

# The Grammar of Devil and Angel (The Characterization of Protagonist and Antagonist in Famous English Fairytales through Appraisal)

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**Abstract:** Protagonist and antagonist in fairytales are presented to have extremely distinctive quality in term of psychology, personality and even physic. Protagonists in most fairy tales are presented as heroine; they have good personality, innocent, and good looking. Whereas antagonist are commonly presented as villain; they are wicked in personality as well as psychology and they are commonly presented as the 'beast'. In construing the quality of the characters, an author relies on a set of language to negotiate their feeling, judgment toward character, and appreciation toward a value. Such language is technically perceived as Appraisal System. Under the tradition of Systemic Functional Linguistics as an approach in discourse study, this descriptive qualitative study tries to reveal the characterization of protagonist and antagonist in 3 English fairytales through appraisal system. The data employed in this research are therefore any discourse unit realizing the negotiation of attitude (affect, judgment and appreciation). The data were analyzed through ethnographic method with domain, taxonomy, and componential analysis as the procedures to discover the cultural meaning. The analysis reveals that protagonists are described as innocent, virtuous, and good looking figures. It is supported with the findings of discourse units realizing affect of misery, disquiet, positive judgment of propriety and normality and positive appreciation on quality. Meanwhile, antagonists are described as evil, and wicked. The interpretation is supported by the findings of discourse units realizing affect of misery, negative judgment on normality and propriety.

**Keywords—** Antagonist, Appraisal: Characterization: English Fairytales: Protagonist: Systemic Functional Linguistics

## 1. INTRODUCTION

Most of the fairy tales realizes protagonism and antagonism through characters (Haase, 2008). Protagonists and antagonists are presented to have extremely distinctive quality in term of psychology, attitude and physic. Typically protagonism is realized in heroin; they are oftentimes presented to have good looking, and positive attitude. Meanwhile, antagonism is typically realized in villain; they are presented in bad looking and wicked in heart. The writers make use of the conflict from those characters to deliver the issue (red moral value) of virtue and villainy. Protagonist is representation of the virtue; they are the victim of antagonist's villainy. Meanwhile, antagonists are the trouble makers for the protagonist.

The study of characterization is commonly conducted from the angle of Literary Study with its various approaches such as structuralism as well as deconstruction (Syafrina et al., 2014), feminism (Farron, 2014). From this angle, the study of characterization is based on the logos as the evidence to come into interpretation. Recently, such study is feasible to conduct from Linguistics angle. With the emergence of Systemic Functional Linguistics (SFL) school, the linguists and scholars in this field have been employing the framework to study fiction (including characterization)(Cheela & John, 2019; Patriana, 2013; Wei et al., 2015). SFL as the school of

Linguistics later on is developed as an approach to discursal study. It views language as the making-meaning source. The frameworks enable the researchers to interpret the characterization based on the linguistic evidence such as transitivity and (Cheela & John, 2019; Dwijatmoko, 2019; Patriana, 2013) as the system developed under the domain of ideational meta-function. The grammar of transitivity represents who does what, when, where and how in clausal level. The researchers therefore try to make use the findings of transitivity to derive some traits attributed to the characters and finally interpret their characterization. However, there are several points of criticisms to the findings. Those findings can only provide an indirect evidence of characterization interpretation; it in some cases potentially leads to a problematic issue. Transitivity as a framework developed under the domain of ideational meaning is only restricted to experiential meaning. While deriving characterizing means to reveal authors' evaluation toward the characters' quality. . For example, in a study by Cheela & John (2019) interpret materialistic as a trait attributed to a characters solely based on the number of clauses containing material process. There is a fundamental fallacy in understanding the term materialism. The term 'material' in the grammar of ideational meaning is a kind of process in clausal level representing any physical experience. While the term material in the context of characterization is a word that contain attitudinal meaning; it evaluates certain people attitude. In some cases it is obviously hard to understand the relationship between physical

experience (e.g to walk, to run, to jump) with the notion of materialism.

