

## Interrelation of Character-Generated Implicature and Inter-Character Sentimentality: A Comparison of Stephenie Meyer's 'Twilight' and Veronica Roth's 'Divergent'

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### ABSTRACT

Inspired by the cognitive approach to characterisation and in view of relevance theory, this research attempted to outline a relevance-theoretic account of how affective attachment between fictional characters influences writers' use of implicata through characters as a pivotal element of implicit characterisation. Our attempt addressed the veracity of such an influence and the question whether awareness of the intensity degree of such sentimentality influences readers' non-spontaneous interpretation of character-generated implicata and characters' intention to actually execute relevant implicating. By adherence to defining cognitive processes into character discourse, we conducted an analysis on six samples of implicata exchanges within inter-character verbal discourse between the mutual parties of the primary affective attachment of the narrative, between the protagonist and another round character out of Stephenie Meyer's 'Twilight' and Veronica Roth's 'Divergent'. In every instance of character-generated implication, we found decisive facilitatory influence for awareness of three levels of calculable implicated conclusions, inter-character sentiment intensity, and characters' communicative intents on readers' achieving what Furlong terms 'maximal relevance' through non-spontaneous interpretation of literary texts. Additionally, tracking the progression of inter-character sentiment intensity throughout the two narratives yielded strategic drops during the gradual formation of inter-character bonds employed mainly to demonstrate a mutual sense of fastidiousness in characters' choice of a companion in romance and also strengthening the said bonds.

### INTRODUCTION

Too many fictional characters have been related to and felt for by readers for characters not to be considered remodelled representations of the human cognition. The fact that the psychic system of fictional characters follows, though in varying degrees, that of real-life human beings cannot be put down to mere coincidence. To define in what ways this conformance holds, we need to look for human qualities in the sources of characterisation applied to fictional characters, chief among which, according to Rimmon-Kenan (2005), are: a) action, b) speech, c) external appearance, and d) environment. However deep a character's characterisation may go, the build of a character is under constant impact from his/her relationships with other characters. The notion that how characters feel towards each other is a direct result of what they say and do to each other makes it safe to assume that relationships between characters are in turn impacted by the speech and actions exchanged between them.

In addition to their pivotal importance to characterisation, inter-character relations are also a crucial element of

narrative development. It is, after all, what occurs between characters that defines a major portion of most storylines. While what characters say to each other may not have as drastic and immediate an effect as character action on characterisation and narrative, it is by no means a less effective source of characterisation, as it is the most linguistically significant evidence of character trait creation and development. How characters address one another has received a fair share of exploration. For one, Mohammadpanah et al. (2018) investigated how analysis of implicata made by characters leads readers to an understanding of character traits and pieces of information presupposed by the writer, and how awareness of these plays a central role in readers' achieving maximal relevance through a deeper interpretation of these implicata known as 'non-spontaneous' interpretation. Nevertheless, how inter-character relations and sentiments affect these implicata has been shed little light on. As character speech is a communal source among both flat and round characters, inter-character discourse takes up a considerable share of responsibility in the development of inter-character relations. How explicit/implicit characters

are in their speech with one another consequently has an effect on how the relations are built. The primary focus of this research is to find out whether, in any way, character-generated implicit messages can be linked to character's communicative intents and the intensity of the sentiments between them, and subsequently to determine how awareness of these potential links may assist readers to achieve maximal relevance in their non-spontaneous interpretation.

## REVIEW OF THE RELATED LITERATURE

As one of the foundations on which narratives are built, the matter of character and characterisation is a must-explore area for analyses which intend to address narratives and how they are developed. A 'character' is generally described based on its resemblance to real-life human beings. In literary terms,

a *character* may be defined as a verbal representation of a human being. In studying a literary character, begin by determining the character's outstanding traits. A *trait* is a quality of mind or habitual mode of behaviour such as never repaying borrowed money, avoiding eye contact, or always thinking oneself the centre of attention. Sometimes, of course, the traits we encounter are minor and therefore negligible, but often a trait may be a person's *primary* characteristic. (Roberts, 1995, pp. 61-62)

Normally, most narratives provide the reader with a wide range of characters who, while sharing similarity in various respects, differ in being built on certain bases. Based on how many traits characters represent throughout a narrative and how many sides there are to their overall build, Roberts (1995) suggested a major distinction of character types.

The basic trait of *round characters* is that they recognize, change with, or adjust to circumstances. The round character is usually the main figure in a story, and neutrally called the protagonist. In contrast, *flat characters* do not grow. They remain the same because they may be stupid or insensitive or lack knowledge or imagination" (p. 386)

There are many vertices to character and characterisation as multiple factors work hand in hand for creating, supporting, changing and even eradicating traits within a character. Being the most linguistically significant source for characterisation, character speech is the most fertile ground for linguistic analysis. A character's speech is not always of the same nature. As Rimmon-Kenan (2005) specified, it can either occur "in conversation" or "as a silent activity of the mind", both of which cases "can be indicative of a trait or traits both through content and through form" (p. 65). So much can be said about character discourse content and form. Apart from the syntactic, semantic, and stylistic significance attached to the form, the pragmatic aspect of both the content and form deserves a position just as crucial and enlightening, particular to which would be the concept of characters' implicating.

