection encompasses two sentences:
>
> Adrian's diary is a piece of the Webster jigsaw that can't be bequeathed, with all the legal wrangling in the world, because getting it 'might disrupt the banal reiteration of memory. It might jump-start something - though I had no idea what'. (Allan-Smith, 2018)

The projected clause functions as an adverbial subordinate clause in the first sentence and as an independent clause in the second. Although the source of projection is not mentioned, the reviewer is quoting Tony Webster, the first-person homodiegetic narrator. There seems to be a clear distinction between the reviewer's words and the projected voice. The reviewer's clause is assertive, non-modalized and thus does not incorporate other voices (positive polarity). The projected clause, however, features high modality as the modal 'might' is repeated twice. However, the reviewer did not replace the pronoun "I" with 'he', which is something one would have expected him to do. This is another way in which the reviewer seems to be absorbing the fictional character's words rather than solely projecting them. This example begins as more dialogic and heteroglossic than the first one but then exposes dialogic contraction towards the end.

2.3 Projecting-Projected Clauses

I shall now examine the projections that comprise both projecting and projected clauses. These tend to be more dialogic than the examples we have discussed thus far. This is due to the fact that projecting-projected clauses pair is dialogically expansive (Martin & White, 2005) in that it prevents the speaker or writer from identifying themselves to the sources of attitude they

choose to present. In fact, the source of the projection is directly linked with the contents of it: “Julian Barnes celebrates the fluidity of the displaced and disruptive voice of a man who, according to Veronica, 'never gets it, and never will'” (Allan-Smith, 2018). The projecting-projected relative clause defines the noun “man”. Dialogicality is expanded by the projecting-projected pair: indeed, the projected clause is said to have been uttered by Veronica. Veronica is a major character in the novel. She is the first-person narrator (Tony)’s ex-girlfriend, and the plot centers around her. Prepositions such as ‘according to’ present some external voice (Martin & White, 2005). Here, the reviewer acknowledges Veronica’s voice without engaging with it:

> with acknowledging attributions, the semantics of the framer (e.g.: according to) is such that there is no specification as to where the authorial voice stands with respect to the proposition, thus leaving it open to the co-text to present the authorial text as either aligned/disaligned with respect to the position being advanced, or as neutral or disinterested.” (Martin & White, 2005, p. 113)

Invoking someone’s voice without engaging with it creates a sense of distance with what is being said. This is particularly interesting as, as we have mentioned, the reviewer strongly engages with the author (Julian Barnes) and the male fictional characters Tony and Adrian. I argue that this engagement leads him to disengage with Veronica, who blames Tony for “not getting it”. This example is very dialogic as the reviewer makes no connections between the external voice he presents and his own voice. The co-text allows us to deduce that the reviewer’s engagement with the male characters is such that he reproduces the schism between the male characters and Veronica by self-identifying with the men and putting Veronica’s voice at a distance.

2.4 Unacknowledged Projections

When someone reports the general meaning that was said, projections do not require speech marks (Martin & Rose, 2007). Although I shall not focus on this, what strikes me in this review is that the reviewer's stance towards the male characters, and in particular the first-person narrator, shows strong *intermental* (Palmer, 2004) engagement. This engagement is linguistically realised in the review. Not only does the reviewer quote passages from the novel, he also seems to share the first-person narrator's concerns towards both Adrian's diary and the symbolism of the flipping of eggs:

> I stared at those equations in his diary without much illumination coming my way. […] Mrs. Ford *flipped the broken, cooked egg* [emphasis added] into the waste bin with an expression of concern – for it, not me. […] I thought of a *woman frying eggs* [emphasis added] in a carefree, slapdash way, untroubled when one of them broke in the pan […]. (Barnes, 2012, p. 149).

2.5 Conclusion

Jeremy Allan-Smith's book review shows a strong engagement with the novel, in particular with the first-person narrator. Being involved and identifying with the novel and the characters (subject-matter) does not entail more dialogicality. In fact, it seems to be the opposite. Because using projections is a dialogic move, I would have expected the review to present a variety of alternative voices. However, my expectations are counteracted by the fact that, in the review, projections are a means for self-identification. This absorption has the effect of closing down the dialogic space that has been created. Moreover, the reviewer uses positive, non-modalized assertions which reduce dialogicality even further by being theoretically closer to assumptions and presuppositions than quotations (Kempson, 1975; Fairclough, 2003). Bare assertions are factive and supposedly objective (Lyons, 1977). In the online community, this

strong engagement with the book has the effect of placing the reviewer in a position of authority, as he does not acknowledge alternative voices, such as the readers', but imposes his own.

3. Case study II: Booklover

Background Information

Booklover's Amazon profile page displays minimal information. There is no profile picture nor short biography. The gender is not indicated either – however, a search through Booklover's reviews has allowed me to find out that the reviewer is a female. She has posted 18 reviews, has received 24 helpful votes and she is ranked 7, 598, 590th.

3.1 Introduction

My analysis focuses on the reviewer's engagement with *The Sense of an Ending*, which, this time has been awarded three stars out of five. Typically, three stars is a rating threshold: anything below is considered to be low and anything above it is considered to be high. Booklover's review is entitled: "over-hyped". By emphasising that the novel is overrated, Booklover both acknowledges and engages with previous reviews. Her text is constructed against other texts, which feature alternative viewpoints.

3.2 Projections

Projection resources do not only include quotations; indeed, it is also possible to report what one think or feel (Martin & Rose, 2007). The review starts with: "Spoiler alert: I enjoyed the writing for the first third but liked the protagonist, Tony, less and less in the remainder of the book" (Booklover, 2012). The spoiler alert creates a dialogic space insofar as it acknowledges potential readers' and customers' voices. Therefore, from the very beginning of the review, the reviewer has both engaged with prior speakers and future speakers. There are two projections in the above-mentioned example. They share common characteristics: both

report on what the speaker feels. Like any other mental verbs, pervasive emotive verbs such as "enjoy" and "like" involve a participant who acts as a Senser. In this case, Booklover is doing the sensing – this leads me to believe that the deictic centre of the review is the "I" of the reviewer, and that everything that follows will be mediated by her point of view. And indeed, in the same paragraph, she says that "[she] almost stopped reading when [she] read the letter, as loathing the first-person singular narrator is not a good feeling" (Booklover, 2012). The Senser amplifies her negative attitude towards the narrator by going from liking less to "loathing". Subjectivity being salient, the text presents one self, that of the reviewer, as one among others. As opposed to objectivity, it is non-factive (Lyons, 1977). This opens up a dialogic space for many others alternative voices.

In the next paragraph, the reviewer reports the general meaning that was said without quotation marks: "Barnes/Tony did say at some point that the 60s really happened for most people in the early 70s, which explains the old feel for their student days". This sentence is interesting because the reviewer associates the author with the first-person singular narrator. There is a confusion between the discourse world in which the real-world author lives and the textual world they have created (Gavins, 2007). The sentence is a non-modalized assertion simultaneously attributed to the author and main character of the novel. This is also emphasized by the use of the empathic do, which allows the reviewer to depart from her preceding utterances, grounded in the subjectivity of her internal voice, to attribute categorical and objective assertions to someone else. As she has previously manifested negative attitude towards the main character, this sentence allows her to distance herself from both of them. Although the projection allows for the inclusion of the narrator's and author's voices in her discourse, it also allows her to include their assertive tone in the dependent clause, making this passage more objective – and, less dialogic- than what precedes it. As the reviewer distances herself from both the author and the main character, she engages with the female characters of the novel:

> I was sorry for both Tony's ex-wife Margaret (a decent, wise woman, who realised that not hearing about Veronica until 2 years into marriage meant that she wasn't exactly a "fruitcake", more the "if only") and Veronica, for ending up involved with Tony, the damaged man. (Booklover, 2012)

As in the first examples, the reviewer reports on her feelings. This time, the feelings are linguistically realised through an intensive relational process of being (being sorry) directed towards the two female characters, Margaret and Veronica. The reviewers use two sources of projection to talk about Margaret: first, she reports her own feelings ("I was sorry"), and then, carries on reporting Margaret's thoughts ("she realised that"). Thus, there is a shift in the deictic centre, going from that of the reviewer "I" to the fictional character of Margaret ("she"). Recursive sources of projection show strong engagement with the fictional character of Magaret insofar as the reviewer is able to inhabit her deictic centre, i.e. to see through her eyes, hence the use of the behavioural verb "realise". This is a heteroglossic stance, which invites other voices in.

3.3 Modality and Polarity

Projections are not the only linguistics sources used to encourage dialogicality. "Modality is a resource which sets up a semantic space between positive and negative poles, thus introducing voices into a text" (Martin & Rose, 2007, p. 53). In Booklover's review, instances of low epistemic modality demonstrate that the reviewer is unsure of how to interpret some of the events of the novel:

> She's made more vulnerable by being discarded after sex with him, whether she gave him her virginity or not, which *seems to be* [emphasis added] part of Tony's post rationalisation for his caddish behaviour. […]. We don't know how her life then panned out, but Adrian's suicide and her brother's distance, *seems to have* [emphasis added] left

her as carer for her alcoholic father, then mother and physically & mentally disabled half-brother. (Booklover, 2012)

The modal "seem to" is only used twice in the review, and, each time, it is used to discuss events that take place in the novel. This is particularly helpful in showing that the novel can be interpreted differently depending on the reader. The reviewer acknowledges it, which works towards expanding heteroglossia, as readers are given the option of not agreeing with her interpretation. High epistemic modality, however, can be closer to positive polarity than to modality. In the review, high epistemic modality is realised by the attitudinal lexis "obviously". This features low dialogicality insofar as the textual voice sets itself against, suppresses or rules out alternative positions (Martin & White, 2005):

1. The plot all hinges on the vile letter from an arrogant student, who *obviously***,** [emphasis added] from later reveals was more smitten by his only student girlfriend, Veronica, than he'd tried to kid himself, and us. […]
2. She is *obviously* [emphasis added] kind, grounded, and able to distance herself from trouble. (Booklover, 2012)

In the first example, the reviewer declares that she expected Tony, the first-person narrator, to be more attached to Veronica that he willingly admits. The use of "obviously" suggests that there are no other alternatives. It seems to function as an exophoric reference – the reviewer relies on readers' pre-existing prototypical generalized mental representation of a presumably white, arrogant male student. As such, it is dialogically contractive. In the second example, the attitudinal lexis "obviously" enables the reviewer to assertively attribute positive qualities to the fictional character of Margaret. In both cases, high epistemic modality and positive polarity are used to enact characterisation. "From a dialogistic perspective, negation is a resource for introducing the alternative positive position into the dialogue, and hence acknowledging it, so as to reject it" (Martin & White, 2005, p. 118). Negative polarity is thus more dialogic than

positive polarity. In the reviews, most of the negative polarities work towards characterising the narrator. In the following examples, the narrator is characterised by a lack, which is first linguistically realised by the negative polarity “did not” and, in the second example, by the privative prefix -in.

1. He didn’t capture, or seek to capture, time very clearly. […].
2. His need to show off his "special relationship" with each of them being his ultimate downfall, as his inability to sustain relationships with either of them, meant that their rebound was to each other. (Booklover, 2012)

The reviewer’s subjectivity is acknowledged and, one could even argue, embraced in this review. However, instances of positive and negative polarity give rise to a more objective and impersonal tone. The reviewer places herself as a knower who is able to positively qualify the fictional characters.

3.4 Conclusion

The reviewer uses different linguistics resources to engage with the novel, projections and the interplay between modality and polarity being the most noticeable resources. Projections allow the reviewer to report on her feelings as regards the novel and the fictional characters. This highlights the fact that the review is written from her own subjective orientation and thus creates a dialogic space for alternative voices. Although the reviewer uses low epistemic modality to report on events in the novel, the resources of positive and negative polarity both work towards characterisation. As such, the linguistics resources used vary depending on whom they characterise. My observations lead me to conclude that the reviewer’s positive feelings towards the female characters and negative feelings towards Tony leads her to respectively “proclaim” (Martin & White, 2005, p. 98) and “disclaim” (p. 117). Both resources contract dialogicality. Although the dialogical space waxes and wanes, it is always open,

contrary to the first review I have discussed. This is due to the fact that the reviewer's uncertainty is emphasized.

