

EXPLORING READER ENGAGEMENT THROUGH EMOTIONAL INTENSIFICATION IN *THE BRIDE*: A SYSTEMIC FUNCTIONAL PERSPECTIVE

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Abstract

Readers of literary narratives undergo an emotional experience by feeling varied emotions in various ways. While going through a narrative, we assume here, a fictive reader may be absorbed because they very often believe they develop a feel what is to be felt from a perspective presented and, similarly they understand what is to be understood in a given situation and character engaged in highly textually interwoven situation. Therefore, certain techniques and devices are employed by the authors of emotional fiction to engage their readers emotionally and to create text- reader empathy. In this paper, an attempt has been made to discover the lexico-grammatical texturing of emotional fiction using the Corpus Stylistics Framework for identifying emotional intensity (Toolan, 2012) based on Systemic Functional Linguistics (Halliday, 1994) to unveil how this particular texturing causes emotional immersion. Through a lexico-grammatical analysis of the selected passages of 'The Bride', it is established that by using particular lexical choices and devices, the author engages the reader emotionally and therefore, enhances readers' involvement in the text. Hence, it supports our claim that the lexicogrammar of the emotional passages is instrumentally different for projecting emotionally engaged responses.

Keywords: Emotions; engagement; fiction; lexicogrammar; lexical choices and corpus stylistics

Introduction

This paper explores the use of certain lexical choices by authors of literary fiction as a means for engaging the readers emotionally. It specifically analyzes what it is in the texture of a story, in the use of certain kinds of language that is instrumental to the reader's sense of emotional immersion. The study is significant in providing a detailed insight into the grammatical texturing of emotional fiction through the analysis of Bapsi Sidhwa's *The Bride* from systemic functional perspective.

Going through literary narratives always involves emotions. Readers of literary narratives clearly experience emotions while reading. They are emotionally involved in the

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narratives through their understanding and feeling of the experience of one participant or another in the text, feeling being more speculative than understanding.¹ The choice of reading may be influenced by the reader's mood and once the reading process starts the text also influences the mood.² Narratives like novels, movies etc. emotionally involve us by captivating, exciting or boring us and making us continue or stop our interaction with them. Within the narratives, the passages that express a central character's desires and wants have a greater tendency of engaging the reader emotionally. Emotionally heightened passages in a narrative frequently contain certain similar words and phrases that are an integral part of their local grammar and are seemed to be foregrounded. These passages further are positioned before and after the low intensity passages to achieve maximum effects.³

Since the focus of this research is a particular function of language namely emotional engagement, Toolan's stylistic framework for identifying emotional intensity⁴ based on Systemic Functional Linguistics of Halliday⁵ is used to analyze the data. Unlike the other linguistic theories, SFL investigates the use of language in social contexts in order to attain specific goals. It emphasizes the importance of the function of language rather than that of the structure of language. SFL views language as a system of choices that operate in a particular context. It gives more importance to what a language does as compared to how it does it.

Literature Review

Literary fiction is read to be emotionally moved and the emotional impact may last even days after the process of reading that narrative has finished. Our encounter with a piece of art gives rise to emotions from the outside as well as from inside the narrative. These emotions may be fresh arising from within the narrative or they may be evoked through our memories. The emotions again are of various kinds. Considerable research has been conducted previously on emotionality and fiction. Turner and Sylvia have argued that interest is not related to unpleasantness meaning thereby that a narrative with unpleasant incidents may also be of interest to a reader.⁶ Wirth studied the role of emotions in our interactive involvement with media.⁷

Frijda gave laws of emotions and asserted that literary narratives have strong emotional impact on readers although they are very much aware of their fictional nature.⁸ Green *et. al.* worked on the cognitive participation of people in the text version and the film version

¹ Michael Toolan, "Engagement via Emotional Heightening in "Passion": On the Grammatical Texture of Emotionally-Immersive Passages in Short Fiction." *Narrative* 20, no. 2 (2012): 210-225.

² Raymond A. Mar et al., "Emotion and Narrative Fiction: Interactive Influences Before, During, and After Reading," *Cognition & Emotion* 25, no. 5 (2011): 818-833.