At its core, the concept of implication is defined as any (un)purposeful flouting of any of the four main maxims

(quality, quantity, relation, manner) of Cooperative Principle of communication (Levinson 1983, Grice 1991, Blake-more 1992, Yule 1996, Davis 1998, Cruse 2000, Portner 2006, Widdowson 2007, Spencer-Oatey & Zegarac 2010, Thomas 2013). The view that the Gricean account of implication is a watertight and final take on implication started to be called into question by degrees, especially through the ground-breaking entry of Sperber and Wilson's (1995) more cognitively oriented and introspective-sounding Relevance Theory onto the scene, singling out relation (relevance) as pretty much everything ostensive communication needs to account for (the other three maxims not being needed). They argued for the ultimate goal in communication being optimal relevance (now a cognitive construct) achieved by a constant tug-of-war and trade-off between cognitive effort and cognitive effect. An optimally relevant act of communication is one in which the speaker expends the least amount of cognitive effort to bring about and convey the highest amount of cognitive change/effect in the hearer, making ques in context optimally available; the same, in converse, would then be true of the hearer, towards the accomplishment of optimal relevance. The relevance-theoretic view on implicature described the phenomenon in terms of a tri-phase process of cognitive comprehension:

- (a) Constructing an appropriate hypothesis about explicit content (explicatures) via decoding, disambiguation, reference resolution, and other pragmatic enrichment processes.
- (b) Constructing an appropriate hypothesis about the intended contextual assumptions (implicated premises).
- (c) Constructing an appropriate hypothesis about the intended contextual implications (implicated conclusions) (Sperber and Wilson, 2002)

Sperber and Wilson further divided implicated conclusions into those which are strongly implicated and those weakly implicated. The will to interpret implications would have hearers/readers<sup>1</sup> see the above process through. The why the stages have to be followed through is to do with reaching what Sperber and Wilson called optimal relevance, which occurs on an occasion when the hearer/reader calculates and interprets a sufficient number of explicatures and implicatures to consider the input (issued by the speaker/writer) as adequately relevant and stop their processing. The processing involved here is not wasted, but rewarded in alignment with how much effort was expended; two facets of relevance that Sperber and Wilson (1995, 2002) argued for in terms of spending 'cognitive effort' and achieving positive 'cognitive effect'.

In the case of literary text, where readers' interpretation and reciprocation are given more extended leeway and allowances, there is a higher level of relevance readers can reach as a result of more processing effort. Furlong (1996) terms this higher level 'maximal relevance', which is the result of readers' non-spontaneous interpretation, a more comprehensive interpretation which rewards the reader who is willing to expend the surplus processing effort with extra cognitive effect. In fact, as suggested in Mohammadpanah et al. (2018), reaching this

level of relevance is required of any reader who means to gain more mastery over the narrative, characters, and ultimately, the writer's mind at the time of writing. Non-spontaneous interpretation of character discourse is expected to bring out more of the characters' essence, as Martin (2004) called it. He suggested that "rationalist discourse, which underpins most characterisation in the novel, articulates the thoughts and desires of the characters in a way which represents their qualities as something other than contingent facts of self; packages them as the character's essence" (p. 11). Characterisation, with Martin, occurs as a result of:

Stylistic and narrative techniques for the representation of human features, actions, intentions, desires and traits in the novel form and how these interact with reader's cognitive strategies for recognizing and developing knowledge (or the feeling of knowledge) about other people. The implication of this approach is that strategies for reading 'real' people are similar to strategies used for reading fictional characters (p. 10).

Martin is a researcher among many to mention 'intention' as a crucial constituent behind a speaker's discourse. Verschueren (2003) has also listed it among the six aspects of utterers' 'mental world' – emotion, belief, desire, wish, intention, motivation – which cause them to make the discursive choices they do.

Characters assume the guise of speakers as utterers in inter-character discourse, which is sure to have a major share in a character's mentality; as such, considering it present behind a character's speech and action for a better understanding of character credibility gains significance. The importance of real-life-like characters is an unquestionable given for many writers and readers. For instance, McKee (1997) advocated the claim that creating a character is so much more than just sitting behind a desktop and listing away new characters. His likening character creation to how Frankenstein was gathered piece by piece at the hands of his creator is illuminating. In answer to where writers find their characters, he posited 'observation' of real people as one of the core elements, to do which "writers often carry notepads or pocket tape recorders and, as they watch life's passing show, collect bits and pieces to fill file cabinets with random materials. When they're dry, they dip in for ideas to stir the imagination" (p. 386).

One catalytic move facilitated by this effort of writers' towards creating credible characters is conformity of characters to real-world human cognition. Such conformity can best be described in bottom-up cognitive approaches proposed by various researchers such as Culpeper (2001) who supported a person-based cognitive approach to trait causality, where every instance of authors' attempts at characterisation is considered for creation, transformation or obliteration of character traits. For a cognitive approach to characterisation, this offers an edge of pragmatic importance to covering all instances of inter-character verbal interactions, whether it is a source for characterising any of the participants in a conversation or characters absent among the participants. Culpeper (2001) designates the latter two as 'self-presen-

tation' and 'other-presentation' respectively, which is why both types of presentation in character speech are essential to a satisfying non-spontaneous interpretation of characters. This research aims to show how this important level of interpretation operates in cases where writers present readers with implicata exchanged between characters; character intention and inter-character sentiment are, in a similar vein, examined.

## METHODOLOGY

To define the essential elements of a bottom-up model for non-spontaneous interpretation of inter-character implicata exchanges triggered in part by inter-character sentimentality, we followed a three-stage analysis. As inter-character affection of a romantic nature is one salient sentiment within many stories, including Stephenie Meyer's 'Twilight' and Veronica Roth's 'Divergent', this research examined in detail how specific implicata exchanged between the main female protagonists, Isabella Swan and Beatrice Prior, and their partners in romance, Edward Cullen and Tobias Eaton, respectively, are linked to the intensity of the inter-character sentiment between the two at the time of speaking. To demonstrate the implicit layers of their implications, we analysed all samples of implicata exchanges between the two partners presented to the readers by the authors through conversations.