4. Case study III: Covergirl14

Background Information

The Amazon profile page of Covergirl14 provides little information about the reviewer. The reviewer is a woman based in Nottinghamshire. Covergirl14 has posted 39 reviews, has received 246 helpful votes and is ranked 573,939th. The first reviewer, J. Allan-Smith, ranks very high in terms of average helpfulness ratio, while the second reviewer, Booklover, ranks very low. The reviewer Covergirl14 ranks in the middle, although she is closer to the top end of the ranking scale.

4.1 Introduction

The novel is awarded two stars, which is considered to be low. The review is entitled "didn't completely get it". This is interesting insofar as the reviewer uses the same words as the fictional character of Veronica, who keeps blaming Barnes's main character, Tony Webster, for "not getting it". By using the same wording, the reviewer engages with Julian Barnes's discourse. Moreover, the Theme of the sentence, i.e. the pronoun 'I' has been omitted; this has the effect of inviting, or, rather, compelling readers to share the reviewer's projected thoughts ("didn't completely get it"). As such, a narrow dialogic space is created. This review abounds in Engagement resources: there are a lot of projections, instances of modality and concessions. My analysis focuses solely on projections, but a full analysis of the other resources is available in the appendices. It is also noteworthy that, contrary to the two reviews that have been examined so far, Covergirl14's review has received comments and feedback from Amazon customers.

4.2 Projections

First Paragraph

As previously discussed, projections include obvious intertextual references (such as quotations) and reports of thoughts, feelings and facts with or without quotation marks or scare quotes. Covergirl14's first projection does not correspond to any of the above-mentioned categories. The reviewer argues that *The Sense of an Ending* "reeked of something like Donna Tartt's The Secret History to begin with, which almost put [her] off completely" (Covergirl14, 2011). It is a projection in that it introduces an additional source of evaluation, although not emanating directly from the deictic centre of the speaker. This projection makes a direct reference to Donna Tartt's novel *The Secret History* – it is an exophoric item that refers to the extra-linguistic contexts of culture and situation. Donna Tartt is an American author who has spent her life in the United States. As such, the exophoric reference may not be easily accessible to British readers. Such expansive intertextual connection allows for the creation of a trialogue between the reviewer and Barnes's and Tartt's novels. The reviewer thus adopts a heteroglossic stance. The next projections, however, suggest a shift of stance: "I did '*get it'* [emphasis added] regarding the time/water parallel, and I certainly *got it* [emphasis added] regarding the fragments of history we choose to suppress, or keep, or throw away according to whether we feel guilt, or remorse, or nostalgia" (Covergirl14, 2011).

The first two projections convey the speaker's thoughts. The material verb "get" realises a mental meaning in each instance. Speech marks are used in the first projection only: this is interesting insofar as the speaker first signals that she is using someone else's words to then omit the speech marks and, therefore, make these words her own. The first projection encourages dialogism, as the voices of the fictional characters are brought up in discourse. The second projection restricts the dialogical scope whilst showing great involvement with the subject-matter, i.e. the novel. Tony Webster, the main character, is characterized by his

ignorance. The fact that the reviewer is positive about getting things first acknowledges fictional voices and then creates a deliberate contrast between the reviewer and the main protagonist. The third projection ("we choose to suppress, or keep, or throw away") restricts the dialogical scope further. The reviewer reports what has been written in the novel, and there is a deictic shift from the first person singular "I" to the first-person plural "we". "As a form, we-narration is quite constraining since it subsumes the viewpoints of many individuals into a singular collective consciousness" (Gibbons, 2018, p.106). In other words, the use of the pronoun 'we' presupposes readers' alignment with what is being advanced. Taking for granted that readers will both identify with and endorse the reviewer's words contracts Engagement and dialogicality. The last projection expresses the reviewer's and, thus, the readers' feelings – it reduces the dialogical scope further. Not only does the reviewer seek to control the readers' thoughts, she also appeals to universal emotions; as a result, alterity is constrained while the sense of oneness and monogolossia is perpetuated.

The pronoun "I" is re-established as deictic centre in the following projections, which has the effect of expanding the dialogical space:

> I have certainly 'reconstructed' a few moments in my own history, to suit my conscience, and this novella did highlight the nature of memory and time very effectively. Although I wish he has not used the words 'history' and 'time' and especially 'memory' in every other sentence – I was suffering from memory laspses myself in the end. (Covergirl14, 2011)

This passage features several types of projection. In the main clause of the first sentence, the reviewer communicates her thoughts. The speech marks ("reconstructed") do not indicate a direct quotation as far as neither the stem 'construct' nor any of its derivatives are ever used in the novel. The evaluation embodied in the verb 'reconstruct' in the past tense is attributed to an unspecified source. The pragmatic effect that ensues is closer to that provoked by scare quotes

than direct quotations, i.e. it is likely to convey scepticism, irony or deception. When read in light of the next projection, which is introduced by the concessive "although", it is comprehensible that the scare quotes work towards denoting irony or sarcasm. According to the reviewer, then, the retrieval of memories was not a pleasurable experience. The combined use of scare quotes and a concessive conjunction attenuate the positive meaning that initially seems to be developed in the first sentence. This sentence is not very dialogic – this is mainly due to the fact that the projected verb does not come from an external source and that the use of the emphatic do, as well as that of the adverbs "certainly" and "very" all seek to "affirm" (Martin & White, 2005, p. 134) something rather than to entertain other possibilities. Other possibilities are however entertained in the next sentence, which starts with "although". In the first clause of the sentence, the reviewer chooses projection two times. She projects her desires using the irrealis modality "I wish" while introducing another source, Julian Barnes ("he had not used"), to account for the next set of projections, which take the form of direct quotations from the novel ("history", "time", "memory"). This counterbalances the monoglossic effect that arises from the preceding sentence. It is relevant to point out that the projection "I wish he had not used" is the first instance of negation in the review. As far as pragmatics is concerned, it can be said to function as a stylistic MacroTheme, insofar as it precedes a second paragraph within which all projections are marked by negation. Several dialogical moves have been identified in this first paragraph. The reviewer first opens her discourse to the literary intertext (Tartt's *The Secret History*), which is very dialogic. It is then counteracted by her use of the first-person plural, which assumes readers' alignment. The pronoun "I" is subsequently re-established to make ironic comments about the reviewer's reading experience but does not widen the dialogical space. This is due to the simultaneous introduction of positive polarity in discourse. These monoglossic moves are finally alleviated by the shift from certainty (positive reality) to uncertainty (irrealis).

Second Paragraph

As previously discussed, negation may seem dialogic in that it acknowledges two voices: the voice contained in the negative item and the voice contained in its positive counterpart. This paragraph, starting with "[n]ow to the bits I don't get" and ending with "it wasn't his fault he didn't get it" (Covergirl14, 2011) features many negated projections as well as modal auxiliaries and modal adjuncts considered to have high modality value, such has "might" and "hardly". All these resources construe a dialogic backdrop for the text by presenting each projection as one option among others. The first projection "[n]ow to the bits I don't get" establishes a dialogue with readers. Indeed, the reviewer signals that she will expand on the meaning of the title of the review "didn't completely get it". She knows that readers expect her to provide more information about what ("the bits") she did not understand, and she is willing to meet their expectations. Her projection is not the Theme of the sentence – this position is taken up by the deixis "now" which produces an effect of immediate interaction between the reviewer and her readers. The projection emanates from the deictic centre of the reviewer, as she uses the personal pronoun "I". It is thus more dialogic than the title of the review, insofar as the source of attitude is distinctly identified. This projection is indeed very dialogic; the deixis "now" reduces the temporal distance between the reviewer and her readers and the negation of the mental verb "to get" (in its informal sense, i.e. to understand) allows for its positive counterpart to be brought up in the text.

The next set of projections work toward creating a dichotomy between Tony and the other fictional characters. There are three different sources of projection: the reviewer and the readers ("we"), Tony and the other fictional characters. What is particularly striking is that, depending on the source of projection, two different types of negations are used: negations that communicate a negative ability when Tony is the source of the projection and negations that convey "negative volition" (Palmer, 1990, p. 196) when the other fictional characters are the

source of projection. In the review, projections featuring negative ability are linguistically realised through denial of mental processes, as in “Tony didn’t know something”, “how was he supposed to know?”, “you don’t get it, do you?”, “he didn’t get it” (Covergirl14, 2011). Projections featuring negative volition are linguistically realised through the negation of verbs denoting volitional act, as in “the other characters wouldn’t tell him” and “and yet we are supposed to feel some sort of sympathy for those who chose not to tell him” (Covergirl14, 2011). As these types of negations all fall into the category of “denial” (Martin & White, 2005, p. 118) - they contract the interdiscursive dialogism between the reviewer and the subject matter (i.e., the novel). The reviewer is the source of one projection: “[a]nd yet we are supposed to feel some sort of sympathy […]” (Covergirl14, 2011).This projection is dialogic insofar as it recognizes two groups of readers: those who, according to the reviewer, feel what they are set to feel and those who resist narratorial expectations. But, as it has been discussed, the use of the first-person plural creates a sense of collective consciousness (Gibbons, 2018, p.104). As such, the dialogical space is restricted further as readers are expected to align their views with that of the reviewer. This passage is interesting because although dialogism first appears most salient, a detailed analysis shows that its scope is restricted.

Third Paragraph

In the last paragraph, four out of the eight projections present in the text report the reviewer’s feelings and thoughts. As such, in terms of projections, it is reminiscent of the first paragraph. The following projections, for instance, express Covergirl14’s feelings: “[t]his mystery drove me mad because it was so contrived, so unexplainable, such a literary cliché.” and “I am slightly peeved that this one bagged the Man Booker Prize”. What is interesting is that both these sentences make use of the APPRAISAL resource of Graduation. In the first case, the repetition of the adverbs “so” and “such” increase the intensity of the negative feeling that is projected, even they are not located in the projection but in the dependent clause. Therefore,

they do not refer to the feeling expressed but rather to the source of attitude, i.e. the "mystery". In the second example, the attitudinal lexis "slightly" is part of the projected clause and has the opposite effect – it decreases the intensity of the negative feeling that is projected. The interpersonal relationship that exists between the reviewer and the readers is sustained by these polarity waves, which entertain dialogue with readers, thereby working toward dialogic expansion. One of the projections expresses the reviewer's thoughts: "[b]ut I found that the loose and slightly ridiculous plot spoiled whatever deeper meaning this novel tried to convey" (Covergirl14, 2011). "I found that" realises a mental process indicating an "epistemic judgement" (Palmer, 1986, p. 168) and, as such, it also belongs to the sub-category of entertain (Martin & White, 2005, p. 122). Indeed, epistemic judgements in the first-person singular allow for the possibility of including different voices, each of them potentially bringing in a different judgement or opinion. Finally, as I have mentioned in the introduction, Covergirl14's review has received feedbacks and comments from other Amazon customers. This is likely due to the fact that the penultimate projection, "can anyone tell me what the significance of Veronica's mother's strange, 'horizontal', hand gesture was as Tony left Chislehurst?", is an interpersonal interrogative that directly addresses readers, whoever they may be. The reviewer attempts at establishing a genuine dialogue with future readers.

4.3 Conclusion

The reviewer uses all three ENGAGEMENT resources (projections, modality and concessives) to both evaluate and share her experience of Barnes's novel. Her use of projections is very varied and well-balanced. The reviewer introduces many sources of attitudes in her review, more, in fact, than the two reviews I have previously analysed. Covergirl14's projections have essential cohesive properties. Indeed, the patterns of projections have allowed me to divide the review into three parts. The first paragraph features interdiscursive

dialogicality -this means that the reviewer's projections dialogically engage with a text that precedes the review, in this case, Barnes's novel. In the second paragraph, the dialogical scope is restricted. Interdiscursive dialogicality is still foregrounded, but this time, the reviewer tries to legitimize her literary interpretations by both interpreting Barnes' text in only one way and prompting readers to do the same. The third paragraph, however, is very dialogic in that projections are presented as one option among others, which encourage readers to make their voices heard and offer different interpretations if they wish. In Covergirl14's review, the dialogical space is very much open, though its intensity fluctuates.