³ Toolan, *Op.cit.*

⁴ *Ibid.*

⁵ Michael A. Halliday, *An Introduction to Functional Grammar* (London: Hodder Arnold, 1994)

⁶ Samuel A. Turner and Paul J. Silvia, "Must Interesting Things be Pleasant? A Test of Competing Appraisal Structures," *Emotion*, 6, no. 4 (2006): 670-674.

⁷ Wilhelm Wirth, "Involvement," in *The Psychology of Entertainment*, edited by Jennings Bryant and Peter Vorderer (Eds.), (Mahwah, NJ: Lawrence Erlbaum Associates, Inc., 2006), 199-213.

⁸ Nico H. Frijda, *The Laws of Emotion* (Lawrence Erlbaum Associates, 2007).

of a narrative and showed that both were equally emotionally engaging.⁹ Hansson and Norberg declared that fictional works appeal to the emotions of their readers and create feelings of sympathy or revulsion thus leading to various responses on part of the readers.¹⁰ Toolan conducted a research on the grammatical texture of emotional passages in "*Passion*".¹¹ The literature review highlights that although various studies have been carried out on the aspect of emotionality and emotional engagement through fiction, no significant research has been conducted regarding the grammatical texturing of emotional fiction particularly novel in the Pakistani context. Therefore, this study aims to explore engagement via emotional heightening in Bapsi Sidhwa's *The Bride*.¹²

Theoretical Framework

As analytical tool, this study draws on Toolan's stylistic framework for identifying emotional intensity in short stories.¹³ The framework has been adapted and applied for the analysis of emotional intensification in novel. According to this framework, 'in a literary narrative (novel or story), a reader may be especially immersed and moved because they believe they understand what is to be understood, feel what is to be felt, by one participant or another, in a highly-particularized textually-depicted situation'.¹⁴ The passages that describe the desires and wants (volitive modality) of a main character or those in which the verbs that describe the mental processing of a character occur will tend to be most highly engaging excerpts. Projection is a grammatical process whereby 'certain verbs can take a whole nominal clause (an idea or proposition, implicitly) as their object'.¹⁵ The most common projecting verbs in narratives are *feel*, *think*, *see* and *want*. The verb *feel* has more linguistic versatility and demands more reader empathy as compared to other standard verbs like think, know, tell and say. '*Want* is one of the standard means of expressing volitive modality'.¹⁶ *See* is often used metaphorically to reveal the delayed insight of a character into a particular circumstance. According to this framework the condition in which the reader has more chances of being emotionally engaged is that where a central character is shown in such a situation where the readers can, explicitly or implicitly, figure out what the characters feel strongly.

Apart from the key projecting verbs there are other markers in the 'grammar of highly emotive-immersive narrative passages'.¹⁷ There is wide spread *negation* in such passages. Longer sentences with comparatively more elaborate grammar are used in these passages. Deviations from standard grammar are also there. These passages also depict *temporal simultaneity* or 'double telling' that is a simultaneous reporting of external and internal

⁹ Melanie C. Green et al., "Transportation Across Media: Repeated Exposure to Print and Film," *Media Psychology* 11, no. 4 (2008): 512-539.

¹⁰ Heidi Hansson and Catherine Norberg, "Storms of Tears. Emotion Metaphors and the Construction of Gender in East Lynne," *Orbis Litterarum* 67, no. 2 (2012): 154-170.

¹¹ Toolan, *Op.cit.*

¹² Bapsi Sidhwa, *The Bride* (Lahore: Ilqa Publications, 2012)

¹³ Toolan, *Op.cit.*

¹⁴ *Ibid.*, 211.

¹⁵ *Ibid.*, 212.

¹⁶ *Ibid.*

¹⁷ *Ibid.*, 218.

events. *Heat, light and dimension words* such as dark, cold, flat, level etc. are used. There is also the use of *absolute/ultimate words*.