While instilling a level of human cognition into the characters in question, we began by documenting three instances of implicata exchanged between the pair of characters within each narrative. To begin with, major contextual specifications for each instance were outlined in a table under four headings: a) participants, b) spatial setting, c) temporal setting, d) topic. Following that, the implicit content of each sample was broken down in conformity to a relevance-theoretic approach to the character's cognition into the following three sub-parts:

- 
- |   |   |
|---|---|
| A | Implicated premises: assumptions out of semantic and pragmatic contexts, essential for building implicated conclusions on   |
| B | Strongly implicated conclusions: conclusions essential for achieving optimal relevance and stoppage of processing effort for the reader's spontaneous interpretation, bearing positive cognitive effect         |
| C | Weakly implicated conclusions: conclusions essential for achieving maximal relevance and stoppage of processing effort for the reader's non-spontaneous interpretation, bearing extra positive cognitive effect |
- 

From there, we proceeded to feature the intensity degree of the sentiment<sup>2</sup> between the interlocutors and also account for the communicative intent behind the utterance borne supposedly by the character through whose discourse the writer implicates. To portray the sentiment intensity as tangibly and overtly as possible, we defined it in terms of eight extensive levels of intensity [A + (strongest) and D – (weakest)]<sup>4</sup> and studied the intention feeding into the sentimental effect the character wishes to produce on his/her interlocutor. All the steps identified above were taken in a succession in each

instance, leading to the results presented in the following section.

## ANALYSIS AND RESULTS

### Sample 1: Twilight - Chapter 4: "Invitations" – para. 139 – 150

< Edward > "Wait," he called. I kept walking, sloshing angrily through the rain. But he was next to me, easily keeping pace.

< Edward > "I'm sorry, that was rude," he said as we walked. I ignored him. "I'm not saying it isn't true," he continued, "but it was rude to say it, anyway."

< Isabella > "Why won't you leave me alone?" I grumbled.

< Edward > "I wanted to ask you something, but you sidetracked me," he chuckled. He seemed to have recovered his good humor.

< Isabella > "Do you have a multiple personality disorder?" I asked severely.

< Edward > "You're doing it again."

< Isabella > I sighed. "Fine then. What do you want to ask?"

< Edward > "I was wondering if, a week from Saturday — you know, the day of the spring dance"

< Isabella > "Are you trying to *be funny*?" I interrupted him, wheeling toward him. My face got drenched as I looked up at his expression.

< Edward > His eyes were wickedly amused. "Will you please allow me to finish?"

I bit my lip and clasped my hands together, interlocking my fingers, so I couldn't do anything rash.

< Edward > "I heard you say you were going to Seattle that day, and I was wondering if you wanted a ride."

### Sample 2: Twilight - Chapter 5: "Blood Type" – para. 14 – 29

< Edward > "Why don't you sit with me today?" he asked, smiling.

I sat down automatically, watching him with caution. He was still smiling. It was hard to believe that someone so beautiful could be real. I was afraid that he might disappear in a sudden puff of smoke, and I would wake up.

He seemed to be waiting for me to say something.

< Isabella > "This is different," I finally managed.

< Edward > "Well..." He paused, and then the rest of the words followed in a rush. "I decided as long as I was going to hell, I might as well do it thoroughly."

I waited for him to say something that made sense. The seconds ticked by.

< Isabella > "You know I don't have any idea what you mean," I eventually pointed out.

< Edward > "I know." He smiled again, and then he changed the subject. "I think your friends are angry with me for stealing you."

< Isabella > "They'll survive." I could feel their stares boring into my back.

< Edward > "I may not give you back, though," he said with a wicked glint in his eyes.

I gulped.

### Sample 3: Twilight - Chapter 8: "Port Angeles" – para. 198 – 205

< Isabella > "You can trust me, you know," I murmured. I reached forward, without thinking, to touch his folded hands, but he slid them away minutely, and I pulled my hand back.

< Edward > "I don't know if I have a choice anymore." His voice was almost a whisper. "I was wrong — you're much more observant than I gave you credit for."

< Isabella > "I thought you were always right."

< Edward > "I used to be." He shook his head again. "I was wrong about you on one other thing, as well. You're not a magnet for accidents — that's not a broad enough classification. You are a magnet for trouble. If there is anything dangerous within a ten-mile radius, it will invariably find you."

< Isabella > "And you put yourself into that category?" I guessed.

His face turned cold, expressionless. "Unequivocally."

### Sample 4: Divergent - Chapter 7 – para. 70 – 77

< Beatrice > "Are you two...friends?" I say, unable to contain my curiosity.

< Tobias > "We were in the same initiate class," he says. "He transferred from Erudite."

< Beatrice > All thoughts of being careful around Four leave me. "Were you a transfer too?"

< Tobias > "I thought I would only have trouble with the Candor asking too many questions," he says coldly. "Now I've got Stiffs, too?"

< Beatrice > "It must be because you're so approachable," I say flatly. "You know. Like a bed of nails."

He stares at me, and I don't look away. He isn't a dog, but the same rules apply. Looking away is submissive. Looking him in the eye is a challenge. It's my choice.

Heat rushes into my cheeks. What will happen when this tension breaks?

< Tobias > But he just says, "Careful, Tris."