5. Perceived Legitimacy - A Critical and Comparative Analysis

5.1 Introduction

Using the ENGAGEMENT sub-system within the APPRAISAL framework has led me to observe that Allan-Smith's, Booklover's and Covergirl's positions towards both the novel (as a product) and their potential readers (online community) greatly differ. Indeed, Allan Smith strongly identifies with the first-person narrator. Consequently, the dialogical scope of the projected clauses he chooses to include decreases. This identification is further manifested in the type of sentences used: non-modalized, categorical and objective assertions. The narrow dialogical space is inhabited by three people, i.e. Julian Barnes, Tony Webster and the reviewer, sharing one voice. Assertiveness enables the reviewer to praise the novel with authority. Thus, he appears as a source of knowledge. His review is the top positive review for that novel – this means this is the most 'helpful' five-star review. In total, nineteen customers have publicly acknowledged the helpfulness of the review. Booklover identifies with the female characters, but her review is nonetheless dialogic. She does not absorb the fictional selves as Allan-Smith does, rather, she makes it clear that she presents them from her own subjective orientation. Several voices are included in Booklover's review: former reviewers, fictional characters,

potential readers and customers as well as her own. All these inhabit the dialogical space that is linguistically construed in her review. Contrary to Booklover, Covergirl does not privilege the voice of the fictional female characters over that of Tony. In fact, she empathizes with the first-person narrator and, through the use of differing projecting and negating strategies, presents the other characters as the source of the problem. Covergirl's review not only acknowledges the voices of previous reviewers, fictional characters and potential readers but it also includes literary exophoric references to late twentieth and early twenty-first century novels, such as Donna Tartt's. Moreover, references to future readers are direct and explicit, as opposed to both J. Allan-Smith's and Booklover's reviews. In her review, to dialogue takes its full on meaning of "discoursing together". Readers within the online community consider her review as one among others, and, as such, the reviewer as one "knower" (Maton, 2014, p. 29) among others too. Whilst Allan-Smith linguistically presents himself as a *source of knowledge*, Booklover and Covergirl linguistically present themselves as *sources of opinion*. My detailed analyses of the reviews have proven helpful in examining the ways in which different reviewers evaluate the same novel. However, they do not offer any explanation on why some reviews' perceived legitimacy is greater than some others'. This, I believe, can be tackled using SFL, previous research on language and gender and Legitimation Code Theory (LCT: Maton, 2014).

5.2 Ideation - How Is Knowledge Constructed?

Building on Previous Research: The Gendered Nature of Language

Out of the three reviews, one was written by a male and two were written by females. Although the data set is too small to support any conclusions about the relationship between gender and language, extensive research has been conducted on the topic and has helped identify key differences between men's and women's language. Linguistic features identified as typically male include: less modal verbs and more categorical statements (Lakoff, 1975;

Spender, 1980), more physical and less emotive adverbs, and more subordination (Hiatt, 1977). (Stereo)Typically, women tend to use fewer categorical statements and more statements featuring weak epistemic modality (Lakoff, 1975; Spender, 1980), more intensifiers and emotive adverbs and more coordination (Hiatt, 1977). Overall, these findings match my SFL-based analyses of Allan-Smith's, Booklover's and Covergirl's reviews. Indeed, the male reviewer, Allan-Smith, makes categorical statements, does not use modality nor emotive adverbs. Moreover, there are many instances of subordination in his review since half of the projections occur in subordinate clauses. The female reviewers do use weak epistemic modality (which, as discussed, entertains dialogism), as well as intensifiers (Graduation) and emotional attitudinal lexis. Additionally, none of the projected elements are to be found in subordinate clauses. Most of the projections occur in independent clauses, while the others occur within coordinate clauses. More recently, Tannen and Kendall (2015)'s research has shown that women's discourses (are likely to) present dialogic negotiations whereas men's discourses (are likely to) introduce authoritative stances. My research suggests that these observations about the gendered nature of language apply to the book reviewing activity.

Genre Awareness

Reviewing books is a specific kind of language activity. The way we use language depends on its mode, i.e. spoken versus written, the social and cultural contexts in which the text is produced, the purpose of the text and the interpersonal relationship the writer intends to create with their audience. As such, each language activity entails different usages of the available linguistic resources. Being aware of the genre to which the text belongs (that is, the kind of text), helps writers/speakers to adapt their language accordingly. However, as far the reviewing genre is concerned, there is no obvious guidance as regards requirements and expectations. Most of our knowledge about this particular genre comes from the English

literature lessons taught in secondary and high school settings. As such, Rothery and Stenglin (2000) conducted empirical research on students' use of APPRAISAL resources when discussing literary works. They found out that, although students were asked to comment on the literary techniques and strategies used in some work of fiction, most of them did not engage with Appreciation resources, i.e. did not develop arguments about the work itself. Instead, they used Judgement, i.e. they made ad hominem arguments (arguments focused on people's character), and Graduation (Rothery and Stenglin, 2000). This means that, from the very beginning, only a small portion of individuals master the reviewing genre. As such, all reviews are not created equal. My analysis of the Amazon reviews using ENGAGEMENT suggests that, in Allan Smith's review, projections refer to the novel and/or the fictional characters. In both Booklover's and Covergirl's, projections include references to the reviewers' own feelings and thoughts (emotional attitudinal lexis) and linguistic resources of intensification and attenuation (Graduation). As such, while the male reviewer uses Appreciation resources, the female reviewers engage with the text through Affect and Graduation. This argument will be further investigated in the part devoted to Thematic structures.

Although no well-defined rules govern the activity of reviewing books within the Amazon.com *field*, I argue that there is an ideal genre which is strived for. This implies that reviews which are linguistically closer to the ideal genre may be perceived as more helpful and more legitimate by other members of the community. If there is such a thing as an ideal genre, then one would assume that it is embodied in book reviews that are written by critics, novelists or any accepted members of the literary world. As reviewing books is a crucial part of their jobs, they should have a very strong genre awareness. Therefore, I have decided to collect two professional book reviews, one written by Justine Jordan for *The Guardian* and one by Anita Brookner for *The Telegraph* (full reviews are located in the Appendices), and to compare them with amateur reviews so as to identify shared or differing linguistic features. As my SFL-based

analysis of the Amazon reviews is very much focused on projections, I will start by considering these, and will then move on to Thematic structures.

Projections

As a reminder, projection is a linguistic resource that allows for the introduction of (sometimes remote) sources of attitudes in a discourse. Projections can be explicit and easily identifiable if presented with speech marks or scare quotes or implicit when no such markers are used. The comparative analysis entails the following two steps: first, an examination of the types and main characteristics of the projections deployed by professional reviewers, and, secondly, the identification of their shared linguistic features as well as comparisons with the projections used in the Amazon reviews. Following this process has allowed me to make the following observations:

(i) Both professional reviews engage with twentieth and twenty-first century literary traditions by projecting exophoric references to other novels or novelists.

Indeed, Justin Jordan makes several references to Barnes's *Nothing to be Frightened Of*, as well as one reference to Roald Dahl's work: "[t]here's the atmosphere of a Roald Dahl short story in Tony's quest; the sense that, with enigmatic emails and mysterious meetings in the Oxford Street John Lewis brasserie, he is somehow being played or manipulated by others". In the other review, Anita Brookner argues that "[*The Sense of an Ending*] is in fact a tragedy, like Henry James's *The Turn of the Screw*, which it resembles". Both professional reviews open the dialogical perspective by drawing parallels between Barnes' novel and other works of fiction.

(ii) In the professional reviews, projections without speech marks never express the reviewer's feelings.

(iii) In the professional reviews, projections with speech marks only refer to two entities: the author, Julian Barnes or fictional characters from *The Sense of an Ending* or *Nothing to be Frightened of*.

Allan-Smith's use of projections matches the last two observations. In his review, projections without speech marks do not express his feelings. The only projected element that does not refer to Julian Barnes and/or *The Sense of an Ending* indicates the reviewer's thoughts: "that's precisely, I suspect, what Barnes wants us to feel" (Allan-Smith, 2018). Projections with speech marks introduce the voices of Julian Barnes and/or his fictional characters. Finally, even if Allan Smith does not make any direct exophoric references to twentieth or twenty-first literary traditions, he does allude to these traditions in the first sentence of his review: "this Man Booker prize-winner plunges the reader into a postmodern potpourri of misleading sign, ambiguous statements and along roads that point one way but lead somewhere quite different." This sentence, indeed, defines *The Sense of an Ending* as belonging to the postmodern tradition.

Booklover's review matches the first criterion, i.e. she engages with the wider literary tradition by making exophoric references to the novel *The Finkler Question*, written by Howard Jacobson. However, in the professional reviews, such references are used to better understand and/or characterize Barnes's novel. In Booklover's review, such references can be seen as instances of Graduation insofar as they seek to decrease the intensity of Booklover's negative attitudes towards the subject-matter: "not quite as disappointing as Finkler, but I'm seriously put off Booker winners!". In her review, projections without speech marks generally expresses her feelings (e.g. "I was sorry for […]"), which contrasts from both Allan Smith's review and the two professional book reviews. Additionally, projections with speech marks do not necessarily relate to Julian Barnes or his fiction. For instance, "if only" or "special relationship" (Booklover, 2012) are not reported speech but instead refer to the reviewer's understanding of the novel. Like Booklover's, Covergirl's review matches the first criterion. Indeed, Booklover compares Barnes's novel to Donna Tartt's *The Secret History*. This is a connection that appears in several other reviews, be they from amateurs or professionals. It is a projection deemed relevant insofar as it enables readers to better conceptualize the novel they are about to read, or

that they have just read. In Covergirl's review, projections without speech marks do express the reviewer's feelings ("I am slightly peeved that […]") and projections without speech marks not only refer to Barnes or Barnes's fiction. The latter indeed include, like Booklover's review, references to the reviewer's own understanding of the novel ("this 'mystery' drove me mad […]"), and, as such, they have the same pragmatic functions as scare quotes rather than that of quotations.

Thematic Structures

In SFL, Thematic structures refer to the organization of the text, and, more specifically, to the linguistic choices deployed at the beginning of a clause. Previous research in SFL has shown correlations between individuals' use of Themes and their linguistic capacities (Thomson, 2005) as well as correlations between Thematic structures and realisation of the text's genre (El Issa, 2016). As such, I have decided to first examine the Thematic structures of the professional reviews and then draw comparisons with the amateur reviews. This analysis has led me to make three observations about the Thematic structures of professional reviews (i) there is an alternation between short and relatively long unmarked themes (ii) unmarked themes exclusively refer to the novel, author or fictional characters (iii) there is an alternation between marked (in red letters) and unmarked themes (bold letters). This passage, written by Anita Brookner, aggregates all the above-mentioned features:

> Memory, individual rather than collective [long unmarked theme], accounts for who we are and what we have become. And early memory is particularly valuable, though it can be misconstrued. Its influence can persist throughout adult life, though what is cause and what effect may be difficult to judge. In this short but compelling novel [marked theme] Julian Barnes tracks the origin of one particular memory through a long and apparently uneventful life towards an explanation that leaves traces of unease that are

> difficult to dismiss. The facts [short unmarked theme] are quite simple. Three school-friends, of whom the narrator, Tony Webster, is one, are joined by a fourth, Adrian Finn, who is much cleverer than any of them. (Brookner, 2011)

Allan-Smith's review includes the first two types of Themes. Indeed, in his review, the unmarked themes all refer to the author, novel or fictional characters and there is indeed an alternation between short and long unmarked themes. However, there are no marked Themes used in the review. Below is a coded excerpt of Allan-Smith's review, the Themes are highlighted in bold characters (full data coding is available in the Appendices):

> Strange horizontal hand movements and the symbolic flipping of eggs in a pan [long unmarked theme] hint at something going on which only exists in an interstitial narrative space which history and memory can't or won't reach. Julian Barnes [short unmarked theme] is brilliant at these deflections and refractions of sense, 'where the imperfections of memory meet the inadequacies of documentation'. The narrative constantly [long unmarked theme] deconstructs itself, pathetically seeking corroboration of its flimsy acts of recall. (Allan-Smith, 2018)

Booklover's review matches the first (i) and third (iii) criterion, but only partially. Indeed, Booklover uses both short and long unmarked Themes (i), but there are many more of the former than of the latter. Moreover, she does use a single unmarked Theme to start one of her sentences. As such, both the first and third criterion are not fully met. As for the second criterion (ii), it is not met at all insofar as the points of departure of the clauses/the Themes are Julian Barnes, the fictional characters or the reviewer herself. Covergirl's choice of Thematic structures is very dissimilar to that of professional book reviews. Her review meets the third criterion (iii), but only partially, as there are only two marked Themes for a 473-word long review, as opposed to four marked Themes in Justine Jordan' 532-word long review and eight marked Themes in Anita Brookner's 805-word long review. The two other criteria are not met:

Covergirl uses short unmarked themes (i) and these do not solely refer to the author or the fictional characters but often include the reviewer herself (iii). This analysis of Thematic structures seems to support the argument that Allan Smith's review differed from that of Booklover's and Covergirl's in that it approaches the text through Appreciation rather than through Attitude.