Research Methodology

Using the above mentioned tool this study is based on the analysis of lexical choices in selected passages of Bapsi Sidhwa's novel. For this study, eighteen passages have been extracted from the novel keeping in view their effectiveness in the unfolding of the narrative. Only those passages have been included which are related to or affecting the novel's protagonist Zaitoon in one way or another. The selected passages are lexicogrammatically analyzed taking into account the particular textual means employed by the author to engage the reader emotionally that are; the key projecting verbs used by the author, the employment of temporal simultaneity, the occurrence of negation, and the use of absolute/ultimate words as well as that of heat, light, and dimension words in order to answer the following research questions.

Research Questions

- I. By what particular lexical choices and patterns do the literary narratives engage the readers emotionally?
- II. How does the use of certain linguistic choices by the author make some passages more emotional than the others?
- III. By what particular textual means does a narrative cause a reader to empathise, feel immersed or involved at a particular point in the text?

Data Analysis and Discussion

Text 1

*Sikandar looks fixedly into the darkness. He doesn't answer. Zohra senses his tension, and bitterness shoots through to her. They have abandoned their land, their everything, and she thinks to remind him of money lent to a Hindu woman they will never see again. Abashed, she lays her head against his arm, mutely begging forgiveness.*¹⁸

Analysis

Lexical choices in the passage contribute to the emotional flow. The key projecting *verbs* are *look, sense, think, and see*. All of these verbs are associated with emotion.

In the given passage, *negation* another prominent linguistic element in the texturing of emotional passages occurs three times; *doesn't, abandoned, and never*. This significantly conveys the sense of loss of the two characters presented in the passage. As they are

¹⁸ Sidhwa, *The Bride*, 19.

migrating from one country to another, they have to leave a lot more than land and wealth behind. Later on in the narrative, both of these characters will be losing their lives as well.

The passage also depicts *temporal simultaneity* or 'double telling' that is a simultaneous reporting of external and internal events.

*Abashed she lays her head against his arm, mutely begging forgiveness.*¹⁹

This is significant because it establishes the connection between Zohra's thoughts and her actions highlighting the impact of emotion on the external events. This proves that a character's thoughts and emotions may influence the future happenings in the story and thus the emotional passages require a deeper reader involvement for a better understanding of the narrative.

There is also the use of *absolute/ultimate words* like 'everything' in the texturing of the selected passage. This again is a feature of the texture of emotional passages in line with Toolan's framework.²⁰ The two characters lose whatever they have even their lives.

In addition, the passage also employs the use of '*heat, light and dimension words*' like *darkness, bitterness, abashed* pointing out towards the overall gloomy atmosphere and the chaos.

Text 2

*Zaitoon longed to see what she considered her native land. Her young, romantic imagination flowered into fantasies of a region where men were heroic, proud and incorruptible, ruled by a code of honour that banned all injustice and evil. These men, tall and light-skinned were gods - free to roam the mountains as their fancies led. Their women, beautiful as houris, and their bright, rosy-cheeked children, lived beside crystal torrents of melted snow.*²¹

Analysis

The key projecting *verbs* are 'longed' and 'see'. These verbs are typically representing the protagonist Zaitoon's emotions and feelings for the land she considers her own.

There is only one lexical item in the passage that shows *negation* that is 'banned'. This choice is highly significant and ironical. The code of honour that Zaitoon thinks prevents any injustice is the very cause of the injustice to Zaitoon once she becomes a part of that so called 'heroic land'.

The use of the *absolute/Ultime word* 'all' is also significant. It significantly conveys the irony of Zaitoon's life. She innocently thinks of the mountains as a region where there is

¹⁹ *Ibid.*, 19.

²⁰ Toolan, "Engagement via Emotional Heightening," 210-225.

²¹ Sidhwa, *The Bride*, 76.

such a code of honour that stops all the injustice and evil. However, this is the very honour that is the cause of all the injustice and evil of the people of the hills.

There is also the use of *heat, light, and dimension words* ‘*tall and light skinned*’ in this passage which is also significant since the author depicts them having some godlike characteristics and ironically they play god when it comes to their women’s fate.