### Sample 5: Divergent - Chapter 11 – para. 82 – 90

< Tobias > Four steps away from the fence, where he was talking to a female Dauntless guard with a gun balanced on her shoulder a moment before. "I am worried that you have a knack for making unwise decisions," he says when he's a foot away from me.

< Beatrice > I cross my arms. "It was a two-minute conversation."

< Tobias > "I don't think a smaller time frame makes it any less unwise." He furrows his eyebrows and touches the corner of my bruised eye with his fingertips. My head jerks back, but he doesn't take his hand away.

Instead he tilts his head and sighs. "You know, if you could just learn to attack first, you might do better."

**Sample 6: Divergent - Chapter 26 – para. 35 – 43**

< Beatrice > "You've been paying close attention, haven't you?"

< Tobias > "I like to observe people."

< Beatrice > "Maybe you were cut out for Candor, Four, because you're a terrible liar."

He puts his hand on the rock next to him, his fingers lining up with mine. I look down at our hands. He has long, narrow fingers.

Hands made for fine, deft movements. Not Dauntless hands, which should be thick and tough and ready to break things.

< Tobias > "Fine." He leans his face closer to mine, his eyes focusing on my chin, and my lips, and my nose. "I watched you because I like you." He says it plainly, boldly, and his eyes flick up to mine. "And don't call me 'Four,' okay? It's nice to hear my name again."

Just like that, he has finally declared himself, and I don't know how to respond. My cheeks warm, and all I can think to say is,

< Beatrice > "But you're older than I am... Tobias."

< Tobias > He smiles at me. "Yes, that whopping two-year gap really is *insurmountable*, isn't it?"

< Beatrice > "I'm not trying to be self-deprecating," I say, "I just don't get it. I'm younger. I'm not pretty. I—"

reader follows through all three sub-sections of working out implications. But how is this feat possible at the pace most readers read without stopping or contemplating implicit messages? This is exactly how literary works differ from everyday texts. According to Chapman and Clark (2014), novels are not written simply for readers to reach the most relevant implicated conclusions, which would be optimal relevance. They are also to be reread and pondered over. This takes figuring out as many implicated conclusions as the reader is able to, regardless of the level of their relevance and how weakly they are implicated. And this necessitates non-spontaneity in the reader's process of interpretation.

Our analysis also shows that the affective attachment between the protagonist and another round character proves to be a core narrative-developmental element in both titles. As a consequence, changes, augmentative or otherwise, to the inter-character sentiment in either title play a major role in the characterisation of both sides of the romantic relation. How adhesively the two characters are attached to one another via a level of affection throughout the narrative also influences how often they appear together, how often they converse, what actions they conduct, and what shared experience of events they are willing to join together in going through, relying (how heavily being another factor to consider) on the affection between them. On any occasion, how deep the affection is with which the two characters converse influences implicata exchanges within the intermittent verbal transactions. Apart from collaterally developing the relation between the characters, the exchanges also happen for various reasons to do with when on the narrative line they occur, and how intense the affection between the characters is at that point. To verify this claim, sentiment intensity was determined and kept track of throughout both narratives, while considering where on the narrative line each sample demonstrated in the previous section occurs. Figures 1 and 2 below illustrate the speculated level of sentiment intensity between the female protagonists and the round male characters along the progression of the narrative. The three markers on each chart indicate the approximate position of the three previously presented implicata exchanges for each title.

The location of the markers and the progression pattern of the graphs above share a couple of pivotal points of

**DISCUSSION**

By progressing down the subsections of tables 2, 5, 8, 11, 14 and 17, the degree of relevance for each type of implicated conclusion decreases and with it the processing effort required for each type of implicated conclusion increases. As predicted by Sperber and Wilson (1995, 2002), with the increasing of processing effort for the calculation of implicated conclusion, the cognitive reward or positive cognitive effect received as a result of the calculation increases. It seems apparent that one of the fundamental requirements for Furlong's (1996) notion of maximal relevance is that the

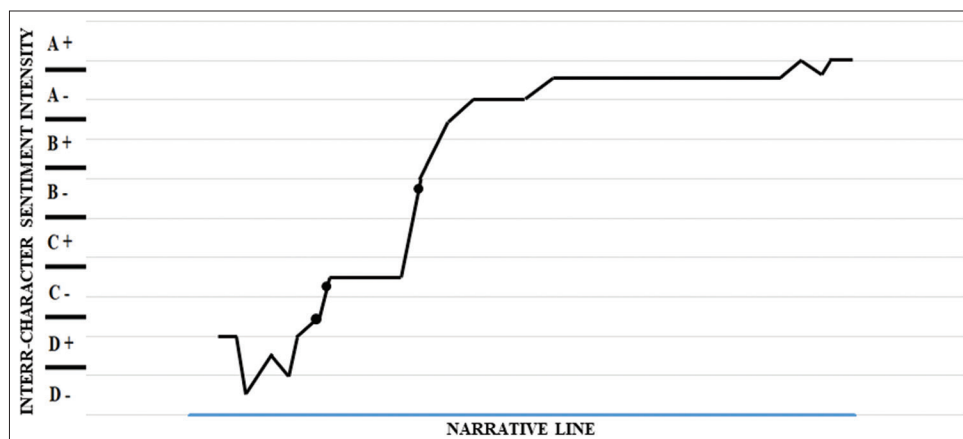


Figure 1. Inter-Character Affection Stance<sup>5</sup> along the Narrative Line between Isabella Swan and Edward Cullen