Conclusion

This first part examined the ways in which knowledge is constructed in book reviews. I briefly summarized previous research in the areas of linguistics and discourse analysis, starting from the hypothesis that key differences amongst amateur book reviews may pertain to the reviewers 'use of gender-specific language and/or to a greater or lesser genre awareness. Then, I compared the Amazon reviews to the professional ones using the SFL concepts of projections and Thematic structures. This analysis shows that the review written by the male participant is linguistically closer to that of the reviews written by the professionals. Indeed, their use of projections and Thematic structures are almost similar, whereas there is great disparity between the two other Amazon reviews, written by females, and the professional ones. Such observations lead me to the next stages of my argument: (i) the professional book reviews, although written by females, do not show any signs of stereotypically female linguistic features and (ii) a correct realisation of the book review genre entails specific linguistic patterns, such as the above-mentioned types of projections and Thematic structures, as well as the preference of Appreciation resources over Judgement, Affect and Graduation. These critical observations may partly account for the greater visibility of Jeremy Allan Smith's review on Amazon.co.uk.

5.3 Interpersonal – How Is Knowledge Construed?

In order to consider issues of legitimacy in the book reviewing field, I will use concepts drawn from Karl Maton's Legitimation Code Theory (LCT: 2014). This choice is motivated by the fact that, over recent years, SFL and LCT have been used together productively. SFL has proved to be a fruitful framework for examining the meaning-making resources used by participants. LCT allows for further analysis of the social effects produced by these very language choices on the part of participants, in light of the field in which they occur (i.e. book reviewing on Amazon.co.uk). The concept of knowledge-knower structures is particularly relevant to this research.

Knowledge-Knower Structures

In *Knowledge and Knowers* (2014), Maton explains the notion of knowledge-knower structures by considering the 'two cultures' debate. This debate refers to the key differences in the form taken by knowledge in intellectual fields. Drawing on Bernstein's code theory in the field of educational sociology, Maton argues that the knowledge structure in the Humanities differs from that of scientific educational fields (which include such disciplines as Linguistics, Sciences and Economics). The variation pertains to the field's orientation towards knowledge. According to Bernstein, humanist culture(s) resembles a "horizontal knowledge structure" (Maton, 2014, p. 68) with weak grammars. This means that the humanistic field is pluralized: several D/discourses, methods and procedures co-exist without necessarily communicating with each other. As such, objects of study and expectations tend not to be expressly stated. In contrast, scientific culture displays a "hierarchical knowledge structure" (Maton, 2014, p. 69) with strong grammars. Unlike the Humanities, the scientific field is not pluralized: new knowledge both builds on and integrate prior knowledge. Moreover, methods, procedures, objects of study and expectations are clear and well-defined.

According to Maton, each field also displays a particular knower structure. He argues that, if knowledge is not hierarchical, as in the case of the humanities, then the hierarchy should occur elsewhere. Hence the notion of "knower structures" (Maton, 2014, p. 69), which states that, like knowledge structures, knower structures differ from one field to another. The knower structure in the Humanities is hierarchical insofar as one does not necessarily need to possess the right kind of knowledge, but one must also be the right kind of knower, i.e. have certain dispositions, "have enjoyed a particular social and educational background" (Maton, 2014, p. 70). This means that *who says* is more important than *what is said*. The knower structure in scientific fields is horizontal insofar as knowledge is more valued than the person who produces it. These knowledge-knower structures are indicated in the table below (Maton, 2014, p. 31):

FIGURE 7. Classification and Framing Strengths for Specialisation Codes

	Humanistic Culture	Scientific Culture
Epistemic relations	-Classified, -Framed	+Classified, +Framed
Social relations	+Classified, +Framed	-Classified, -Framed
Specialisation code	Knower structure (Epistemic Relations-, Social Relations+)	Knowledge structure (Epistemic Relations+, Social Relations-)

Humanistic Field: Amazon Book Review Section

Reviewing fiction is an activity that is an integral part of Literature studies. As such, on Amazon.co.uk, epistemic relations are weakly classified and framed (-C, -F) while social relations are strongly classified and framed (+C, +F). As I mentioned earlier, new technologies are generally thought of as empowerment tools, insofar as a greater number of people are able to enter online public spheres. On Amazon, for instance, every customer is encouraged to evaluate and discuss the products they have bought, without distinction of ethnicity, gender or cultural capital. Although this allows for the integration of new knowers, some knowers stand

out by virtue of their perceived positions as legitimate knowers or social media influencers. Such is the case of the male reviewer Allan-Smith, who self-identifies as a book reviewer. His short biography indicates that he is a former teacher who dedicates his time to reviewing books and his profile picture was taken in front of a library. These elements reinforce the reviewer's perceived legitimacy, while endowing him with a "cultivated gaze" (Maton, 2014, p. 95). The cultivated gaze is a "canon [i.e. ideal genre] introjected" (Maton, 2014, p. 99) and such gaze particularly manifests itself through the writing self. Indeed, as discussed in the comparative analysis, Allan-Smith's review is linguistically close to that of Anita Brookner and Justine Jordan. Allan-Smith is a retired teacher, Anita Brookner is a novelist and Justine Jordan is the Guardian's deputy literary editor. Maton argues that, "in literary art or criticism, legitimate understanding has often been held to result from prolonged exposure to a range of great cultural works" (2014, p. 95). As part of their jobs, all three reviewers have been exposed to many great literary texts and book reviews. Such exposure leads them to have a sense of what makes a good book review. This sense (or impressions) is of paramount importance as it helps guide their understanding of the ideal genre that must be strived for - in this case, the ideal book review genre. As Maton emphasises, "hierarchical knower structures may involve an emphasis on procedural rather than propositional knowledge, or 'knowing how' rather than 'knowing that'" (2014, p. 95). As such, one may argue that Allan Smith's exposure to book reviews produced by ideal knowers, such as novelists and critics, provides great dispositions for reproducing their salient features (i.e. for realising the ideal genre). This enables him to monopolize power resources in the field, which are presented in the form of cultural capital. This can be seen further in the other reviews he has published, as most of them do appear in the top reviews. In comparison, Booklover and Covergirl do not present themselves as legitimate knowers. Their pseudonyms suggest a love for and interest in literature, but they have not been immersed in the "cultivated gaze" (Maton, 2014, p. 95) and, as such, are less likely to be aware of tacit

expectations within the field. Their procedural knowledge is not as substantive as Allan-Smith's: this is linguistically noticeable in the reviews. Moreover, the little information displayed on their profile pages show that they are not interested in presenting themselves as knowers. In fact, they do not claim the ownership of any form of cultural capital. Within the Amazon online community, the latter might be perceived as the sign of a lack of cultural resources, ultimately resulting in a lack of power. Allan-Smith's review is thus more likely to be deemed sophisticated and/or helpful. Consequently, hierarchic dyads are introduced within non-hierarchic relations of peer-hood.

5.4 Conclusion

My findings indicate that different linguistic strategies convey different interpersonal positionings. The scope of analysis includes a three-way interaction dynamic: between (i) Barnes's novel *The Sense of an Ending*, (ii) the reviews and (iii) prospective readers or customers. I first focused on the ways in which reviewers engage with the subject-matter, i.e. the book under review. Relationships to the subject-matter are realised by linguistic and non-linguistic resources, such as star rating, projections, modality and polarity. The first review, Allan Smith's, shows that one-way, impervious attitude towards as well as strong identification with the subject-matter results in the reviewer producing a text whose degree of dialogicality is generally very low. Only the last two sentences include the reader's voice. By developing an assertive attitudinal position towards the subject-matter, the reviewer assumes that readers will share his attitudes, which raises the question of ideological assumptions (Fairclough, 2003; Martin & White, 2005). The second reviewer, Booklover, expresses different and gradable attitudes towards the subject-matter. While engaging with the female fictional characters, she does not identify with them. This distinction is essential, as maintaining one's sense of identity is the primary criterion for producing dialogicality. In this review, reader's alignment is sought,

rather than taken for granted. The third reviewer, Covergirl, empathizes with the male fictional character, Tony Webster, but always retains a strong sense of identity. This is due to the important number of voices introduced in her discourse. Although she gives the novel a low star rating, she is willing to be convinced by other readers. As such, it is the most dialogic review.

I have then examined the perceived legitimacy of book reviews. To do so, I have relied on previous research on language and gender and genre awareness. Additionally, using SFL, I have compared the linguistic features of the Amazon reviews with that of professional reviews, which has led me to conclude that an impersonal and varied use of projections, coupled with complex Thematic structures and a use of gender-neutral language (i.e. male language) is the recipe for producing a successful book review. Maton's LCT concept of knowledge-knower structures (2014) has been applied to this study. It has helped in demonstrating that some reviews appear as more legitimate than others and some reviewers as more knowledgeable than others (Maton, 2014) within a given field of practice, in this case, the reviewing section on Amazon.co.uk. This has to do with the ways in which knowledge is constructed and perceived: the former impacts on the latter, and vice-versa.

As well as being close to professional reviews, Allan Smith's review is the most visible and legitimized on Amazon.co.uk. It is also the less dialogic review. Therefore, it would be interesting to explore the relationship between dialogicality and legitimacy, and specifically, to investigate whether lesser dialogicality perforce implies greater legitimacy. Another point of relevance is the insertion of new criteria to judge of the helpfulness of a review. Danescu-Niculescu-Mizil et al.'s study (2009) has shown that helpfulness is dependent upon the following criteria: (i) helping someone make a purchase decision, (ii) the ability of reviews to raise interest, (iii) if its star rating is close to the average star rating for the same product. I believe that this SFL-based analysis has shown that new criteria should be introduced, such as

(iv) impersonal linguistic constructions, which comprise the use of gender-neutral language, Appreciation resources, impersonal and complex Thematic structures, among other elements and (v) strong genre awareness, resulting in genre emulation.

The present study is conducive to the development of new approaches to reader-response research. Indeed, the advent of social media has resulted in blurring the distinction between writers, readers and critics – this means that researchers need to find new ways of examining engagement towards and evaluation of literary artefacts. Applying APPRAISAL theory to reception studies, as well as insights from SFL and LCT research, has enabled me to observe that individual discourses both shape and are shaped by dominant practices within the field. This study would however be enhanced by a full-fledged integration of Bourdieu's field theory (1993) and Maton's Legitimation Code Theory (2014) at the analytical level.

General Conclusion

Informed by the praxematic approach to dialogism, my study sought to explore the ways in which dialogism is realised at two ontological levels: the textual level, i.e. the fictional world presented within *The Sense of an Ending* and the discourse level, i.e. the real world inhabited by readers. Specifically, my research focused on the nature and effects of the two following types of dialogic interactions, both presented within Jacques Bres's praxematic framework: interdiscursive dialogism, that is, the interaction between a text and texts/discourses that precede it and interlocutory dialogism, i.e. the interaction between a text and texts/discourses that will follow it and respond to it.

The first part of my thesis examined dialogism in the novel. Research findings reveal that dialogism is realised through three main literary and linguistic strategies: intertextual referencing, metalepsis and reader-manipulation. Each of these serves to decrease or increase the dialogic scope of the novel, or, in other words, its ability to engage critically with previous discourses (intertextual referencing) and future discourses emanating from readers (metalepsis and reader-manipulation). It seems that, in *The Sense of an Ending*, the dialogic scope waxes and wanes. In his novel, Julian Barnes displays intellectual affinities with Frank Kermode, Philip Larkin and Ted Hughes. These intertextual references target a very specific audience: Western, educated and familiar with Britain's literary heritage. Intertextuality narrows the dialogic space. However, this space is being increased by narrative strategies at the para-diegetic and diegetic levels, such as inclusive marketing strategies and addresses to the reader, which aim to establish metalepsis. Although seemingly dialogic, full metalepsis allows for reader-manipulation – such manipulation enables the narrator to give legitimacy to one preferred discourse: his own. *The Sense of an Ending* pretends to subvert the monoglossic tendency of its own discourse while in fact subtly reinforcing it. Readers' alignment with the

homodiegetic narrator's discourse, and to a greater extent, his belief-value system, is not negotiated but cleverly imposed on them.