Text 3

‘Zaitoon cried silently, unseen tears spilling on her knees. In her subconscious had lain a dim suspicion of the truth, a hint of pain closeted away and buried. All of it now lay brutally exhumed, and, tears soaking her shalwar, she kept thinking inanely, ‘Just the same he is my father...’²²

Analysis

The *verbs* showing Zaitoon’s emotions on the discovery of the truth about her real father are ‘*cried*’ and ‘*kept thinking*’. These verbs are appropriate to the condition of Zaitoon at this moment.

Through the lexical choice ‘*just the same*’ the author conveys a sense of *negation*. Zaitoon is trying to negate the truth and is reassuring herself that nothing has changed, everything is still the same.

There is one occurrence of *temporal simultaneity* in the passage;

‘... tears soaking her shalwar, she kept thinking inanely’²³

This highlights the relationship between Zaitoon’s outward reaction and her inner feelings on this discovery.

The *absolute/ultimate words* ‘*all of it*’ highlight the severity of the reality now exposed to Zaitoon. It is just one single truth about the identity of her father, but for Zaitoon this sole discovery is titanic.

The *light word* ‘*dim*’ highlights that Zaitoon had long forgotten the reality of her childhood. It has been lying somewhere in her mind but she has never recalled it. This once again leads to greater reader involvement and empathy. No *heat and dimension words* are there.

Text 4

‘Zaitoon raised her head slowly and was full of gratitude for the woman who sat on the edge of her chair to screen her. In the instant their eyes met, the green and black of their irises fused in an age old communion - an understanding they shared of their vulnerabilities as women. For an intuitive instant Carol felt herself submerged in the helpless drift of Zaitoon’s life. Free will! she thought

²² *Ibid.*, 117.

²³ *Ibid.*

*contemptuously, recalling heated discussions with her friends on campus. The girl had no more control over her destiny than a caged animal...perhaps, neither had she...'*²⁴

Analysis

Carol's emotions are revealed through the verb '*felt*'. This is the most suitable lexical choice to inform the reader about what Carol is going through.

The lexical choices '*no more*' and '*neither*' present *negation*. These are significant in conveying the vulnerabilities as weaker sex of both Carol and Zaitoon and their being on the mercy of the men around them.

Temporal simultaneity occurs in the very first line of the passage;

*'Zaitoon raised her head slowly and was full of gratitude for the woman. .'*²⁵

This establishes a connection between the external actions of Zaitoon and her thoughts and feelings for Carol.

The use of *absolute/ultimate words* '*full of gratitude*' shows Zaitoon's gratefulness for Carol's efforts to soothe her and shelter her, and that of '*no more control*' again highlights the female characters' inability to control their own lives.

The *heat word* '*heated*' signifies the irony of Carol's life who at one time debated over rights of women and their free will. And now she herself lacks that control over her life. There are no *light and dimension words* in the passage.

Text 5

*'He glanced at Zaitoon, who was looking at him. She smiled, and said swiftly, almost under her breath, 'Thank you.' Ashiq Hussain's heart missed a beat.'*²⁶

Analysis

The *verbs* revealing Ashiq Hussain's emotions are '*glanced*' and '*missed a beat*' and those revealing Zaitoon's emotions are '*looking*' and '*smiled*'. These particular choices clearly reveal both the characters' liking for each other.

The lexical choice '*missed*' conveys the sense of *negation* and successfully presents Ashiq Hussain's fascination for Zaitoon.

The line that shows *temporal simultaneity* is;

²⁴ *Ibid.*, 118.

²⁵ *Ibid.*

²⁶ *Ibid.*, 120.

*'She smiled, and said swiftly. . .'*²⁷

This once again indicates that Zaitoon's thoughts and actions are going on side by side and are interdependent.

There are no *absolute/ultimate words* as well as *heat, light and dimension words* in the passage.

Text 6

*'At once her heart was buoyant – and at the same time filled with misgivings. Would he like her? In a country where lightness of complexion was a mark of beauty, her own deep brown skin dismayed her. But the jawan liked her. His eyes left no doubt of it. She fell to dreaming. Surely her future husband will like her young face and her thick lashes. She felt alternately fearful and elated.'*²⁸

Analysis

Zaitoon's feelings are represented through the *verbs* 'dismayed', 'liked', 'fell', and 'felt'. These indicate her apprehensions and fears regarding her future husband and also her realization of Ashiq Hussain's feelings for her.