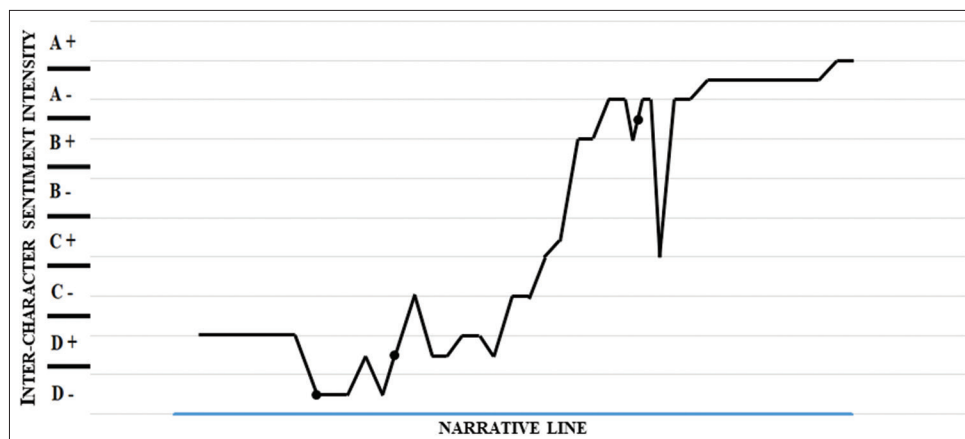


Figure 2. Inter-Character Affection Stance along the Narrative Line between Beatrice Prior and Tobias Eaton

connection. First and foremost, instances of inter-character verbal interaction where characters deliver implicit messages by exchanging implicata are used by the author in accordance with the inter-character sentiment intensity at the point the conversation is held, which corroborates a partial responsibility for the intensity to trigger the implicating. Second, the implicit information conveyed through exchanges of implicata between the characters helps shape the status quo of the relation along the narrative.

In the case of ‘Twilight’, Isabella Swan and Edward Cullen do not set off on a very amiable footing. Edward Cullen’s preliminary harsh avoidance of any courteous welcoming of a new acquaintance causes the intensity to drop, also causing Isabella to react partly by way of Sample 1 implicature when Edward attempts to make amends for having previously been ill-tempered with her. Sample 2 takes place as the affection intensity is on a gradual rise, and implicata exchanges are used with more care and increasing solidarity. By implicating through the second sample, Edward implicitly makes it known to Isabella that he has his own share of sacrifices to make in his attachment to her. Finally, the third example occurs when the bond is strong enough for the two to express asperity in order to emphasise how they care about one another, an action which is exemplified by Edward’s implicit remark in the third sample, where he attempts to justify his feeling of being protective of Isabella through implicating.

In the case of ‘Divergent’, this start of cold distance and frigidity is used at the outset as well, and a gradual sentiment intensification also follows. The first sample marks an instance of implicata made through Beatrice Prior to make a statement that she is not and has no intention of being easy to be won over and let her affections be played with. She does not desire her recent behaviour to be taken as a way of approaching Tobias Eaton. The second sample is a similar demonstration on Tobias’ part as he tries to conceal his desire to approach Beatrice. The third sample is exchanged at a far more advanced stage of the inter-character sentiment, by which point both Beatrice and Tobias are aware of each other’s inner desire and do not feel in any way confined in their expression of it. Thus, Tobias exhibits rather severely how he cares for further attachment and sentiment intensity.

Table 1. Contextual specifics of sample 1

Participants	a. Isabella Swan: the emotional intellectual protagonist and narrator of the story, who moves to Forks to live with her father with her step-father on the move on account of his footballing career b. Edward Cullen: the 17-year-old commonly found by all local girls mysterious and uncommonly handsome
Spatial setting	school corridor
Temporal setting	Isabella is nearly crushed to death in a school parking lot accident, and if it had not been for Edward putting a distance between Isabella and the skidding out-of-control car by sheer elbow force, she would have met certain death. Isabella is deeply thankful for the heroic act of her saviour, but feels she deserves an explanation for the near-impossible act which saved her. However, her first attempt at talking to Edward is met with such disdain from him that she feels slighted. Yet, after some time, it is Edward who approaches Isabella to finally provide some explanation. Nice as it is, Isabella finds it difficult to turn soft on him and wink at his crude behaviour the other day.
Topic	Edward’s turn of behaviour towards Isabella compared to his former negligence of her

By contributing to the interpretation of the highlighted implications in above conversations, the data offered in Tables 3, 6, 9, 12, 15 and 18 indicates a couple of key points. First, as they deal with two integral elements of speakers/characters’ ‘mental world’ as stated by Verschueren (2003), – those being ‘emotion’ and ‘intention’ – reaching Furlong’s (1996) notion of maximal relevance for instances of implication would be considerably facilitated through conscious attention to characters’ mental worlds at the time of conveying implicit messages. Second, figuring out the emotional attachment between the characters acts as a facilitator in the process of figuring out what the intention must have been behind an act of implicating, which would suggest that the former is a pre-requisite for the latter. Although this may not fall within

**Table 2.** Relevance-theoretic classification of sample 1 implications

<b>Implicated premises</b>	
1	Edward's personality has not been stable up to this moment.
2	It is possible for humans to take on more than one personality.
3	Multiple personality disorder is a malady.
4	Having a multiple personality disorder is not favourable.
5	Isabella doubts Edward's stability of personality and mental normality.
<b>Strongly implicated conclusions</b>	
1	Edward's instability of personality has caused unsavoury behaviour in him.
2	It is possible for Edward to take on more than one personality.
3	On some past occasion, Edward's unstable personality has caused unsavoury behaviour on his part towards Isabella.
4	On some past occasion, Isabella has been hurt by Edward's unsavoury behaviour caused by his instability of character.
5	Isabella's having been hurt by Edward's unsavoury behaviour caused by his instability of character drives her into doubting his mental normality.
6	Someone suffering from a multiple personality disorder is not favourable to be with.
<b>Weakly implicated conclusions</b>	
1	Isabella has not got over Edward's adverse behaviour towards her in the past.
2	Isabella's mind is still unresolved as to her feelings towards Edward.