With regard to the gap, the study of characterization need to search for another framework more sophisticatedly and comprehensively providing linguistic evidence as the path of interpretation. That framework is appraisal system. It is developed under the domain of interpersonal meaning encompassing the linguistic resource to do evaluation on *attitude of participants in the discourse* (affect, judgment, appreciation), amplification of those attitude (intensity and sharpness), and how the discourse makers engage their evaluation (bare assertion technically so-called monoglossia or alignment with other voice technically so-called heteroglossia). This system in its axis is in discourse semantic semiotic layer; it operates above the lexicogrammatical layer (Martin & Rose, 2003; Martin & White, 2005; Wiratno, 2018). Since its emergence in the late of 1900s, the theory of Appraisal has been applied in many discursal studies with text settings (fiction/academic/editorial/journalism) as well objectives of the study (e.g unveiling authors' ideology, measuring academic writing achievement, and revealing characterization) see (Cheung & Low, 2019; Drasovean, n.d.; Kamal et al., 2017; Khrisna et al, 2016; Martopo et al., 2020; Nguyet, 2017; Wei et al., 2015; Wihadi et al., 2018). In the setting of literary text such as novel, short stories, or movie, this framework is widely applied to study the character with various objectives. Several studies restricts the objectives to some aspects of characters qualities (i.e psychology, physic, and personality) (Khrisna et al, 2016; Martopo et al., 2020). According to their results, appraisal framework is found to provide direct as well as indirect linguistic evidence to depict the character' qualities. Some studies have more ultimate objectives. They reveal some critical issues such as feminism and sexism with appraisal findings dealing with the characters to reveal the imbalance authors' attitudes negotiation to male and female characters (Behnam & Bahar, 2013; Rahmawati et al., 2016).

According to the elaboration, the current study notices a researched gap to fill. It is found that, there is no study revealing characterization of protagonist and antagonist. The studies by (Khrisna et al., 2016; Martopo et al., 2020; Nguyet, 2017) studying the characterization in general without taking the notion of protagonist and antagonist into account. In setting of literary text presented to the children like fairy tale, the notion of protagonistism and antagonism is pivotal to discuss; it is because their existence is the main resource to create conflict and teach moral value from that conflict. As elaborated in the early line, protagonist and antagonist is presented in extremely different quality. It is therefore, the current study attempts to reveal the characterization of protagonist and antagonist in 8 famous English fairy tales. It is hypothetically stated that there will found different appraisal pattern negotiated to the protagonist and antagonists. This focuses its scope to the system of attitude (affect, judgment, and appreciation).

## 2. METHODOLOGY

### 2.1 Research Design

In the methodological level, the current study is a descriptive qualitative study. It views discourse units (word, phrase, clause) realizing attitude negotiated to protagonist and antagonist as heterogeneous and holistic language phenomenon so that it is intangible and context-based. It implies that attitude found in the tales is considered as a unique language phenomenon where generalization from the findings is not intended. It is a descriptive study aiming at figuring out and presenting less noticeable or hidden phenomenon of the attitude negotiated to protagonist and antagonist in the tales. In theoretical level the current study applied Systemic Functional Linguistics as the approach. As an approach, SFL considers language as semiotic phenomenon which performs its functions in the natural settings. It works in its unique stratified semiotic system namely semantic discourse, lexicogrammatical, and phonology/ graphology (Santosa, 2017).

### 2.2 Data and Source of the Data

The data in this study is any discourse units realizing attitude found in 3 English famous fairy tales. Those fairy tales were rewritten by Brother Grimm (Rapunzel) and Charles Perrault (Cinderella or the Little Slipper Glass, and Sleeping Beauty in the Wood). Those tales are obtained from (A.E Johnson, 1969; Taylor, 2006)

### 2.3 Data Analysis Method

The current study study in analyzing the data employed content analysis developed by Spreadly (1980) in (Santosa, 2017) with domain, taxonomy, and componential analysis as the procedures to reveal the cultural values. The domain analysis in the study reveals the context (generic structure and participants in the discourse) framing the attitude (affect, judgment and appreciation).

## 3. FINDINGS

According to the observation, it is found that affect is the domain attitude most frequently negotiated by the story tellers. There is a pattern of affect distribution negotiated to the protagonists and antagonist.

Table 1  
Appraisal Distribution in Three Tales

Judul Dongeng	Struktur Generik	Tokoh	Attitude				
			Affect		Judgment		Appreciation
			-	+	+	-	+
Charles Perrault							
Cinderella	Abstract	Antagonis				1	
	Orientation	Protagonis	1		4	NA	1
		Antagonis	2			3	NA
	Complication	Protagonis	4	8	7	NA	2
		Antagonis		1	1	NA	NA
	Evaluation	Protagonis				NA	NA
		Antagonis	1			NA	NA
	Resolution	Protagonis		2	3	NA	NA
Antagonis		2			NA	NA	
Sleeping	Orientation	Antagonis				1	NA
	Complication	Protagonis	11	10	5	NA	4
		Antagonis	3	6		5	1
	Evaluation	Antagonis	2			NA	NA
	Resolution	Protagonis	1	1		NA	NA
Brother Grimm s							
Rapunzel	Abstract	Antagonis	2		2	NA	1
	Orientation	Protagonis	2	5	2	NA	3
		Antagonis					
	Complication	Protagonis	5				
		Antagonis	5			NA	NA
	Evaluation	Protagonis	4	1		NA	NA
	Resolution	Protagonis		2		NA	NA

The affect negotiated to protagonist is found to distributed from more negative to more positive. In the orientation stage, it is more frequently found negative affect in the orientation to evaluation, in those stages negative affects are dominantly felt by protagonist and it changes drastically in the resolution stage. Meanwhile, the pattern of antagonist affect is found to distribute from negative to negative; these characters dominantly felt negative affect throughout the stages of the story.