The second part of my thesis explored dialogism in online book reviews. Research findings show that dialogism is realised through two main linguistic strategies, both gathered within the ENGAGEMENT sub-system of APPRAISAL: projections and modality. Similarly, each of these serves to decrease or increase the dialogical scope of the book reviews. In two out of the three reviews, the dialogic scope considerably waxes and wanes. In the other review, the dialogic scope is very narrow – this is because the reviewer focuses on interdiscursive dialogism (engagement with Julian Barnes's novel) while discarding interlocutory dialogism, i.e. his addressee. In the reviews, restricted dialogism is characterized by both instances of positive polarity and an abundance of projections deemed undialogic, i.e. intertextual references comprising solely of *The Sense of an Ending* and/or Julian Barnes. In the two dialogic reviews, the reviewers engage both with preceding discourses (interdiscursive dialogism) and discourses that will follow (interlocutory dialogism) using two different types of projections: reported speech and intertextual references. Reported speech includes different voices: that of Julian Barnes, that of the fictional characters from *The Sense of an Ending* and that of potential readers and customers. In these reviews, intertextual references draw on a wide range of texts, from the canon to popular culture. As far as projections are concerned, variations in use generate variations in the dialogic space that is being created throughout. The use of modality and/or polarity adds complexity to the study of dialogism. It seems, however, that the use of low modality combined with varied projections and far-reaching intertextual references leads to widening the dialogic scope of the reviews. In contrast, high modality (and/or polarity) combined with fewer and less varied projections, as well as undialogic intertextual references, leads to decreasing the dialogic functionality of the reviewer's discourse.

This research gives insight into the relationship between the reader and the text. First, it highlights the fact that seemingly dialogic strategies, such as intertextuality, may not be understood as such by readers. Readers who can identify and relate to the references will take them into account in the interpretation process while other readers will have to create their own meaning-making strategies. Each reader enters into a personal dialogue with the text. Moreover, the research shows that the effective manipulation of the reader has long-lasting effects. Indeed, the qualitative analysis of book reviews reveal that most readers experience aesthetic illusion. This is made manifest through the reviewers' metaleptic confusion, which is a salient feature of the reviews. Indeed, reviewers do not seem to differentiate between different ontological levels: in their discourses, Julian Barnes is included at the textual level while fictional characters are attributed with real-world agency. As such, it is fair to say that, as far as *The Sense of an Ending* is concerned, fictional language and styles directly impact real-world critical receptions and evaluations.

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Appendix A

Verb Frequency by Category

Table A1

Auxiliary verbs	Frequency distribution
Be	1525
Have	645
Do	399

Table A2

Material verbs	Frequency distribution
Go (-s, -ing, went, gone)	125
Get (-s, -ing, got)	119
Make (-s, -ing, made)	99
Take (-s, -ing, took, taken)	95
Come (-s, -ing, came)	87
Give (-s, -ing, gave, given)	63
Put (-s, -ing, put)	60
Leave (-s, -ing, left)	56
Use (-ing, -ed)	52
Try (-ing, -ed)	49
Let (-ing)	47
Read (-ing)	46

Happen (-s, -ing, -ed)	42
Turn (-s, -ing, -ed)	37
Meet (met)	33
Sit (-ing, sat)	31
Write (-ing, -ed)	30
Call (-s, -ing, -ed)	30
Keep (-s, -ing, -ed)	29
Become (-s, -ing, became)	26
Wait (-ing, -ed)	26
Begin (-s, -ing, -ed)	26
Live (-ing, -ed)	25
Start (-ing, -ed)	22
Cut (-ing, cut)	21
Walk (-s, -ing, -ed)	20
Send (-s, -ing, sent)	19
Hold (-s, -ing, held)	19
Lose (-ing, lost)	18
Allow (-s, -ing, -ed)	18
Run (-s, -ing, ran)	17
Wear (wore)	17
Grow (-ing, grew, grown)	17
Pass -es, -ing, -ed	17
Show (-s, -ed, shown)	15
Open (-s, -ing, -ed)	14
Drive (-ing, drove)	14
Change (-ed)	14
Win -s, won	14
Carry (-ing, -ed)	14
Work (-ing, -ed)	14
Break (-ing, broken)	13
Stand (-s, -ing, stood)	13
Spend (-ing, spent)	13
Bring (-s, -ing, brought)	12

Head (-ing, -ed)	12
Pay (-ing, paid)	12
Remain (-s, -ing, -ed)	12
Contain (-s, -ing, -ed)	11
Follow (-ing, -ed)	11
Kill (-ing, -ed)	11
Close (-s, -ing, -ed)	10
Die (-ing, -ed)	10
Arrive (-ed)	10
Press (-ing, -ed)	10
Discover (-ing, -ed)	10
Fail (-s, -ing, -ed)	10
Catch (-ing, caught)	10
Fuck (-ing)	10
End (-ed)	10
Stay (-s, -ed)	10
Drink (-ing, drank, drunk)	9
Move (-ing, -ed)	9
Return (-ing, -ed)	9
Apply (-ed)	8
Help (-s, -ed)	8
Fall -ing, fell	8
Hand -ed	8
Prove (-ing, -ed)	8
Lead (-s, -ing)	8
Approach -ing, -ed	7
Marry -ed	7
Buy (bought)	7
Finish (-ing, -ed)	7
Invite (-d)	7
Join (-ing, -ed)	7
Kiss	7
Attach -ing, -ed	6

Act (-ed)	6
Check (-ed)	6
Roll (-s, -ing)	6
Plan (-ing, -ed)	6
Wank -ing	6
Settle (-d)	6
Kiss (-ing, -ed)	6
Inflict (-ed)	6
Cause (-ing, -ed)	6
Travel -ing, -ed	6
Manage (-d)	6
Throw (-ing, threw)	6
Retire (-d)	6

Table A3

Mental verbs	Frequency	Type
Think (-s, -ing, thought)	191	Cognition
Know (-s, -ing, knew, known)	135	Cognition
Want (-s, -ing, -ed)	93	Emotion/Desiderative
Look (-s, -ing, -ed)	88	Perception
Feel (-s, -ing, felt)	81	Emotion/Desiderative
See (-s, -ing, saw, seen)	77	Perception
Remember (-ing, -ed)	55	Cognition
Seem (-s, -ed)	51	Perception
Like (-s, -ed)	42	Emotion/Desiderative
Expect (-ing, -ed)	33	Cognition
Imagine (-ing, -ed)	30	Cognition
Understand (-ing, understood)	29	Cognition
Wonder (-ing, -ed)	27	Cognition
Need (-ing, -ed)	23	Emotion/Desiderative
Hear (heard)	21	Perception
Hope (-s, -ing, -ed)	21	Emotion/Desiderative

Decide (-s, -ing, -ed)	19	Cognition
Realise (-ed)	17	Cognition
Believe (-ing, -ed)	16	Cognition
Suppose (-ed)	15	Cognition
Wish (-ing, -ed)	15	Emotion/Desiderative
Assume (-ing, -ed)	13	Cognition
Consider (-ing, -ed)	13	Cognition
Notice (-ed)	12	Perception
Agree (-ed)	11	Cognition
Set (-ing)	11	Perception
Learn (-ing, learnt)	11	Cognition
Forget (-ing, forgot,forgotten)	11	Cognition
Face (-s, -ing, -ed)	11	Cognition
Examine (-ing, -ed)	10	Cognition
Draw (-ing, drew, drawn)	10	Cognition
Doubt (-ed)	9	Cognition
Strike (-s, -ing, -ed)	9	Perception
Blame (-s, -ing, -ed)	9	Emotion/Desiderative
Enjoy (-ing, -ed)	9	Emotion/Desiderative
Appear (-s, -ed)	8	Perception
Recognise (-ed)	7	Cognition
Attract (-ed)	7	Emotion/Desiderative
Love (-d)	7	Emotion/Desiderative
Prefer (-s, -ed)	7	Emotion/Desiderative
Depend (-ed)	7	Cognition
Suspect (-ed)	6	Cognition
Deserve (-d)	6	Emotion/Desiderative
Accord (-ing)	6	Cognition
Witness -ed	6	Perception

Table A4

Behavioural verbs	Frequency distribution

Smile (-ing, -ed)	15
Sleep (-ing, slept)	12
Laugh (-ing, -ed)	12
Avoid (-ing, -ed)	11
Treat (-ing, -ed)	11
Nod-ed	11
React (-ing, -ed)	9
Suffer (-ed)	9
Watch (-es, -ing, -ed)	9
Bear	8
Surprise (-ed)	8
Fear (-ed)	8
Hurt	8
Mind (-ed)	7
Exaggerate (-ing)	7
Accept (-ed)	7
Swear (-ing, swore, sworn)	7
Reread	6
Shake (shook)	6
Behave (-d)	6
Hang (-ing, hung)	6
Pause -d	6

Table A5

Verbal verbs	Frequency distribution
Say (-s, -ing, said)	202
Ask (-s, -ing, -ed)	88
Tell (-ing, told)	82
Mean (-s, meant)	57

Reply (-ing, -ed)	30
Suggest (-ing, -ed)	21
Talk (-ing, -ed)	18
Repeat (-ing, -ed)	13
Answer (-ed)	12
Express (-ing, -ed)	12
Explain (-ing, -ed)	11
Add (-ing, -ed)	11
Speak (-ing, spoke)	9
Discuss (-ing, -ed)	9
Admit (-ing, -ed)	8
Address (-es, -ing, -ed)	8
Require (-ing, -ed)	8
Refer (-s, -ed, -ing)	7
Assure (-ed)	7
Apologise (-ed)	7
Point (-ing, -ed)	7
Argue (-ing, -ed)	7
Describe (-s, -ing, -ed)	6
Warn (-ing, -ed)	6
Justify (-ed)	6

Appendix B

Key Word in Context (KWIC) Analyses of Material Verbs Realising Mental Processes

Table B1: To get

1. There was something about the "we" that made me suspect I hadn't got everything wrong.
2. Well, what's the next line? You don't get it, do you? she said.
3. "Well, it's not illegal. It may well be prudent." We didn't seem to be getting very far.
4. "Let me get this straight. She ought to have handed over this document, this diary, to you."
5. Don't get me wrong. I'm not interested in cars, old or new.
6. The email she sent in reply to my apology read: "You just don't get it, do you? But then you never did."
7. You just don't get it, do you? You never did, and you never will." I'm not exactly being given much help.
8. But, without understanding my own motives, I had wanted to prove to her, even at this late stage, that she had got me wrong.
9. Margaret's saying, "Tony, you're on your own now," and Veronica's saying, " You just don't get it ... You never did, and you never will."
10. Below, my message was undeleted. Her reply went: "You still don't get it. You never did, and you never will. So stop even trying."
11. I could have used the phrase as an epitaph on a chunk of stone or marble: "Tony Webster – He Never Got It." But that would be too melodramatic, even selfpitying.
12. "I'm sorry. I just didn't get it." I retired to my table and waited for my supper.
13. And later, at home, going over it all, after some time, I understood. I got it. Why Mrs Ford had Adrian " s diary in the first place.

Table B2: To make

1. Of course, I'd met a few girls before, but either their self-assurance made me feel gauche, or their nervousness compounded my own.
2. It made time feel like a personal, even a secret, thing.

3. This made me feel like a survivor from some antique, bypassed culture whose members were still using carved turnips as a form of monetary exchange.
4. So what happened subsequently made me feel all the odder: the more you liked a girl, and the better matched you were, the less your chance of sex, it seemed.
5. She was five months older than me and sometimes made it feel like five years.
6. There was something about the "we" that made me suspect I hadn't got everything wrong. She was just trying to improve me – and who was I to object to that?
7. Daily intimacy made me proud of knowing about make-up, clothes policy, the feminine razor, and the mystery and consequences of a woman's periods.
8. On the train down from Charing Cross, I worried that my suitcase – the only one I owned – was so large it made me look like a potential burglar.
9. This ought to have made me feel accepted, but it seemed more as if they had grown tired of me, and the weekend was now just something to be got through.
10. Instead, she mentioned colleges and dons and tea shops in a way that made me feel left out.
11. For a few weeks this made me feel masterful, but back in my room my wanking was sometimes edged with resentment.
12. But just saying this made me wonder if I was enjoying the day any longer. I also thought: "What does she want me to say?"
13. The times we did, I would be hit by a sense of what I can only call pre-guilt: the expectation that she was going to say or do something that would make me feel properly guilty.
14. Someone once told me that the civil service (or at least, its higher echelons) was a fascinating place to work because you were always having to make moral decisions.
15. Also, to warn me that she would be hanging around if I planned on seeing Adrian – which had the desired effect of making me plan not to see Adrian.
16. I would study hard, put my emotions on hold, not take anyone home from the pub, masturbate as and when required, and make sure I got the degree I deserved.
17. I remember how angry that conventional phrase made me: I would have sworn on oath that Adrian's was the one mind which would never lose its balance.
18. Whereas most of us, I suspect, do the opposite: we make an instinctive decision, then build up an infrastructure of reasoning to justify it.