**Table 3.** Sentiment stance and transaction intent for implicature sample 1

<b>Sentiment Intensity</b>	<b>Communicative Intent (Isabella Swan)</b>
C -	Deliberate distancing and demonstrating lack of leniency towards interlocutor as a result of inconsiderable affective attachment

**Table 4.** Contextual specifics of sample 2

Participants	a. Isabella Swan b. Edward Cullen
Spatial setting	school cafeteria
Temporal setting	At lunchtime, Isabella spots Edward's four siblings at their usual table, but not him. Jessica then directs Isabella's attention to another table where Edward is sitting, staring at Isabella. He calls Isabella over and invites her to lunch with him.
Topic	Edward's growing emotional attachment to Isabella

**Table 5.** Relevance-theoretic classification of sample 2 implications

<b>Implicated premises</b>	
1	Edward has priorly committed an action/actions he considers to be wrong.
2	Edward means to commit another action he considers to be wrong.
3	Hell is considered by most (Edward and Isabella included) the ultimate punishment for wrong-doers.
<b>Strongly implicated conclusions</b>	
1	Whatever wrong(s) Edward has priorly committed is effectually serious.
2	Whatever wrong(s) Edward has priorly committed ensures severe punishment.
3	The wrong which Edward has in mind to commit is bound to compound his previous wrongful actions.
4	Compounding of the past wrongs Edward has committed with the one he intends to commit will add to his already-severe punishment.
5	Edward is making sacrifices to be with Isabella.
<b>Weakly implicated conclusions</b>	
1	Edward does not mind being punished for approaching Isabella.
2	Edward is willing to make sacrifices to be with Isabella.
3	Edward will keep approaching Isabella in the event of his punishment turning more severe.

**Table 6.** Inter-character sentiment stance for sample 2

<b>Sentiment Intensity</b>	<b>Communicative intent (Edward Cullen)</b>
C -	Covert provision of non-repulsive impression by exclusion of harsh or overtly friendly discourse as a response to Isabella's unprecedented evincing approachability and positive reception to Edward's advances

**Table 7.** Contextual specifics of sample 3

Participants	a. Isabella Swan b. Edward Cullen
Spatial setting	a local café, Port Angeles
Temporal setting	On her way to a local bookstore, Isabella realises she is stalked by four men who, by beginning to tease her, give away their intentions of harassment. At that moment, the Cullens' silver Volvo pulls over into a swift stop. Edward rushes out and orders Isabella to get in. After scaring off the stalkers, Edward drives Isabella to a café to get her something to eat. At their table, she shares with him her hypotheses on his ability to read minds. She asks him what he was doing in Port Angeles and the conversation goes on.
Topic	Isabella's liability to perils and vulnerability against them

**Table 8.** Relevance-theoretic classification of sample 3 implications

<b>Implicated premises</b>	
1	Magnets draw particular items towards themselves.
2	There is a possibility of various dangers surrounding Isabella.
3	Isabella draws too many perils to herself.
4	Isabella does not try to stop drawing perils to herself.
<b>Strongly implicated conclusions</b>	
1	Only when the possibility of dangers surrounding Isabella is realised does her danger-drawing work.
2	Isabella's not trying to stop drawing perils towards herself makes her insecurely vulnerable.
3	Isabella's vulnerability is troubling.
4	Isabella needs protection.
<b>Weakly implicated conclusions</b>	
1	Isabella's vulnerability troubles Edward.
2	Edward intends to protect Isabella.
3	Edward cares enough about Isabella to be troubled by her vulnerability.

**Table 9.** Inter-character sentiment stance for sample 3

<b>Sentiment Intensity</b>	<b>Communicative Intent (Edward Cullen)</b>
B -	Intentional emphatic demonstration of care to deepen affective influence to further affective attachment

**Table 10.** Contextual specifics of sample 4

Participants	a. Beatrice Prior: The 16-year-old female protagonist. Though originally born Abnegation, she chooses Dauntless as her home faction (in a faction-choosing ceremony), as she believes it to be her true identity. Yet deep down, she knows she is Divergent (the all-faction-fitting type), the members of which faction are normally taken captive, for which reason she has to resort to secrecy. She begins anew under a new name, Tris, bringing about for her a new character and goals. b. Tobias Eaton: The instructor for the Dauntless transfer initiates, who was born Abnegation, but chose to transfer to Dauntless. He is mostly known as Four, a name given to him in light of his four fears during his Dauntless initiation. His evasive, mysterious, proud, and incommunicative disposition has kept him from Beatrice, who becomes the centre of his love interest.
Spatial setting	Dining hall
Temporal setting	Tobias gives the initiates a tour round the Dauntless department. Afterwards, they enter the dining hall for their first meal as Dauntless, where they are approached by Eric, a Dauntless leader, between whom and Eric some tension appears to exist as clues hint at. After Eric leaves, Beatrice asks Four about it, to find him frustrated by the question.
Topic	Tobias' troublesome history with Eric

**Table 11.** Relevance-theoretic classification of sample 4 implications

<b>Implicated premises</b>	
1	There is a reason Beatrice is asking questions.
2	Approachability can be attributed to Tobias.
3	A bed of nails is an excessively unfavourable choice to sleep on.
4	Humans favour comfort in their choice of beds.
5	Beatrice attributes approachability to Tobias.
<b>Strongly implicated conclusions</b>	
1	A bed of nails is quite the opposite of approachable.
2	Tobias lacks a decent level of approachability.
3	Tobias' behaviour causes deficiency in his approachability.
4	Tobias' unapproachability causes reactions in others towards him.
<b>Weakly implicated conclusions</b>	
1	Beatrice has no fear of evincing her mutual aggressive reaction to Tobias' behaviour.
2	Beatrice is not sensitive enough on Tobias not to show her reaction.