The domain of judgment's data is fairly found. It is found that positive judgment are more negotiated frequently to the protagonist while negative judgment are more frequently to the antagonists.

The domain of appreciation data is found in restricted number. It is only found positive appreciation data. :

### 2.1 AFFECT

This domain explains the linguistic mechanism of feeling negotiation; it can be positive and negative. There are four kinds of feelings categorized namely un/happiness, di/satisfaction. in/security, and di/inclination (Martin & White, 2005)

a. Affect Negotiation in Cinderella or The Little Glass Slipper

There are 21 data of discourse unit realizing affect in this tale; it is recorded that there are four kinds of affect negotiated to the protagonists and antagonists namely un/happiness (affection, cheer, misery), insecurity (surprise, disquiet, confidence), satisfaction (pleasure), inclination (desire).

The affect negotiated to the protagonist is recorded to be dominantly positive. Cinderella as the victimized hero in this tale was recorded to feel negative and positive affect. Meanwhile, The Prince was recorded to only feel positive affect. In the orientation stage, it is found a datum of negative affect (misery) felt by Cinderella. The clause in the following data realizes the negotiation of misery felt by Cinderella. In this clause, the author directly negotiate Cinderella's feeling through quality (poor)

**The poor girl endured everything patiently** (CS/Or/Pt/Cl8a/Jg+/FrUp/M)

In the complication stage, Cinderella was described to feel more negative affect such as *misery, disquiet, and surprise*. The following clauses are the example of data realizing those affects

(1) **Her godmother found her in tears** (CS/Cp/Pt/Cl34a/Af-/FrUp/M)

(2) **She rose and fled as nimbly as a fawn** (CS/Cp/Pt/Cl93/Af-/FrUp/M)

(3) **When Cinderella reached home she was out of breath** (CS/Cp/Pt/Cl95a/Af-/FrUp/M),

The clause in the data number 1 is the realization of misery felt by Cinderella. She felt that feeling because her step mother did not permit her to attend the dance party held by The Prince. The clause in the data number 2 is the realization of surprise felt by Cinderella. She was surprised as as The Prince chased her. Meanwhile, the clause in the data number 3 realizes the disquiet felt by Cinderella. She felt it once she hid from The Prince. In this stage, there are also found several positive affects felt by this girl namely cheer. The clause in this following data is the realization of cheer felt by Cinderella when The God Mother granted what she wanted. The author directly depict her feeling through mental process.

**Cinderella was overjoyed** (CS/Cp/Pt/Cl82/Af+/FrUp/M).

Meanwhile, The Prince as the hero rescuing Cinderella from sorrowful life, is found to feel positive affect such as desire, affection and pleasure as shown in the following examples:

(1) The king's son was always at her elbow, and paid her endless compliments (CS/Cp/Pt/C191b/Af+/FrUp/M).

(2) and at once begged the privilege of being her partner in a dance (CS/Cp/Pt/C172b/Af+/FrUp/M)

(3) but the young prince could eat nothing, so taken up was he with watching her (CS/Cp/Pt/C173c/Af+/FrUp/M)

The clause in the data number 1 is the realization of The Princess' pleasure; his pleasure is reflected from the compliment he addressed to Cinderella. The clause in the data number realizes his desire; it is implied from the word beg representing his strong intention to dance with Cinderella. The clause in the data number 3 realizes his affection; it is implied from what he felt (taken up).

In the resolution stage, Cinderella is recorded to feel positive affect (affection, and confidence). This feeling comes from her marriage to The Prince.

(1) Cinderella raised them, and declaring (CS/Rs/Pt/C1112b/Af+/FrUp/M)

(2) as she embraced them that she pardoned them with all her heart (CS/Rs/Pt/C1112c/Af+/FrUp/M)

The clause in data number 1 realizes the confidence of Cinderella when she raised her step sisters; her confidence is indirectly negotiated by the author through the process of behavior (to declare). Meanwhile, the clause in the data number 2 realizes the affection of Cinderella; she pardoned her two step sisters wholeheartedly. In that clause, the affection is indirectly realized through the process of mental (to embrace and to pardon).