Negation in the passage is being conveyed by the choices 'no doubt'. It shows how Zaitoon unintentionally acknowledged the jawan's feelings for her and not only this but she also makes them a standard to figure out her future husband's treatment of her. This highlights her sentiments for Ashiq Hussain.

Temporal simultaneity does not occur in the passage.

The *absolute/ultimate words* 'left no doubt' emphasize the feelings and love of Ashiq Hussain for Zaitoon as reflected in his eyes.

The *light word* 'lightness' highlights the parameters of beauty in the land Zaitoon is going to be married. She is therefore insecure and apprehensive due to her dark complexion. There are no *heat and dimension words* in the passage.

Text 7

*'Abandoning himself to his fancies, he reflected on the girl. She had been shy and smiling. He had thought at the time that his grip on her hand had affected her, though now he wondered if he had not imagined it all. Holding up his palm, he searched the miracle her touch had wrought. Yes, he had felt his warmth pass to her and back between them.'*²⁹

²⁷ *Ibid.*

²⁸ *Ibid.*, 129.

²⁹ *Ibid.*, 129.

Analysis

The verbs 'reflected', 'thought', 'wondered', and 'felt' show Ashiq Hussain's feelings for Zaitoon. These choices particularly show his liking for Zaitoon.

Negation as depicted by the lexical choice 'not' shows Ashiq Hussain's confusion and lack of surety about whether Zaitoon also likes him or not and he wonders if it is only his imagination or the reality.

Temporal simultaneity occurs in the line;

*'Holding up his palm, he searched the miracle her touch had wrought.'*³⁰

This significantly conveys the impact of Ashiq Hussain's newly developed emotions for Zaitoon on his actions.

There are no *absolute/ultimate words* in the passage.

The use of the *heat word* 'warmth' indicates the development of feelings between Ashiq Hussain and Zaitoon. It clearly indicates that both of them like each other. The passage does not contain any *light and dimension words*.

Text 8

*'Qasim and Zaitoon walked on to the dark tarmac strip straddling the river. Halfway across the bridge, Zaitoon stopped to look over the railing at the central vigour of the waters. 'I cross this spot and my life changes,' she thought with sudden reluctance. But the step into her new life had been taken a month back and she was moving fatefully on its momentum. She glanced back at Ashiq standing still and straight by the bridge-head, and she felt a pang of loss.'*³¹

Analysis

Zaitoon's feelings while crossing the bridge and leaving Ashiq Hussain behind are revealed through the verbs 'thought', 'glanced', and 'felt'. These clearly indicate her sadness on leaving him behind and her fears regarding the future course of her life.

Negation is being conveyed by the lexical choices 'reluctance' and 'loss'. These choices indicate the feelings of Zaitoon for Ashiq Hussain and show that she does not want to leave him and leaving him would cause her a great loss.

The last line of the passage shows *temporal simultaneity*;

*'She glanced back at Ashiq standing still and straight by the bridge-head, and she felt a pang of loss.'*³²

³⁰ *Ibid.*, 129.

³¹ *Ibid.*, 133.

³² *Ibid.*

This again is significant in conveying to the reader the external and internal happenings' impact on the protagonist and forebodes a disaster.

There are no *absolute/ultimate words* in the passage.

The use of the *light word* 'dark' for the 'tarmac strip' that is the bridge Zaitoon and Qasim are going to cross in order to reach the hill signifies that Zaitoon has already entered the darkness and forebodes the dark, gloomy life she is about to begin.

Text 9

*'Qasim had an unreasoning impulse to take her back with him on one pretext or other. Miriam after all might have been right. He should have listened to the child's violent plea the night they arrived. His departure imminent, he felt he had acted in undue haste. Too late, he tried to fight this wave of sentimentality and fear. It had been brought on by the parting, he reasoned; she was bound to be happy. 'Allah,' he thought, 'if anything should happen to her I will not be able to bear it!' Filled with misgiving he went to her.'*³³

Analysis

The *verbs* showing Qasim's emotions are 'felt', 'tried to fight', and 'thought'. These choices are befitting Qasim's concern for Zaitoon.