19. Now, I sometimes wonder if it was an attempt to make her jealous; or, perhaps, an act of self-protection, a way of preventing the new relationship from becoming too serious.
20. Perhaps it would make sense if I knew when Mrs Ford had made her will.
21. Though if it had been a long time ago, the equivalent sum now would be quite a bit larger, and make even less sense.
22. That doesn't make sense." There was a silence.
23. I looked at the words and couldn't make sense of them.
24. But it didn't make any sense beyond this.
25. At the same time, it made sense that Veronica didn't give me a simple answer, didn't do or say what I hoped or expected.
26. I liked to imagine the moaning and groaning as yet another of my letters arrived; and I knew that at a certain point it would make bean-counting sense for them to just close the case.
27. Does that make sense? I'm sure psychologists have somewhere made a graph of intelligence measured against age.
28. He made you feel you were his co-thinker, even if you said nothing.
29. The ability to see and examine himself; the ability to make moral decisions and act on them; the mental and physical courage of his suicide.
30. And yet, oddly these conversational tactics made me almost nostalgic.
31. I remember a period in late adolescence when my mind would make itself drunk with images of adventurousness.
32. "Yes, but I want to surprise you in a way that makes you think better of me rather than worse."
33. Does this make any sense if we apply it to our individual lives?
34. It's an odd expression, and one that always makes me think of Margaret's way of roasting a chicken.
35. But there she was, leaping about in a way that made me suspect she'd been to ballet classes, her hair all over her face and her calves tense and full of strut.
36. At first I couldn't make any sense of this: she was the one who had told me I was now on my own.
37. And knowing that Margaret wouldn't crow if I rang up – knowing that she would happily agree to another of our little lunches, and we could go on exactly as before – made me feel all the lonelier.

38. “But what you’ve just said doesn’t make any sense."

Table B3: To come

1. Veronica, “I like your mum.” "Sounds like you’ve got a rival, Vron," said Mr Ford, with a theatrical intake of breath.” Come to think of it, sounds like I have too.
2. As I disposed of it I came to a decision and a conclusion: No, it went, no.
3. Also, that while this news might come as a surprise, he hoped that I could understand and accept it, because if I couldn’t then he owed it to our friendship to
4. Also, in my more emptied life, I came up with various ideas which I termed "projects”, perhaps to make them sound feasible.
5. A particular image suddenly came into my mind as I gazed at the backs of what I assumed to be family photographs.
6. With each letter, I managed to come up with another query they would have to spend their time considering;
7. Eventually, I came up with a theory.
8. He felt life more clearly too – even, perhaps especially, when he came to decide that it wasn’t worth the candle.
9. Adrian was much cleverer than me – he used logic where I use common sense – but we came, I think, to more or less the same conclusion.
10. 1Not that I can understand everything he wrote. I stared at those equations in his diary without much illumination coming my way.
11. And suddenly, a complete memory came to me: of Veronica dancing.
12. So when this strange thing happened – when these new memories suddenly came upon me – it was as if, for that moment, time had been placed in reverse.
13. I sat there remembering all this, registering the differences, without coming to any conclusions.
14. If I didn’t press on – what? – time, then something, perhaps even a solution, might come to the surface.

Table B4: To give

1. He gave the impression that he believed in things.
2. This ought to have given him a whole storetank of existential rage, but somehow it didn't, he said he loved his mother and respected his father.
3. I don't want to give the impression that all I did at Bristol was work and see Veronica.
4. And though subsequent years might alter this view, until some of us give up on it altogether, when love first strikes, there's nothing like it, is there?
5. And this gave me a sense of unease, of unrest." So, for instance, if Tony…"
6. In Adrian' s terms, I gave up on life, gave up on examining it, took it as it is.
7. In Adrian' s terms, I gave up on life, gave up on examining it, took it as it is.
8. So I sat with my window down and waited. After two hours or so, I gave up.

Appendix C

Amazon Book Reviews and Data Coding

Table C1: Jeremy Allan Smith's review (R1)

Jeremy Allan-Smith

5.0 out of 5 stars To Begin, Wear Your Watch Backwards.

30 June 2018

Format: Kindle Edition Verified Purchase

This Man Booker prize-winner plunges the reader into a postmodern potpourri of misleading signs, ambiguous statements and along roads that point one way but lead somewhere quite different. *One sequence of events* creates an illusory sense of an evolving narrative which then gets undercut and disrupted by another. *Tony's relationship with Veronica, for example*, is contested by another suggested relationship with her mother, Sarah. *Strange horizontal hand movements and the symbolic flipping of eggs in a pan* hint at something going on which only exists in an interstitial narrative space which history and memory can't or won't reach. *Julian Barnes* is brilliant at these deflections and refractions of sense, 'where the imperfections of memory meet the inadequacies of documentation'. *The narrative constantly* deconstructs itself, pathetically seeking corroboration of its flimsy acts of recall. *Adrian's diary* is a piece of the Webster jigsaw that can't be bequeathed, with all the legal wrangling in the world, because getting it 'might disrupt the banal reiteration of memory. *It* might jump-start something - though I had no idea what.' *And that*'s the point. *Tony* can't 'travel'; he is stuck in 'subjective time, the kind you wear on your wrist', where the watch has been flipped over. *This* is 'true time', according to Tony, which 'is measured in your relationship to your memory.'

Julian Barnes celebrates the fluidity of the displaced and disruptive voice of a man who, according to Veronica, 'never gets it, and never will'. *'Time'*, the story spells out, 'is not a fixative - it's a solvent'. *Events* deliquesce and memories melt through bizarre Oedipal shifts; time warps across vast biographical distances and then collapses into a short anecdotal account of some vague sense of what might be true, or what can be 'got' from Adrian's cryptic equation. *The disturbing interflux between historical certainty and the unreliable accumulation of memories* makes this a totally compelling read, and if you feel let down by the sense of an ending on

p.151, that's precisely, I suspect, what Barnes wants us to feel. Scratch your head into the early hours as you try to work it all out if you want, or, better, turn your watch over and think about it again while you're flipping over the fried eggs in the morning.

19 people found this helpful

Italics [emphasis added]: unmarked Themes

Table C2: Data coding R1

Projections – Intertextual references	**Reference**	**Function in the clause**	**Function in the text**
'where the imperfections of memory meet the inadequacies of documentation'.	Novel – indirect reference > actually refers to Adrian	Subordinate clause - Adjectival clause.? Adverbial clause? Main clause: Julian Barnes is brilliant at these deflections and refractions of sense	In the clause: reviewer uses ‘deflections’ and ‘refractions’. ‘Refraction’ appears as synonym for ‘deflection” but ‘deflection is not a synonym for ‘refraction’. Same happens with ‘imperfection’ and ‘inadequacy’. ‘Imperfection’ has for synonym ‘inadequacy’ which does not have for synonym ‘imperfection). Author using same language as the book > strong identification with the author Barnes and male character Adrian.

			Function in the text: creates suspense.
'might disrupt the banal reiteration of memory	Novel – indirect reference. actually refers to Tony	Subordinate clause – adverbial – reason. Like the narrator, reviewer tries to find a reason for what is going on/meaning of Adrian's diary? Main clause: Adrian's diary is a piece of the Webster jigsaw that can't be bequeathed, with all the legal wrangling in the world,	Creating suspense.
. It might jump-start something - though I had no idea what'	Novel – indirect reference > Tony's quote	Main clause > High engagement narrator	Creating suspense. Pronoun I: engagement with narrator.
'subjective time, the kind you wear on your wrist'	Novel – indirect reference > Tony's quote	Main clause > High engagement with narrator	Pronoun you: addressing readers, like narrator in the novel.

'true time' 'is measured in your relationship to your memory.'	Novel – direct reference "according to Tony" "Attributing values present some external voice." Engagement p. 111 Acknowledging attribution. P. 113: "no specification as to where the authorial voice stands with respect to the proposition." Dialogically expansive.	Main clause > High engagement with narrator	Addressing readers like narrator. Tony is given a voice. Distance "according to"
'never gets it, and never will'	Novel – direct reference "according to Veronica" "Attributing values present some external voice." Engagement p. 111	Subordinate clause – adjectival clause. Interesting: when Veronica's words are explicitly mentioned, they are dependent upon main clause. And main clause: Julian Barnes. Clause structures	Distance with Veronica. "according to"

	Acknowledging attribution. P. 113: "no specification as to where the authorial voice stands with respect to the proposition." Dialogically expansive.	emphasises the relation author/fictional characters. Fictional characters dependent upon authors' existence. And yet, this only applies to Veronica here. Tony is treated as a real discourse world entity. Link structure // meaning Main clause: Julian Barnes celebrates the fluidity of the displaced and disruptive voice of a man	
. 'Time', the story spells out, 'is not a fixative - it's a solvent'	Novel – direct reference "the story". Story written by author. "Attributing values present some external voice." Engagement p. 111 Acknowledging attribution. P. 113: "no specification as to where the authorial voice stands with	Main clause > High engagement with story = high engagement with author, Julian Barnes.	"the story spells out" = according to the story. Distance.

	respect to the proposition.” Dialogically expansive.		

Table C3: Booklover's review (R2)

Booklover

3.0 out of 5 stars Over-hyped

3 May 2012

Format: Hardcover

[*It is]* Up there with Finkler, in terms of a tedious character analysing his toenail clippings, and an author being awarded for the wrong book, more for just still being alive and continuing to put pen to paper. *The end of book* reveal seemed to be a device for spicing up and drawing to a close a book which Barnes had tired of writing.

SPOILER ALERT: *I* enjoyed the writing for the first third, but liked the protagonist, Tony, less and less in the remainder of the book. *The plot* all hinges on the vile letter from an arrogant student, who obviously, from later reveals was more smitten by his only student girlfriend, Veronica, than he'd tried to kid himself, and us. *I* almost stopped reading it once I read the letter, as loathing the first person singular narrator isn't a good feeling.

The sense of time throughout the book was strange. *The narrative* was pretty linear, but it read with a pre-war sensibility, although Tony, being a present day 60 something, was born just post war and at university in the 60s. *Barnes/Tony* did say at some point that the 60s really happened for most people in the early 70s, which explains the old feel to their student days. *He* didn't capture, or seek to capture, time very clearly.

I was sorry for both Tony's ex-wife Margaret (a decent, wise woman, who realised that not hearing about Veronica until 2 years into marriage meant that she wasn't exactly a "fruitcake", more the "if only") and Veronica, for ending up involved with Tony, the damaged man. With cool, unemotional parents, presumably slightly in awe of their university bound son, he was unsure of his standing with both men and women as a student, and jealous of his relationships with schoolfriend, Adrian, and Veronica. *His need to show off his "special relationship" with each of them being his ultimate downfall, as his inability to sustain relationships with either of them*, meant that their rebound was to each other.

Margaret didn't need my sympathy, other than the line about her wanting a second child and Tony not being sure, as on so many things. *She* is obviously kind, grounded and able to distance herself from trouble, "you're on your own". *Veronica* is as vulnerable as Tony, because of the neglect of her troubled parents and arrogant elder sibling, so would have been well-suited to discovering life with Tony, if he'd dared. *She*'s made more vulnerable by being discarded after sex with him, whether she gave him her virginity or not, which seems to be part of Tony's post rationalisation for his caddish behaviour. *She* was finally defeated when her new love is pushed, by her vicious old love, into the path of her unstable mother. *We* don't know how her life then panned out, but Adrian's suicide and her brother's distance, seems to have left her as carer for her alcoholic father, then mother and physically & mentally disabled half brother. *[It is]* Very chauvinist of Mr. Barnes. I like to imagine that Veronica has a wonderful lover and friend waiting at home, and seeing Tony has killed any lingering hurt she was nursing.