**Table 12.** Inter-character sentiment stance for sample 4

<b>Sentiment Intensity</b>	<b>Communicative Intent (Beatrice Prior)</b>
D -	Purposeful demonstration of aggression to alter any prematurely made impressions and fend off early sentimental advances

**Table 13.** Contextual specifics of sample 5

Participants	a. Beatrice Prior b. Tobias Eaton
Spatial setting	a close distance from the gate of the fence around Chicago
Temporal setting	Beatrice and Tobias are talking about Tobias' four fears, his aptitude test result and the reason behind his choice of being Dauntless. He tells her of his belief that selflessness and bravery are not very different, which she also concedes. She then throws in criticism of his paying too much attention to her, whereupon he admits liking her.
Topic	Beatrice's liability to imprudence

the scope of the current research, this might even be taken to suggest that there seems to be a concept of hierarchy among the elements of a character's mental world. Which falls under or above which can be addressed in future research.

Taking as a whole the data in Tables 1-18 also suggests that inter-character sentiment intensity is governed by the narrative line. The data also indicates that readers' awareness of contextual aspects, characters' communicative intents and sentiment intensity between characters interlocutors in part govern, with a considerable extent of control, their



**Table 14.** Relevance-theoretic classification of sample 5 implications

Implicated premises	
1	There is a certain degree of imprudence in Beatrice.
2	Beatrice is capable of making decisions.
3	Beatrice's decision-making capability differs from what Tobias deems normal.
4	Normal decision-making capability is no cause for concern.
Strongly implicated conclusions	
1	Beatrice's decision-making capability differs from what Tobias deems normal in a negative way.
2	Beatrice's decision-making is a cause of concern.
3	Beatrice's negative attribute of making unwise decisions is too strong to be considered as part of life experience.
4	Beatrice's negative attribute of making unwise decisions worries Tobias.
5	Tobias notices Beatrice's negative attribute of making unwise decisions.
Weakly implicated conclusions	
1	Tobias cares enough about Beatrice's personality to notice her attributes.
2	Tobias cares enough for Beatrice to be troubled by her negative attributes.

**Table 15.** Inter-character sentiment stance for sample 5

Sentiment Intensity	Communicative Intent (Tobias Eaton)
D +	Intentional fluctuation between negative and positive senses to implicitly demonstrate care for the interlocutor as a way of testing the extent of required present and future softening on the part of the interlocutor

**Table 16.** Contextual specifics of sample 6

Participants	a. Beatrice Prior b. Tobias Eaton
Spatial setting	On a riverside rock at the bottom of the Chasm (a ravine inside the Dauntless headquarters filled with harsh water currents)
Temporal setting	Beatrice and Tobias are talking about Tobias' four fears, his aptitude test result and the reason behind his choice for being Dauntless. He tells her of his belief that selflessness and bravery are not very different, which she also concedes. She then throws in criticism of his paying too much attention to her, whereupon he admits liking her.
Topic	possibility of an overt affective relation being started between the two

interpretation of a character's choice of leaning on implicature in their speech as opposed to the more overt and explicit imparting of propositions in addition to reaching maximal relevance in their interpretation of the implications characters make when addressing one another.

**Table 17.** Relevance-theoretic classification of sample 6 implications

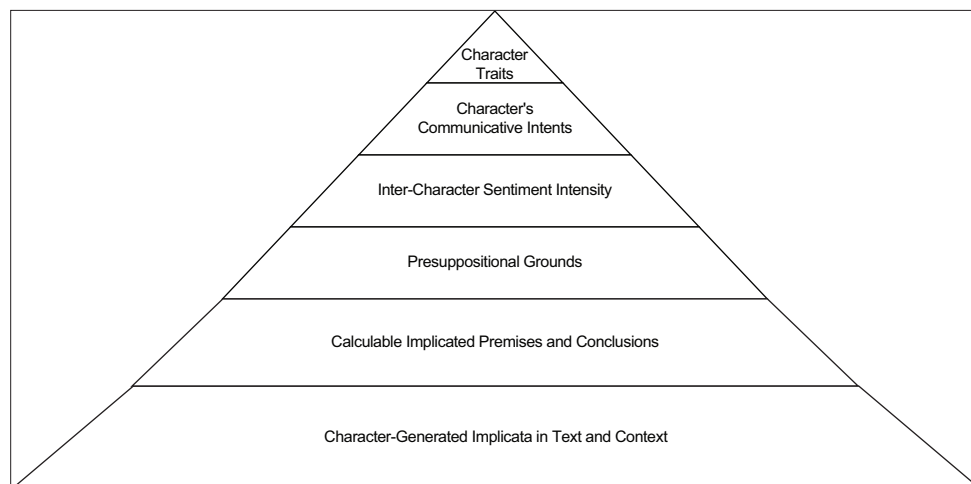
Implicated premises	
1	An age gap is an aspect of some romantic relations.
2	It is possible for an age gap to be a problematic aspect of some romantic relations.
3	On any occasion where an age gap is a problematic aspect of a romantic relation, it can be surmounted.
Strongly implicated conclusions	
1	Tobias is uncertain as to Beatrice's true standpoint as to the problematic nature of an age gap in a romantic relation.
2	The age gap in Tobias and Beatrice's case is not big enough to constitute a problematic aspect of the potential romantic relation.
3	The age gap in Tobias and Beatrice's case can be surmounted.
Weakly implicated conclusions	
1	Tobias does not hold with being incommoded in his affective advancement towards Beatrice due to an inconsiderable age gap.
2	Tobias does not believe an inconsiderable age gap is Beatrice's real reason for keeping away from him.