The affect negotiated to the antagonists is found to differently distribute. In the orientation stage, Step Mother and Sisters is recorded to feel negative affect (antipathy). In this step hatred fulfilled their hearts as shown in the following extracts:

(1) for they made her own daughters appear more hateful than ever (CS/Or/At/C15b/Af-/FrUp/M)

(2) She thrust upon her all the meanest tasks about the house (CS/Or/At/C16a/Af-/FrUp/M)

The clause in the data number 1 is the realization of Step Sisters' antipathy against Cinderella; the antipathy is indirectly realized through the process of relational (to appear more hateful). Meanwhile, the clause in the data number 2 is the realization of Step Sisters' antipathy against Cinderella. The characters'

antipathy was indirectly negotiated by the author through the process of material (to thrust)

In the complication stage, The Step Sisters were recorded to feel positive affect (i.e cheer) This feeling triggered by an dancing invitation from The Prince; they enthusiastically prepared themselves for this extravagant party. It is as shown in the following extract

Not a little pleased were they (CS/Cp/At/C115a/Af/FrUp/M)

However, in the termination stage or resolution, those positive affect drastically changes into negative affect. The step sisters immediately felt surprise and disquiet once they knew that Cinderella is the owner of the slipper glass and The Prince married her.

(1) Great was the astonishment of the two sisters at this (CS/Rs/At/C1108a/Af-/FrUp/M)

(2) and threw themselves at her feet, begging her pardon for all the ill-treatment she had suffered at their hands (CS/Rs/At/C111c/Af-/FrUp/M)

The clause in the data number 1 is the realization of surprise felt by Step Sisters when they knew that it was Cinderella, the owner of that beautiful slipper glass. Meanwhile, the clause in the data number 2 realizes the misery they felt. Their misery was directly negotiated by the author through the process of material (to throw themselves at her feet, begging her her pardon)

#### b. *Affect Negotiation in Sleeping Beauty in the Wood*

There are 32 data of discourse units realizing affect negotiated to the protagonists and antagonists in this tale. The Prince and The Princess are the protagonists in this tale while The Evil Witch and The Evil Queen are the antagonists.

The discourse units realizing negative affect negotiated to protagonists are dominantly found; they are disquiet, misery, and surprise. It was The Prince who mostly felt those negative affect. It is shown in the following extracts:

(1) and espied it at the end of a long avenue and was surprised to notice (SB/Cp/Pt/C164b/Af-/FrUp/M).

(2) The sight that now met his gaze was enough to fill him with an icy fear (SB/Cp/Pt/C168c/Af-/FrUp/M)

The clause in the data number 1 is the realization of The Prince's surprise. Meanwhile the clause in the data number 2 realizes his disquiet. Besides, there are also positive affect felt by him such as affection,

trust, and confidence. Those positive affect are found in the complication and resolution. In the complication those positive affect associates with his romantic story with The Sleeping Beauty. The following extracts show that. The clause in the data number 1 realizes The Prince's confidence and affection for the clause in the data number 2.

(1) **This story fired the young prince**  
(SB/Cp/Pt/C161a/Af+/FrUp/M)

(2) **Charmed by these words**  
(SB/Cp/Pt/C178a/Af+/FrUp/M),

Meanwhile, The Princess as the main protagonist in this tale is recorded to feel more positive feelings such as affection, cheer, and confidence when she met

(1) **Oh, what fun!** rejoined the princess  
(SB/Cp/Pt/C126a/Af+/FrUp/M);

(2) **Is it you, dear prince?** SB/Cp/Pt/C177a/Af-/FrUp/H)

(3) **she made a triumphal entry into the capital of her husband's realm**  
(SB/Cp/Pt/C1108b/Af+/FrUp/M).

The clause in the data number 1 realizes the cheer felt by The Princess. The clause in the data number 2 realizes the affection felt by her. In addition, the clause in the data number 3 realizes her confidence.

Those positive affects then drastically changes to negative when The Queen Mother threatened her life and her two children. As an Ogres, The Queen was obsessed to killed The Princess and her children for meal. The Princess' day was full with misery and disquiet under the terror of Thr Queen. It is as shown in the following extract:

**leaving her there to embrace and weep over her children** (SB/Cp/Pt/C1140c/Af-/FrUp/M),

The antagonists in this tale was presented to be full of anger or hatred. These characters were also recorded to feel positive affect such as pleasure, and confidence. The Evil Witch as the first antagonist was recorded as an old women with hatred ; it is shown in the following extracts:

(1) **and muttered threats between her teeth.**  
(SB/Cp/At/C110c/Af-/FcSp/M)

(2) **in token of spite rather than of infirmity**  
(SB/Cp/Pt/C115a/Af-/FrUp/M)

The Evil Queen as the second antagonist was recorded to feel positive affect (confidence, and

pleasure) and negative affect (antipathy, and disquiet). Those positive affects deals with her obsession to kill The Princess and her two children for meal. She feel desire and pleasure with her obsession; it is as shown in the following extracts.