[It is] Not quite as disappointing as Finkler, but I'm seriously put off Booker winners! *It*'s solid, less-pretentious women writers who are calling to me: the Orange Prize nominees and Mrs. Gaskell!

5 people found this helpful

Italics [emphasis added]: unmarked Themes

Highlighted in red [emphasis added]: marked Theme

Table C4: Data coding R2

Projection	**Type of projection**	**Function in the clause**	**Function in the text - phases**
"I enjoyed the writing for the first third, but liked the protagonist, Tony, less and less in the	Report what she thinks/feels	The deictic centre of the review is "I" and "I" is a senser: mental processes, affection verbs.	Origo: I = everything that follows is mediated by reviewer.

remainder of the book."			
"as loathing the first-person singular is not a good feeling"	Report what she thinks/feels	"I" as a Senser.	From enjoy to like less and less to loathing > amplifying attitude
"Barnes/Tony did say at some point that the 60s really happened for most people in the early 70s, which explains the old feel to their students day."	Report someone else's speech without quotation marks.	Barnes/Tony: mixed up between discourse world and fictional world Do for emphasis: acknowledging something They say: reporting what was said without speech marks.	Distance: not understanding others, in this case, both author and narrator.
"I was sorry for both Tony's ex-wife Margaret (a decent, wise woman, who realised that not hearing about Veronica until 2 years into marriage meant that she wasn't exactly a "fruitcake", more the "if only") and Veronica, for ending up involved	I was sorry for: report what she feels. Who realised that : In this case, the reviewer uses projection 2 times to talk about Margaret: She is sorry (i) that someone realised sth(ii). First projection: reviewer's feeling. Second projection: character's understanding. Recursive source of	I was sorry: intensive relational process of being. Quality: reviewer is sorry	Empathy: understand feeling of others, see double projection.

with Tony, the damaged man.	projection: shows more engagement with fictional character. Margaret: agency Reviewer uses projection once to talk about Veronica. Both women are linked same projection clause. Veronica: not agentive, passivity, cf "ending up involved". "fruitcake" "if only": direct quotes. Fruitcake: this is how Margaret calls Veronica. "if only": actually there are no occurrences of "if only" in the novel, checked in a corpus. Interesting: she attributes her interpretation to another character.		
"With cool, unemotional parents, presumably slightly in awe of	Reporting what someone else might be feeling (just a supposition)	Creating an opposition between Tony and his parents. He vs Them.	Trying to understand fictional characters > No empathy

their university bound son, he was unsure of his standing with both men and women as a student, and jealous of his relationships with schoolfriend, Adrian, and Veronica.	2 sources of projection: "I think that they think that" type		
"Margaret didn't need my sympathy, other than the line about her wanting a second child and Tony not being sure, as on so many things."	Report general meaning without quotes. > She said that she wanted a second child.	Projection: gives more information about the main clause, makes it more precise. Focus: sharpens meaning of the main clause	Empathy Margaret
"I like to imagine that Veronica has a wonderful lover and friend waiting at home"	The reviewer chooses projection 2 times. The first is "feeling", the second is "thinking". Both are produced by reviewer.	Reviewer opens up a possible world, that comes from her mind and redeems Veronica.	Conclusion, back to the reviewer as a senser

Table C5: Covergirl14's review (R3)

covergirl14 *2.0 out of 5 stars* Didn't completely get it

Reviewed in the United Kingdom on 30 November 2011

Format: Hardcover

This is one of those self-consciously over-wrought, I'm-trying-very-hard-to-bag-The-Prize, literary efforts which I usually avoid like the plague. *It* reeked of something like Donna Tartt's The Secret History to begin with, which almost put me off completely. *However, it* has its plus points; the character of Tony is easy to slip into, because of his dullness, even if those around him are infuriatingly enigmatic. *I* did 'get it' regarding the time/water parallel, and I certainly got it regarding the fragments of history we choose to suppress, or keep, or throw away according to whether we feel guilt, or remorse, or nostalgia. *How many of us* would actually recall a letter, word for word, written 40 years ago? *No, we* would remember a sentiment behind it and a few choice phrases. *The rest we* would have to re-write in our memory as time went on. *I* have certainly 'reconstructed' a few moments in my own history, to suit my conscience, and this novella did highlight the nature of memory and time very effectively. *Although I* wish he had not used the words 'history' and 'time' and especially 'memory' in every other sentence - I was suffering from memory lapses myself in the end.

Now to the bits *I* don't get. *The book* seemed to hinge not on a theme, or a pivotal moment, or a character, but simply the fact that Tony didn't know something; and that the other characters wouldn't tell him. *This* was hardly Tony's fault; he was in America at the time. *If no-one* told him why, how was he supposed to know? *And yet we* are supposed to feel some sort of sympathy for those who chose not to tell him - just to keep saying, 'you don't get it, do you?' *Tony* might leave a lot to be desired, but it wasn't his fault he didn't get it.

This 'mystery' drove me mad because it was so contrived, so unexplainable, such a literary cliche. *There* wouldn't, of course, be any Sense of an Ending, or even a beginning, if Veronica had just said, 40 years before (or indeed at any point), 'Look Tony love, this is how it is.' *Maybe I*'m just too Northern and transparent. *Maybe I*'m a Margaret, not a Veronica. *But I* found that the loose and slightly ridiculous plot spoiled whatever deeper meaning this novel tried to convey. *I* read somewhere that Julian Barnes has criticised Ishiguro's writing, but he could learn from that writer's sparse, beautiful style and the deeply poignant 'sense of an ending' that 'Never Let Me Go' managed to describe. *I* am slightly peeved that this one bagged the Man Booker Prize.

And one more thing - can anyone tell me what the significance of Veronica's mother's strange, 'horizontal' hand gesture was as Tony left Chislehurst? *This* is also driving me mad.

51 people found this helpful

5 comments

Italics [emphasis added]: unmarked Themes

Highlighted in red [emphasis added]: marked Themes

Table C6: Data coding R3

Projection	**Type of projection**	**Function in the clause**	**Function in the text**
Title: "Didn't completely get it"	Report what she thinks/feels. It is reminiscent of Veronica reproaching Tony for "not getting it".	Projection with omission of the projective pronoun "I". No Theme: Anyone can inhabit the deictic space > dialogism.	Start of the interdiscursive process, i.e. engaging with the novel.
"It reeked of something like Donna Tartt's The Secret History to begin with, which almost put me off completely."	Intertextual reference: allusion. Exophoric reference.	Creates parallelism between Barnes's novel and Tartt's novel. Such comparison had already been established by critics. Reek: refers to a bad smell. Therefore, the reader expects the relative clause.	Creates intertextual points of reference.

“I did ‘get it’ regarding the time/water parallel, and I certainly got it regarding the fragments of history we choose to suppress, or keep, or throw away according to whether we feel guilt, or remorse, or nostalgia.”	‘get it’: quoting the novel, intertextual reference. Regarding the time/water parallel: exophoric reference to the novel. ‘got it’: allusion to the same intertextual reference. Regarding the fragments of history: exophoric reference to the novel. ‘we choose to […]” & ‘we feel […]”	“I” and “we”: main clause. “we”: dependent clause. Bridge from “I” to “we”. From “I” to “We”: reminiscent of Barnes’s style. Recursive sources of projection: 1/ I get that 2/regarding fragments of history we choose 3/according to whether we feel gilt, or remorse, or nostalgia. = Paraphrasing & explaining the narrator’s thought, as developed in the narrative.	Reviewer and readers are gathered together in the same clause. Introduction of the pronoun ‘we’, that will be used in the next three sentences. Open up or restrict the dialogic space? See ‘we’ as a stylistic device, that creates an impression of oneness/single consciousness.
“I have certainly 'reconstructed' a few moments in my own	Reporting one’s thoughts. Although the word	The two independent clauses are joined by the coordinating	Empathy towards and identification with the narrator.

history, to suit my conscience, and this novella did highlight the nature of memory and time very effectively."	'reconstructed' is between speech marks, it is not a quote from the novel. What is projected is the idea, which is present in the novel, rather than the word itself. Did highlight: Reporting the meaning of the book.	conjunction "and" to make up a compound sentence. In the first clause, the projection focuses on the reviewer. In the second clause, the projection centers around the novel, which is personified (see use of the verb 'highlight'). Effect: creates parallelism between the two entities.	
"Although I wish he had not used the words 'history' and 'time' and especially 'memory' in every other sentence - I was suffering from memory lapses myself in the end."	Reporting one's feelings/desires. Words between speech marks: intertextual references to the novel.	Two independent clauses joined together by a hyphen to make a compound sentence. Effect: creates parallelism between a possible world/an irrealis clause and a realis clause/the actual world. Recursive sources of projection.	Very dialogic: it entertains possibilities.

“Now to the bits I don't get.”	Reporting one’s thoughts.	The projection is the main clause. It is reminiscent of the title: in fact, it will explain/justify that title. Anaphoric reference.	Very dialogic. The reviewer is aware that readers are expecting these explanations. The review moves into its second phase.
“Tony might leave a lot to be desired, but it wasn't his fault he didn't get it.”	Reporting someone else’s thoughts.	This projection is reminiscent of both anaphoric references (see the title, and the instances where the reviewer does not get it) and exophoric references to the novel.	It reasserts the reviewer’s empathy towards Tony. It is very dialogic: it entertains possibilities.
“This 'mystery' drove me mad because it was so contrived, so unexplainable, such a literary cliche.”	‘mystery’: intertextual reference, the narrator uses the same words as Barnes’s. Drove me mad: reporting one’s feelings.	This ‘mystery’ refers to what has been said in the previous paragraph – in the novel, however, the word ‘mystery’ collocates with the word ‘woman’ (in 6 out of 9 occurrences).	It marks the beginning of the third phase of the review: Phase 1: What the reviewer understands/approves of Phase 2: What the reviewer does not understand Phase 3: What would make the novel better,

			according to the reviewer.
“There wouldn't, of course, be any Sense of an Ending, or even a beginning, if Veronica had just said, 40 years before (or indeed at any point), 'Look Tony love, this is how it is.'”	Projecting what is unsaid. Possible world. Quotation with speech marks: although it appears as an intertextual reference, these are the reviewer’s words.	The reviewer’s deictic center (origo) shifts from her own to Veronica’s. The first projection occurs in a mixed-type conditional sentence, i.e. a sentence that refers to sth in the past but continues in the present.	This contrasts with the preceding sentence, where speech marks are used to quote Tony. This time, the quote is non-referential (i.e., does not refer to a sentence from the novel). This also contrasts with the first instance of ‘possible world’, which emanates from the reviewer and not from the reviewer through a fictional character (see, ‘I wish’).
“Maybe I’m just too Northern and transparent.”	Reporting one’s thoughts.	The deictic center is that of the reviewer.	The reviewer attributes her thoughts/feelings to her local identity. It entertains dialogic alternatives. Indeed, one’s identity is both personal and social. By establishing her cultural belonging, the

			reviewer invites other voices/identities to join in the discourse.
"I am slightly peeved that this one bagged the Man Booker Prize."	Reporting one's feelings.	The projection shows the reviewer's attitude towards the Man Booker Prize's results.	The projection of negative feelings is moderated by the fact that the reviewer opened a dialogic space of discussion in the previous projections.
"I read somewhere that Julian Barnes has criticised Ishiguro's writing, but he could learn from that writer's sparse, beautiful style and the deeply poignant 'sense of an ending' that 'Never Let Me Go' managed to describe."	Julian Barnes has criticised Ishiguro's writing: reporting the general meaning of what was said. 'sense of an ending': intertextual reference to the novel's title.	Two clauses are joined by means of the coordinating conjunction 'but'. The first projection gives ground to the second. Interesting use of intertextuality, which is used to praise Ishiguro's novel and not Barnes's.	Creates intertextual points of reference. As opposed to the intertextual reference to Tartt's novel, which aimed at linking the two works/writers together, this reference works towards distinguishing Barnes from Ishiguro. Very dialogic.
"And one more thing - can anyone tell me what the significance of Veronica's mother's strange, 'horizontal' hand gesture	Can anyone tell me: the reviewer does not report on what was said, but report on what will be said.	The projection 'horizontal' to describe Veronica's mother's gesture is preceded by the attitudinal lexis 'strange', with no	The reviewer is directly asking for feedback – she encourages readers/customers to

was as Tony left Chislehurst?"	Quoting Tony's words using speech marks. Intertextual reference to the novel.	speech marks in the review. The use of two adjectives, one emanating from the reviewer and one from the narrator opens interdiscursive spaces.	engage in the discussion. Very dialogic.
"This is also driving me mad."	Reporting one's feelings.	The reviewer projects her own feelings using the present continuous, which suggests that, at the time of writing, she is still troubled by the novel.	Like the first sentence of the review, the last sentence starts by 'this', which gives a sense of closure. The fact that the present continuous is used in the last projection of the review creates a dialogic space: firstly, there is a sense that the readers share the same spatio-temporal context as the reviewer. Secondly, readers are encouraged to join in the conversation. Very dialogic.