Negation in the passage is depicted by the lexical choice 'not'. This again shows Qasim's deep attachment with Zaitoon as he is unable to see her suffer.

The following line shows *temporal simultaneity*;

*'Filled with misgiving he went to her.'*³⁴

This is again significant as it shows that Qasim is also reluctant to leave Zaitoon among his own people because he knows she is not familiar with their ways and is not ready to share their hard life.

The use of the *absolute/ultimate words* 'too late' highlights Qasim's regret on his haste. He feels that he should have paid attention to Miriam's warnings and should have given a second thought to his decision to marry Zaitoon to a man of his tribe.

No *heat, light and dimension words* are used in this passage.

³³ *Ibid.*, 144.

³⁴ *Ibid.*

Text 10

*'Zaitoon felt she ought to say something, but words failed her. She felt grief. Once again, she was to be abandoned. She started to cry, at the same time relieving her hopelessness and convincingly conveying the proper sentiment.'*³⁵

Analysis

The key projecting *verbs* showing Zaitoon's emotions in this passage are '*felt*' and '*cry*'. These choices significantly portray Zaitoon's fears and her sense of loneliness amid the brutal tribals.

The lexical choice '*abandoned*' denotes *negation*. Zaitoon feels that once again she will be left alone with these heartless people as Hamida is the only one who understands Zaitoon and shows sympathy for her.

The passage does not depict *temporal simultaneity*.

The passage does not employ the use of *absolute/ultimate words* as well as that of *heat, light and dimension words*.

Text 11

*'Zaitoon and Hamida stood a moment facing each other. The older woman felt an emptiness she could not identify.'*³⁶

Analysis

The *verb* '*felt*' shows Hamida's feelings while Zaitoon is leaving the house forever. She feels a sort of emptiness and senses that something bad is going to happen.

The *negation* word '*emptiness*' is an indication of the upcoming terrible events in the narrative as Zaitoon is leaving the house forever. Although Hamida is not aware of this fact yet she can sense it.

The passage is devoid of *temporal simultaneity*, *use of absolute/ultimate words* as well as the *use of heat, light and dimension words*.

Text 12

*'Honour! she thought bitterly. Everything for honour - and another life lost! Her loved ones dead and now the girl she was beginning to hold so dear sacrificed. She knew the infallibility of the mountain huntsmen.'*³⁷

³⁵ *Ibid.*, 150.

³⁶ *Ibid.*, 162.

³⁷ *Ibid.*, 165.

Analysis

The key projecting *verbs* showing emotion in the passage are 'thought' and 'knew'. These choices depict Hamida's condition. She has suffered on account of the so called honour of the men of her tribe. She has lost many of her dear ones and she senses that now it is Zaitoon's turn to pay the price of that honour.

The lexical choices 'lost', 'dead', and 'sacrificed' convey *negation*. All of these point towards the suffering of women for the sake of the honour of men and thus arouse reader empathy.

The passage does not employ *temporal simultaneity*. The *absolute/ultimate word* 'everything' again highlights the insignificance of all the other things in front of honour. This honour is even more sacred than human lives.

No *heat, light and dimension words* have been used in this passage.

Text 13

*'Zaitoon shook her head in disbelief. 'These are not the same mountains,' she thought in horror of the hills she had loved at sight - whose magic and splendour lived in Qasim's reminiscences. Now she was appalled at the country's sudden menace. She realized that Qasim's presence, and even the presence of Sakhi and the tribesmen had concealed from her a truth; that the land she stood on was her enemy: a hostile inscrutable maze.'*³⁸

Analysis

There is only one *verb* in the passage showing emotion and that is 'thought'. It shows Zaitoon's feelings of horror. The reader is more emotionally immersed by the fact that the mountains that are horrifying for her now are the same mountains that she had found beautiful and enchanting.

Negation is also widespread in the passage as shown by the choices 'disbelief', 'not', 'concealed'. All of these are significantly revealing Zaitoon's feelings. She is dumbstruck at the tricks the land is playing with her. It appears to be an enemy of hers.