(1) **to gratify her horrible longings**  
(SB/Cp/At/C1112b/Af+/FrUp/H)

(2) **to gratify her horrible longings**  
(C1112b/Af+/FrUp/H)

The clause in the data number 1 is the realization of pleasure and the clause in the data number 2 is the realization of desire. Beside that positive affect, this character was also recorded to feel negative affect namely antipathy. This kind of affect represents her anger because her servant had played a trick on her; she did not kill The Princess and her two to serve as her meal.

**and was enraged to find she had been tricked**  
(SB/Ev/At/C1143b/Af-/FrUp/M).

### c. Affect Negotiation in Rapunzel

In this tale, there are 26 data of discourse units realizing affect; most of them are negative affect. In general the affect distributed from negative to positive; negative affect are dominantly found in the complication to evaluation.

The affect distribution negotiated to the protagonist is found to be positive, negative, and positive. In the orientation stage, it is positive affect (i.e trust and confidence) fulfilling Rapunzel's heart; it is as shown in the following extracts.

(1) **Then Rapunzel lost her fear.** (Rl/Or/Pt/C137a /Af+/FrUp/M)

(2) **I will willingly go away with you**  
(Rl/Or/Pt/C138/Af+/FrUp/H)

She also felt negative feeling (disquiet) because it is the first time for her to see a man. It is as shown in the following extract:

**At first Rapunzel was terribly frightened**  
(Rl/Or/Pt/C136a /Af-/FrUp/M)

In the complication stage, it was only negative affects fulfilling both the protagonists' hearts (Rapunzel and The Prince). They felt a range of negative affect such as disquiet, misery, and surprise. Those negative affects are result of their conflict with the antagonist (The Evil Enchantress). There was a great misery and disquiet when the Enchantress tortured them. She cut Rapunzel's long hair with great anger, attacked the Prince with her

magic, and separated them in an unknown place. The following extracts, show the negative affect they felt:

**(1) where she had to live in great grief and misery**  
(Rl/Cp/Pt/C143c/Af-/FrUp/M)

**(2) Then he wandered quite blind about the forest**  
(Rl/Ev/Pt/C153a/Af-/FrUp/H)

The clause in the data number 1 realizes the misery felt by The Princess and the clause in the data number 2 realizes her disquiet.

In the evaluation stage, the a range of negative feelings such as misery and disquiet still fulfilled their hearts. Rapunzel lived with her two children in a dessert while The Prince wandered around the land to search his lover; his eyes were ruin as the result of The Enchantress' attack. The clause in the following data number 1 realizes misery felt by The Prince while the clause in the data number 2 realizes disquiet felt by The Princess

**(1) Thus he roamed about in misery for so years**  
(Rl/Ev/Pt/C154a/Af-/FrUp/M)

**(2) which she had given birth, a boy and a girl, lived in wretchedness** (Rl/Ev/C154b/Pt/Af-/FrUp/M)

In the resolution stage, the feelings drastically changes to more positive feelings such as cheer, affection, and confidence; The Prince finally found his lover. They finally got married and lived together happily ever after. Those positive affects are shown in the following extracts:

**and they lived for a long time afterwards, happy and content**(Rl/Rs//Pt/C158d/Af+/FrUp/M)**ed**

Unlike the protagonists, the antagonist (The Evil Enchantress) in this tale is described as a women full with hatred in her hearts. It is as reflected from the data of discourse units realizing antipathy negotiated to her. In the complication stage, she was very angry because Rapunzel had let other man entered her castle; it is as shown in the following extract:

**In her anger** she clutched **Rapunzel's beautiful tresses** (Rl/Cp/At/C142d/Af-/FrUp/M)

## 2.2 JUDGMENT

This domain deals with the evaluation of men's attitude. The evaluation is on the context of proposal of how men should behave. In the other words, the evaluation is based on the norm; it covers either personal and social norm. Personal norm includes (capacity, and normality) and social norm includes veracity, tenacity, and propriety. (J. R. Martin & Rose, 2003). The current study found that the

discourse units realizing this domain evaluate the characters' appearance and attitude. This domain evaluates character's appearance on the basis of sociological value/

a. Judgment Negotiation in Cinderella or the Little Glass Slipper.

The inquiry on this tale revealed that the discourse units realizing judgment evaluate characters' appearance and attitude. It is recorded that there 18 data of judgment negotiated to the protagonist and antagonist (i.e. Cinderella, Step Mother, and Step Sisters). The data were found in orientation, complication and resolution stage.