Modality/Polarity	**Type modality/polarity**	**Function clause/text**
"It reeked of something like Donna Tartt's The Secret History to begin with, which almost put me off completely."	Almost: weak modality Completely: high modality	Almost: expands Engagement/heteroglossia as far as it entertains alternatives. Completely: contracts Engagement/heteroglossia as far it affirms something. = Tension
"I did 'get it' regarding the time/water parallel, and I certainly got it regarding the fragments of history we choose to suppress, or keep, or throw away according to whether we feel guilt, or remorse, or nostalgia."	Did: emphatic Certainly got it: high modality > positive polarity	Did get it: positive polarity. Certainly: contracts Engagement/heteroglossia as far it affirms something. The reviewer defends her understanding of the text.
"How many of us would actually recall a letter, word for word, written 40 years ago? No, we would remember a sentiment behind it and a few choice phrases."	Would: modal auxiliary. Low strength modality of probability.	Tension created by the use of the pronoun 'we' that encompasses both the reviewer and the readers, thus limiting the dialogical scope and the low modality combined with negation, that has the effect of opening the dialogical scope.

“The rest we would have to re-write in our memory as time went on.”	Would: modal auxiliary. Medium-strength deontic modality.	Tension between monoglossia/heteroglossia
“I have certainly 'reconstructed' a few moments in my own history, to suit my conscience, and this novella did highlight the nature of memory and time very effectively.”	Certainly reconstructed: high modality > positive polarity Did: highlight positive polarity Very effectively: high modality > positive polarity.	Contracts Engagement/heteroglossia
“Although I wish he had not used the words 'history' and 'time' and especially 'memory' in every other sentence.”	I wish: projection. Boulomaic modality.	The creation of a new, ‘possible’ world opens up the dialogic space. This is further accentuated by the use of negation in the second source of projection.
“Now to the bits I don't get.”	Negative polarity.	Attempt at contracting the dialogical scope; but the text still takes into account other voices. Indeed, negation acknowledges its positive counterpart.
“The book seemed to hinge not on a theme, or a pivotal moment, or a character, but simply the fact that Tony didn't know something; and that the	Seemed to: low epistemic modality.	Seemed to: expands engagement/heteroglossia. It emphasizes the speaker’s uncertainty.

other characters wouldn't tell him.”	Simply: modal adjunct. High epistemic modality.	Simply: contracts Engagement/heteroglossia as far it affirms something.
“And yet we are supposed to feel some sort of sympathy for those who chose not to tell him- just to keep saying, ‘you don’t get it, do you?’.”	Projection. Low strength deontic modality.	It expands engagement/heteroglossia insofar as the speaker positions herself against a voice that is clearly present in the discourse.
“Tony might leave a lot to be desired, but it wasn't his fault he didn't get it.”	Modal auxiliary. Low epistemic modality. Negations: negative polarity.	Entertains dialogicality.
“There wouldn't, of course, be any Sense of an Ending, or even a beginning, if Veronica had just said, 40 years before (or indeed at any point), 'Look Tony love, this is how it is.”	Modal auxiliary. Low strength modality of probability.	Entertains dialogicality.
“Maybe I'm just too Northern and transparent”	Maybe: modal adjunct. Medium strength epistemic modality.	Entertains dialogicality
“Maybe I'm a Margaret, not a Veronica.”	Maybe: modal adjunct. Medium strength epistemic modality.	Entertains dialogicality

“But I found that the loose and slightly ridiculous plot spoiled whatever deeper meaning this novel tried to convey.”	Slightly: modal adjunct. Low strength epistemic modality.	Entertains dialogicality
“I read somewhere that Julian Barnes has criticised Ishiguro's writing, but he could learn from that writer's sparse, beautiful style and the deeply poignant 'sense of an ending' that 'Never Let Me Go' managed to describe.”	Could: modal auxiliary. It refers to one’s ability to do something. In this case, Barnes’s ability is low. Low strength modality of ability. Deeply: modal adjunct. High modality > positive polarity.	Tension between low modality and positive polarity. What is particularly interesting is that the positive polarity conveyed in the end of the sentence (‘that writer’s sparse, beautiful style and the deeply poignant ‘sense of an ending that ‘Never Let me Go’ managed to describe’) refers to Ishiguro’s novel. The reviewer thus establishes a distinction between what she is certain about (Ishiguro’s style), and what she ponders upon (Barnes’s novel).
“I am slightly peeved that this one bagged the Man Booker Prize.”	Slightly: modal adjunct. Low strength epistemic modality.	Expands dialogical scope.

Appendix D

Professional Book Reviews

Table D1: Justine Jordan's review for *The Guardian*

In *Nothing to Be Frightened Of*, his family memoir cum meditation on mortality, *Julian Barnes* admits that he and his brother disagree about many details of their childhood. *His brother, a philosopher*, maintains that memories are so often false that they cannot be trusted without independent verification. "I am more trusting, or self-deluding," writes Barnes, "so shall continue as if all my memories are true."

The narrator of his Booker longlisted new novella has always made that same reasonable assumption, but the act of revisiting his past in later life challenges his core beliefs about causation, responsibility and the very chain of events that make up his sense of self. *This concise yet open-ended book* accepts the novelistic challenge of an aside in *Nothing to Be Frightened Of*: "We talk about our memories, but should perhaps talk more about our forgettings, even if that is a more difficult – or logically impossible – feat."

Like so many of Barnes's narrators, *Tony Webster* is resigned to his ordinariness; even satisfied with it, in a bloody-minded way. In one light, *his life* has been a success: a career followed by comfortable retirement, an amiable marriage followed by amicable divorce, a child seen safely into her own domestic security. On harsher inspection, "I had wanted life not to bother me too much, and succeeded – and how pitiful that was." *Barnes* is brutally incisive on the diminishments of age: now that the sense of his own ending is coming into focus, Tony apprehends that "the purpose of life is to reconcile us to its eventual loss", that he has already experienced the first death: that of the possibility of change.

But like all of us, *he* has carried his youth inside him into adulthood, fixed in vivid memory. *Looming largest in his personal mythology* is his brilliant, tragic, Camus-reading schoolfriend Adrian (another echo of *Nothing to Be Frightened Of* here: in that book Barnes remembers a similar friend by the fitting but unlikely name of Alex Brilliant). *It* is a solicitor's letter informing him that, 40 years on, he has been left Adrian's diary in a will, that sets Tony to examining what he thinks his life has been.

The novella divides into two parts, the first being Tony's memoir of "book-hungry, sex-hungry" sixth form days, and the painful failure of his first relationship at university, with the spiky, enigmatic Veronica. *It*'s a lightly sketched portrait of awkwardness and repression at a time when yes, it was the 60s, "but only for some people, only in certain parts of the country". In one of the book's many slow-rumbling ironies, *the second section* undermines the veracity of these expertly drawn memories, as Tony reopens his relationship with Veronica, a woman he had previously edited out of his life story.

It was a "slightly odd thing", he cautiously admits, to pretend to his ex-wife when they first met that Veronica had never existed (and then later give such a one-sided account of her that she's known within their marriage as "The Fruitcake"). *Barnes* builds a powerful atmosphere of shame and silence around the past as Tony tries to track down the elusive diary, which promises, as missing diaries tend to do, some revelation or closure. In a book obsessed with evidence and documentation – verification for unreliable, subjective memory – *the most powerful depth charge* turns out to be something forgotten yet irrefutable that Tony has kept from himself for 40 years. *With it Barnes* puts the rest of the narrative, and his unreliable yet sincere narrator, tantalisingly into doubt.

There's the atmosphere of a Roald Dahl short story to Tony's quest; the sense that, with enigmatic emails and mysterious meetings in the Oxford Street John Lewis brasserie, he is somehow being played or manipulated by others. "You don't get it. You never did," Veronica tells him repeatedly. *A secret* permeates the text, heavily withheld. *But this schematic element* pales beside the emotional force of Tony's re-evaluation of the past, his rush of new memories in response to fresh perspectives, and the unsettling sense of the limits of self-knowledge. *As ever, Barnes* excels at colouring everyday reality with his narrator's unique subjectivity, without sacrificing any of its vivid precision: only he could invest a discussion about hand-cut chips in a gastropub with so much wry poignancy.

With its patterns and repetitions, scrutinising its own workings from every possible angle, *the novella* becomes a highly wrought meditation on ageing, memory and regret. *But it* gives as much resonance to what is unknown and unspoken – lost to memory – as it does to the engine of its own plot. *Fiction*, Barnes writes in *Nothing to Be Frightened Of*, "wants to tell all stories, in all their contrariness, contradiction and irresolvability". *The Sense of an Ending* honours that impossible desire in a way that is novel, fertile and memorable.

Justine Jordan, *The Guardian*'s deputy literary editor.

Italics [emphasis added]: unmarked Themes

Highlighted in red [emphasis added]: marked Themes

Table D2: Anita Brookner's review for *The Daily Telegraph*

Memory, individual rather than collective, accounts for who we are and what we have become. *And early memory* is particularly valuable, though it can be misconstrued. *Its influence* can persist throughout adult life, though what is cause and what effect may be difficult to judge. In this short but compelling novel *Julian Barnes* tracks the origin of one particular memory through a long and apparently uneventful life towards an explanation that leaves traces of unease that are difficult to dismiss.

The facts are quite simple. *Three school-friends*, of whom the narrator, Tony Webster, is one, are joined by a fourth, Adrian Finn, who is much cleverer than any of them. *They* age and lose contact with one another. *But Webster*, eventually married and divorced, cannot rid himself of the memory of his former girlfriend, Veronica, at whose family home he once spent a weekend. At the time *he* had felt uncomfortable, socially inferior, and he was hardly surprised when the enigmatic Veronica took up with the more prestigious Adrian. *His early misconception* hardens imperceptibly into a mystery that is exacerbated when he learns of Adrian's suicide. *Nor can he* understand why Veronica's mother should leave him a small legacy and the news that she possesses Adrian's diary.

These facts throw into relief his inability to reconstruct his relations with either Adrian or Veronica. *What* remains in his memory is the discomfort he felt on that weekend, a discomfort he cannot explain even at an advanced age. *The clue* might lie in the diary, but attempts to get hold of it are unavailing. *He* is up against an initial misalliance to which others are being added, containing the same characters but no further explanation.

Webster's attempts to resolve this enigma form the bulk of this clever novel, in the course of which it becomes clear that the character of Veronica is pivotal. *Even her random impulses, to which Webster had become accustomed,* seem opaque. *The explanation*, when it comes, is so fortuitous that it throws into doubt that early unease and what Webster had made of it. *The unease* had been, and had remained, authentic. *This* is a fact to which others are gradually added.

Going back in his mind, *Webster* unearths another memory of that uncomfortable weekend: the odd kindness of Veronica's mother and her eventual legacy. *His reading of the incident* had been inconclusive: later reconstructions supply more clues. *Finally he* accepts an alternative version, which turns out to be the correct one, though it is a betrayal of all concerned.

It would be a mistake to dismiss this as a mere psychological thriller. *It* is in fact a tragedy, like Henry James's *The Turn of the Screw*, which it resembles. *Webster* remains in character throughout, as does Veronica, who is not only the prime mover but also major victim. *The explanation*, when it comes, is unforeseen, almost accidental, and hedged about with a wealth of humdrum detail. *Its effect* is disturbing – all the more so for being written with Barnes's habitual lucidity. *His reputation* will surely be enhanced by this book. *Do* not be misled by its brevity. *Its mystery* is as deeply embedded as the most archaic of memories.

Anita Brookner, novelist.

Italics [emphasis added]: unmarked Themes

Highlighted in red [emphasis added]: marked Theme