**Table 18.** Inter-character sentiment stance for sample 6

Sentiment Intensity	Communicative Intent (Tobias Eaton)
A -	Demonstration of frustration as a final push to put pressure on the mutual romance party, pushing them to the break point to elicit consent to a mutual attachment

## SUMMARY AND CONCLUSION

To determine how inter-character relationships are linked to the implicature exchanged between characters and how critically these implicatures may be interpreted by readers, this research applied a relevance-theoretic treatment to six instances of implicature exchanged between the female protagonists in Stephenie Meyer's 'Twilight' and Veronica Roth's 'Divergent', namely Isabella Swan and Beatrice Prior, and their male potential partners in romance, respectively Edward Cullen and Tobias Eaton. Each sample was analysed for its context, how the two characters care for one another at that point in the narrative line, and why writers choose to convey implicit messages between characters. We propose that both writers implicate through their characters while taking into consideration the sentiments between them, the intensity of the sentiments in question and where on the storyline the conversation between the characters occur. It was already suggested by Mohammadpanah et al. (2018) that to achieve maximal relevance in their non-spontaneous interpretation of instances of implicature exchange between characters, it is essential that readers have awareness of a) contextual specifications, b) implicated premises, c) strongly-implicated conclusions, d) weakly-implicated conclusions, e) underpinning presuppositional grounds based on which certain information is presupposed by the writer and the reader, and



**Figure 3.** Bottom-up Process of Causal Inter-Relations between Implicata within Character Discourse and and Character's Communicative Intents, Inter-Character Sentimentality and Character Traits behind Them

f) traits in the build of a character which influence his/her discourse (including implicata).

As a follow-up on the results of that paper, in this research we observed in the data presented in tables 1-18 that conscious awareness of a) the level of inter-character sentiment intensity, and b) the communicative intent behind each sample of implicata within the context can also greatly facilitate obtaining maximal relevance. In the case of the latter two factors, we further suggest based on our analysis that emotions between interlocutors in a conversation and their communicative intents behind their contributions are two essential aspects of characters' mental world which the reader must be aware of in pursuit of maximal relevance. Of these two we found the former to facilitate doing so for the latter, which would also suggest a hierarchy of significance and causal relation among the elements of 'mental world' proposed by Verschueren (2003).

Finally, our analysis led us to a bottom-up process for a non-spontaneous interpretation which leads to reaching maximal relevance in the case of implicata exchanges, inter-character sentimentality, and the overall characterisation. Figure 3 above shows how the above four sub-areas are linked together to operate as a process in its entirety within the readers' cognitive perception of the implicature-accommodating piece of text offered by the writer.

Drawing on what the above process illustrates, it is conceivable that the reader faces a contextualised piece of text which accommodates the implicata which are exchanged between the two characters, from which s/he can deduce a number of implicated premises and conclusions. At this point, the reader has a clearer picture of implicit messages conveyed by the characters and what has been presupposed by the writer/characters. Added to these assumptions is the consideration of the sentiments between the characters and their intensity levels, which is of considerable help to the readers' understanding of why the implicature was made in the first place, as well as the writer/character's communicative intent behind it. Eventually, all the information extracted up to that point can help the reader to figure out the trait(s) which in part cause the character to make their contribution

in the form of a single implicature in the text. We suggest that tracing such an argumentation by following through the above process can pave the way for readers' achieving maximal relevance and non-spontaneity in their interpretation of character-generated implicata.

#### ENDNOTES

- 1 Since the samples of conversation appear in the written discourse of the novels, writers take the position of the speaker (through characters) whereas readers take the position of the hearer.
- 2 The intensity stated is that of the mutual sentiment at the particular stage of development determined by the position throughout the narrative, not the sentiment held by either partner.
- 3 With the writer as the original producer of the utterances made by characters in written form, exchangeable use of writer/character is both anticipated and justified for this research.
- 4 On the scale we used, A+ is followed by A- which is followed B+, followed by B- and so on, ending in D-.
- 5 It is worth mentioning that it can noticed that the use of the bottom-most D- as a value for inter-character sentiment intensity has been avoided, especially for the period over which the two characters are not yet acquainted. This has roots in subsistence of the altruistic aspect to human nature, which inhibits any feeling of contempt towards another without a reason and, justified or unjustified, to despise another. In the absence of such a reason between the two characters before meeting or having knowledge of one another, we opted for a moderate D+ for the stated period, bordering on the neutral distinction between altruistic concern and apathy.
- 6 In that paper, awareness of (un)cooperativeness was also suggested to be essential for non-spontaneous interpretation. However, since Sperber and Wilson (1995, 2002, 2006) handle that concept in their account of Relevance Theory, which is taken to offer a revolutionary as well as evolutionary post-Gricean view of implicature, we

suspected including both might be deemed redundant for the purposes of the current research.

- 7 With the writer as the original producer of the utterances made by characters in written form, exchangeable use of the words 'writer' and 'character' is both anticipated and justified for this research.

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