Cinderella as the protagonist is presented as a beautiful girl with virtuous heart. There are 8 data of discourse units realizing judgment of normality; it reflects her good appearance on the basis of personal norm. They are found in orientation (2 data), complication (6 data) and resolution (2 data). The following quoted clauses are the examples of judgment data negotiated to Cinderella.

**(1) But her wretched clothes did not prevent Cinderella from being a hundred times more beautiful than her sisters,** (Pt/C112/Jg+/FrUp/M)

**(2) but she was good-natured**  
(CS/Cp/Pt/C127b/Jg+/FrUp/M)

**(3) when he was told of the arrival of a great princess** whom nobody  
(CS/Cp/Pt/C165a/Jg+/FrUp/M)

**(4) Cinderella was as good as she was beautiful**  
(CS/Rs/Pt/C1115a/Jg+/FrUp/M)

**(5) Cinderella was as good as she was beautiful**  
(C1115b/Jg+/FrUp/M)

The underlined clause in data number 1 realizes judgment of Cinderella's nice appearance through positive normality; the data was found in the orientation stage. The underlined clause in data number 2 realizes Cinderella' positive propriety; it represents Cinderella's good attitude. The data was found in the complication stage. The underlined clause in data number 3 is the realization of positive normality of Cinderella; it evaluates Cinderella's good appearance. The data number 4 is the negotiation of Cinderella's positive normality. The data number 5 is the negotiation of Cinderella's positive propriety found in resolution stage. It evaluates Cinderella's appearance.

Meanwhile, Step Mother and Step Sisters as the antagonist were presented to have a bad attitude but good looking; it is as reflected through the discourse units realizing negative propriety and positive normality. There five data realizing them; they are found in orientation and complication stage.

**(1) for his second wife the haughtiest, proudest woman that had ever been seen** (CS/Or/At/Cl11b/Jg-/FrUp/M)

**(2) then the stepmother began to display her bad temper** (CS/Or/Pt/Cl4b/Jg-/FrUp/H).

**(3) who was not quite so spiteful as the elder** (CS/Or/Pt/Cl11b/Jg-/FrDown/H)

**(4) Ah, but you fine young ladies are laughing at me** (CS/Cp/Pt/Cl23a/Jg+/FrUp/M).

The clauses in data number 1 and 2 realize negative propriety negotiated to Step Mother. In those clauses, the author directly negotiate his judgment. Meanwhile the clauses in data number 3 and 4 realize the judgment of negative propriety and positive normality negotiated to Step Sisters. In those

b. Judgment Negotiation in Sleeping Beauty in the Wood

There are 8 discourse units realizing judgment negotiated to protagonist (The Prince and The Princess) and antagonist (The Enchantress and The Evil Queen). This domain negotiate characters' appearance and attitude.

The Prince and Princess as the protagonists in this tale are presented to have good looking and virtuous hearts. It is as reflected through the discourse units realizing the negotiation of positive normality

**(1) "I am spinning, my pretty child,"** (SB/Cp/Pt/Cl25a/Jg+/FrUp/H)

**(2) Reclining upon a bed was a princess of radiant beauty** (SB/Cp/Pt/Cl92a/Jg+/FrUp/M)

**(3) A young and gallant prince is always brave** (SB/Cp/Pt/Cl66a/Jg+/FrUp/M)

The clause in data number 1 is the realization of positive normality negotiated to The Princess. In that clause, the positive normality negotiation was carried out by projecting the voice of other character (The Evil Witch). The clause in data number 2 is the realization of positive normality negotiated to The Princess; in this clause the author directly negotiate his judgment. The clause in data number 3 is the realization of positive normality negotiated to The Prince; in this clause, the author directly negotiate his judgment.

Meanwhile, The Evil Witch and Queen Mother as the antagonists in this tale was presented to have bad looking and wicked hearts. It is reflected in the following extracts:

**(1) The old creature believed** (SB/Cp/At/Cl10a/Jg-/FrUp/M)

**(2) for she came of a race of ogres** (SB/Cp/At/Cl103c/Jg-/FcSp/M)

**(3) but his mother was not so easily hoodwinked** (SB/Cp/At/Cl96c/Jg-/FrUp/H)

The clauses in data number (1) is the realization of negative normality negotiated to The Evil Witch. Meanwhile, the clauses in data number 2 and 3 are the realization of negative normality and propriety negotiated to the Evil Queen.

c. Judgment Negotiation in Rapunzel

There are 4 discourse units realizing this domain; there are 3 data of judgment negotiated to protagonists (Rapunzel and The Prince) and a datum negotiated to antagonist (The Enchantress). Furthermore, this domain is found to negotiate characters' appearance and attitude in this tale.