The passage does not employ the use of *temporal simultaneity, absolute/ultimate words* as well as the use of *heat, light and dimension words*.

Text 14

*'At a distance of twenty yards, Zaitoon, touching the cliff behind her, cringed back in fear. Her nerves were raw. The slightest movement, the softest sound, the rattle of a loosened pebble, squeezed the breath from her lungs.'*³⁹

³⁸ *Ibid.*, 171.

³⁹ *Ibid.*, 180.

Analysis

The fear Zaitoon is experiencing is expressed by the verbs 'cringed back' and 'squeezed the breath from'. She is so terrified that even the slightest movement or sound upsets her.

Negation is not used in the passage.

Temporal Simultaneity is depicted by the last line of the passage;

'The slightest movement, the softest sound, the rattle of a loosened pebble, squeezed the breath from her lungs.'

This again indicates how much Zaitoon is influenced by the minutest happenings in her surroundings because she has a fear of being caught.

There are no *absolute/ultimate words* in the passage. The passage does not have any *heat, light and dimension words* either.

Text 15

*'And then her blood congeals. A soft blackness has obscured the pattern in the railing. Terror freezes her, kneeling, to the asphalt. A form, tenuous as grey smoke, floats forward and involuntarily she moans. For an instant the smoky movement stops. Then it starts towards her, a pale, rolling blur - a man sneaking towards her on hands and knees. He sees her, shrunk and crumpled on the ground. She feels the throb of his rush and hides her face between her knees. When the groping fingers touch her, her nerves jerk in a single, convulsive paroxysm and she springs upright. The man stoops level with her and his breath stings her face.'*⁴⁰

Analysis

Zaitoon's emotional state is revealed through the verbs 'moans', 'sees', and 'feels'. Sensing that someone is approaching her, Zaitoon is terrified. She therefore tries to hide herself.

Negation is not employed in this passage.

Temporal simultaneity is depicted through the line;

*'A form, tenuous as grey smoke, floats forward and involuntarily she moans.'*⁴¹

This again is significant in highlighting her fear. She is afraid of being caught and killed and therefore cries in pain when she sees someone approaching her.

No *absolute/ultimate words* are there in the passage.

⁴⁰ *Ibid.*, 205.

⁴¹ *Ibid.*

The use of the *heat word*, 'freezes', also highlights the intensity of Zaitoon's fear on the prospect of being caught. The *light word* 'blackness' intensifies the suspense and horror of the reader and develops more reader involvement. The *dimension words* 'float forward' and 'towards her' also highlight the approaching danger.

Text 16

*'She looks at the pitiless curve of his lips, the unforgiving hurt in his eyes, and comprehends his heart. Now she is calm. So, I am to die after all, she thinks. Sakhi knows she will not scream. She is aware of his grief, and of the relentless pride and sense of honour that drives him. It is not an act of personal vengeance; he is dispensing justice - the conscience and weight of his race are behind him.'*⁴²

Analysis

The *Verbs* 'look', and 'think' convey Zaitoon's emotions. She is finally at peace as she thinks that her death is now inevitable.

The lexical choice 'not' conveys *Negation* and occurs twice in the passage. These choices are significant as they serve to highlight once again the pride the tribesmen take in their so called honour. Sakhi feels that Zaitoon will not protest if he kills her because he is not taking some personal revenge but is doing what is right and just.

Temporal Simultaneity has not been employed in this passage.

There is no *Use of Absolute/Ulimate Words* in the passage as well as the *Use of Heat, Light and Dimension Words*.

Text 17

*'She feels him move and her destiny is compressed into seconds. She hurtles in a short-cut through all the wonders and wisdom of a life unlived. Instantly old, her tenure spent, she is ripe to die.'*⁴³

Analysis

Zaitoon's emotions are revealed through the *verbs* 'feel' and 'hurtle through'.

The passage does not employ the use of *Negation*.

Temporal Simultaneity is depicted through the line;

*'She feels him move and her destiny is compressed into seconds.'*⁴⁴

⁴² *Ibid.*

⁴³ *Ibid.*, 205.