Rapunzel and The Prince as the protagonists was presented to have a good looking. It is as reflected through the discourse units realizing positive normality.

**(1) Rapunzel grew into the most beautiful child** (RI/Or/Pt/Cl17/Jg+/FrUp/M)

**(2) that he was young and handsome** (RI/Or/Pt/Cl37e/Jg+/FrUp/H),

The clause in data number 1 is the realization of positive normality negotiated to the Rapunzel; in that clause, the author directly negotiate his judgment to her. The clause in data number 2 is the realization of positive normality negotiated to The Prince; the author directly negotiate his judgment to him.

Meanwhile, The Enchantress as the antagonist was presented to have bad looking. It is as depicted through a clause realizing negative normality.

### 3.4 APPRECIATIO

This domain deals with the meaning of construing the evaluation of things (made, performed) or natural phenomenon-what such things are worth (the intrinsic value such as aesthetic). In general, the domain of appreciation can be divided into quality, composition, and valuation (Martin & White, 2005)  
a. Negotiation of Appreciation in Cinderella or the Little Glass Slipper.

There are only 3 data of discourse units realizing appreciation found in this tale. All the data are negotiated to Cinderella. Cinderella as the protagonist in this tale was presented as a beautiful girl with fashionable clothe gifted by a Good Fairy. However, in the early stage of this tale, her step sisters and mother he enslaved the girl and took the nice clothes that she had. Because of this, Cinderella at the beginning of the story is presented to wear bad clothes; it is as reflected in the following extract:

**But her wretched clothes did not prevent Cinderella from being a hundred times more beautiful than her sisters** (CS/Or/Pt/CI12/Ap-/FrUp/M)

In that extract, the author directly negotiate his negative appreciation to the clothe worn by Cinderella. In the subsequent stage (i.e. complication), the clothe of Cinderella turned to be more beautiful as the Good Fairy came and help her.

**of her little glass slippers, the prettiest thing in the world.**

CS/Cp/Pt/CI98d/Ap+/FrUp/M)

The clause in that data realizes the negotiation of positive quality on the Cinderella slipper. The author directly negotiated his appreciation.

This domain does not only negotiate her appearance but also her fashion taste or her capability to choose the proper clothe to wear or have hairdo; it is reflected in the following extract:

**(1) for she had good taste**  
(CS/Cp/Pt/C21b/Ap+/FrUp/M)

In that extract, the author directly negotiate his positive appreciation on the quality of Cinderella's fashion tase.

b. Appreciation Negotiation in the Sleeping Beauty in the Wood.

The data of discourse units realizing appreciation in this tale negotiate the beauty of The Princess and the wealth of The Evil Queen. The Princess as the protagonist in this tale is depicted as a woman with perfect. The depiction of their beauty through this domain is based on the aesthetic value. It is as reflected in the following extracts:

**(1) whose radiant beauty had an almost unearthly luster** (SB/Cp/Pt/CI74c/Ap-/FrUp/M)

**(2) Her skin, though white and beautiful, had become a little tough**  
(SB/Cp/Pt/CI132a/Ap+/FrUp/M)

Meanwhile, The Queen as the antagonist in this tale is depicted as a wealthy ogriish Queen. It is as reflected through the discourse units realizing the positive appreciation on her wealth. In the following extract, the author directly negotiate his appreciation

**(3) the king had only married her for her wealth**  
(SB/Cp/At/CI103d/Ap+/FcSp/M).

c. Negotiation of Appreciation in Rapunzel

There are 5 data of discourse units realizing the domain of appreciation in this tale. All those discourse units realizing positive appreciation negotiated to Rapunzel. This domain describes Rapunzel's physical appearance especially her long hair and his beautiful voice when she sang a song. It is as shown in the following extracts:

**Rapunzel had magnificent long hair, fine as spun gold** (Rl/Or/CI22a/Ap+/FrUp/M)

In that extract, the author directly negotiate his appreciation on Rapunzel's hair. He focuses his appreciation on the aspect of compositions of Rapunzel's extra-long hair. Besides, he also focuses his appreciation on the aspect of Rapunzel's hair quality as reflected in the following extract:

she clutched **Rapunzel's beautiful tresses**  
(Pt/CI42d/Ap+/FrUp/M).

Beside beautiful long hair, Rapunzel also owned impressing voice. This voice made The Prince. There are 3 data of discourse units realizing the author's appreciation on the quality of her voice. The author was recorded to negotiate his appreciation on the aspect of quality and aesthetic of her hair. The following extracts show that:

**In letting her sweet voice resound**  
(Rl/CI28Or/Pt/VH/Ap+/FrUp/M),

**but the singing had so deeply touched his heart**  
(Rl/Or/Pt/CI25c/Ap+/FrUp/M)

In the data number 1, the author focused his appreciation on the aspect composition of Rapunzel's voice, meanwhile in the number 2 he focused his appreciation on the aspect of quality.

#### 4. DISCUSSIONS

Characterization is the way of describing the quality or traits of the character in a prose. It can be directly and indirectly conducted. Indirect technique refers to the description of characters trait by inferring what they do, feel, and think. Meanwhile, direct characterization refers to straightforward description of characters' traits The current study reveals that there is distinctive evaluative language as the resource



construing protagonists and antagonists' traits. Through the domain of affect, the current study revealed the psychological aspect of protagonists and antagonists. This domain provides direct linguistic evidence as mean to interpretation. Through the domain of judgment and appreciation, the current study reveals the physical appearance of the characters on the basis of social and aesthetical value. In addition, through the domain of judgment, it reveals the attitude of the characters. Those domains provide direct linguistic evidence as the mean to interpret characterization.

In term of psychological aspect, protagonist and antagonist are recorded to feel extremely different range of feelings. Protagonists are recorded to dominantly feel misery, and disquiet Those negative feelings (red affect) are found in the stage of complication to evaluation where the problem or catastrophes is presented by the authors. In the termination stage or resolution, those negative affect drastically changes into positive affects such as cheer, and confidence Meanwhile, the antagonists as the trouble makers are recoded to feel dominantly feel antipathy; that kind of affect reflects the hatred they feel. This feeling is found throughout the stages of the story (orientation to evaluation). In the tale of Cinderella and Sleeping Beauty, the protagonists are recorded to feel disquiet and surprise in the termination stage. The Step Sisters, antagonists in the tale of Cinderella are recorded to feel disquiet and surprise in the stage of resolution, while The Queen in the tale of Sleeping beauty are recorded to feel disquiet. That pattern of affect is the characteristics of narrative genre where the affect shifts from negative to positive (Martin, 1992). Furthermore, that finding is inline with the finding in the studies by (Khrisna et.al, 2016; Martopo et al., 2020). However, Khrisna et.al study's only revealed the pattern of affect negotiated to one character. In Martopo et al's study, they revealed that the affect negotiated to protagonist shift from negative to positive while the affect negotiated to antagonist shifts from negative to negative. The positive affect negotiated to protagonist and negative affect negotiated to antagonists found in the termination stage of the tales indicates that all of the tales terminate in happy ending. Furthermore, through the negotiation of misery and disquiet to protagonist implies that they are patient and innocent. They are so innocent and patient that they could only feel misery and disquiet in facing the villainy committed by the antagonist. Meanwhile, the numerous data of discourse units realizing affect of antipathy negotiated to antagonist implies that they are cruel, or wicked.

In term of physical appearance, the protagonists in all tales are presented to have good looking appearance. It is reflected through the negotiation of positive normality (under the domain of judgment) and positive quality (under the domain of appreciation). Negotiation of positive normality depicts the characters' appearance on the basis of social value, while the negotiation of positive quality depicts their appearance on the basis of aesthetic value. Antagonist conversely, is mostly depicted as the figures with bad looking. It is reflected through

the discourse units realizing negative normality. However, in the tale of Cinderella, the antagonists are depicted as beautiful women. It is reflected through the discourse units realizing positive judgment on normality.

In term of attitude, the data of appraisal as the evidence to interpret this notion is restricted. They are only found in the tale of Cinderella. In this tale, there are 2 data of *positive propriety* negotiated to this girl. Those findings is the direct finding to an interpretation that Cinderella is a virtuous girl.

#### 4. CONCLUSIONS

The current study found that the language of evaluation or appraisal is pivotal resource construing the quality of characters. Characterization or character depiction is perceived as negotiation of evaluative language specifically the system of attitude (affect, judgment, and appreciation) to construe their quality. The domain of affect realizes psychological aspect. The data of this domain are recorded massively negotiated. The domain of judgment realizes the aspect of appearance (on the basis of social value) and attitude. The domain of appreciation realizes the aspect of physical appearance (on the basis of . Furthermore, those domains give eith indirect or direct linguistic evidence to interpret characterization. The analysis reveals that protagonists are described as innocent, virtuous, and good looking figures. It is supported with the findings of discourse units realizing affect of misery, disquiet, positive judgment of propriety and normality and positive appreciation on quality. Meanwhile, antagonists are described as evil, and wicked. The interpretation is supported by the findings of discourse units realizing affect of misery, negative judgment on normality and propriety.

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