⁴⁴ *Ibid.*

This clearly indicates the impact of Sakhi's approach on her. The nearer he gets, the quicker she approaches her fate.

The *Use of Absolute/Ultimate Word 'all'* is also significant. Zaitoon is only fifteen years old yet she has already endured so much that her life seems to be full of wonders and wisdom.

There is no *Use of Heat, Light and Dimension Words* in the passage.

Text 18

*'She sees the blade flash, and in her terror she leans against Sakhi. The support of his hard body is almost tender. The steel is glacial on her throat...'*⁴⁵

Analysis

The *verbs* revealing Zaitoon's feelings of terror are '*see*' and '*lean against*'. This choice is significant because even though it is Sakhi who has the blade in his hand and is about to kill her, Zaitoon still leans against him for support. She is still expecting compassion from her barbaric husband.

The passage does not employ the use of *Negation* as well as *absolute/ultimate words*.

The line that depicts *temporal simultaneity* is;

*'She sees the blade flash, and in her terror she leans against Sakhi.'*⁴⁶

This again shows that the sight of the flashing blade is terrifying for her and she seeks her husband's support.

The use of the *heat word 'glacial'* is also significant. It indicates the lack of warmth and cordiality on part of her husband. Instead his attitude towards her is cold as represented by the steel of his blade. No *light and dimension words* are used in the passage.

Findings

The findings of the study clearly show that the key projecting verbs in the emotional passages are *feel, think, see, and want* as claimed by Toolan⁴⁷. It is also evident that *Negation* is widespread in the selected emotional passages again as claimed by Toolan⁴⁸. *Temporal simultaneity* typically narrating external and internal processes simultaneously, occurs only in most but not all of the passages selected for this study. This implies that though it occurs in the grammatical texturing of the emotional passages in a novel but it is not as widespread and therefore not as effective for emotional engagement as in the

⁴⁵ *Ibid.*

⁴⁶ *Ibid.*, 205

⁴⁷ Toolan, "Engagement via Emotional Heightening," 210-225.

⁴⁸ *Ibid.*

texturing of the passages in a short story as proposed by Toolan⁴⁹. Same is the case with the use of absolute/ultimate words as well as that of heat, light, and dimension words. This indicates that while these choices may significantly serve as tools for reader engagement in a short story they are not as effective in a novel where much of the reader involvement is created through the key verbs as well as the extensive use of negation.

Conclusion

Through the findings of this study, it is evident that particular lexical choices and patterns occur in almost all the emotional passages taken from Sidhwa's *The Bride*. The lexical choices such as the key projecting verbs (*feel, think, see, want*) and the extensive use of negation remain consistent in all the selected texts from *The Bride*. The fact that these choices and patterns repeat themselves in the emotional passages throughout the narrative implies that the authors of emotional fiction make use of particular lexical choices and patterns such as affecting verbs and negation which serve to engage the reader emotionally with the narrative and so are important in the texturing of emotional fiction.

Further, the analysis of the selected data reveals that the affecting verbs and negation only occur in Sidhwa where the author wants to involve the reader emotionally therefore it becomes clear that the use of these devices arouse readers' sympathy. Using the verbs like *sense, reflect, look, and want* in place of any other verb is significant. Telling a reader what a character *feels, sees, or senses* leaves room for more 'text-reader empathy' than explaining what the character *knows or says*, feeling being more speculative than saying or thinking. The use of these verbs marks an attempt to create deeper readers' involvement and thus makes the passages in which these verbs are abundant more emotional than the others since reported feelings are often much vaguer than reported thoughts, sayings and knowledge. The report of what a character *says/thinks/knows* can be 'reduced to clausal representation'⁵⁰ but that of what a character *feels* cannot. This difference of *feel/sense/see* and *say/think* also has a grammatical root. Same is true for the use of negation. It serves to convey the sense of loss; of belongings, of hope, of life. This, in turn, makes the reader sympathize and empathize with the characters of the novel and a deeper reader engagement is created.

⁴⁹ *Ibid.*

⁵⁰ *Ibid.*

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