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Semiotic Analysis of the Affective Domain of Discourse: Projection of Emotional Transformations*

Söylemin Duygusal Boyutunun Göstergebilimsel Analizi: Duygusal Dönüşümlerin İzdüşümü

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Abstract

Literature is one of the most important representations of the artistic field, which is constructed by an extraordinary sequence of verbal and nonverbal signs. Short story is one of the genres of this area in which encountering various kinds of signs is possible through the production process. There are umpteen signs in relation to the attitudes of narrative persons in such stories. In such short story narratives, which are a linguistic message, many indications about the behavior and attitudes of the narrator can be encountered. These indicators are behavioral-emotional indicators that reveal the mood of narrative figures such as joy, enthusiasm, sadness, crying, hugging, and hugging. Nonverbal signs, sometimes, do not make sense alone.

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However, they are meaningful when they are used in a particular context to support the verbal signs, which displays contribution of the nonverbal signs to the meaning established with the verbal signs. What is significant here is the harmony of using nonverbal signs in conjunction with the verbal ones. If that congruence exists, the produced message becomes stronger and increases its effect; otherwise, the power and impact of the message decrease. Hence, the message becomes meaningless. In this study, how the affective domain of discourse is produced in short stories, and the contribution of nonverbal signs in the construction of meaning and emotional field is investigated. The research is carried out pursuant to the possibilities offered by semiotics of discourse approach, which explores and clarifies the inner world of the subject of enunciation, who produces discourse, the changing mood, and the forms of expressions of the subject in different situations and events in narratives. Throughout the study, affective domain of discourse and the stages of it –affective awakening stage, disposition stage, passional pivot stage, emotion stage, and moralization stage– are examined pursuant to semiotics of discourse approach, elaborated by Jacques Fontanille, who is one of the representatives of Paris School of Semiotics.

Keywords: *semiotics of discourse, affective domain of discourse, nonverbal signs, Maupassant*

Öz

Edebiyat, dilsel ve dilsel olmayan göstergelerin sıra dışı dizilişiyle üretilen sanatsal alanın en önemli temsilcilerinden biridir. Kısa hikâye ise, üretim sürecinde farklı türden göstergelerle karşı karşıya kalınan, edebiyatın önemli türlerinden biridir. Dilsel bir ileti olan bu tür kısa hikâye anlatılarında anlatı kişilerinin davranış ve tutumlarıyla ilgili birçok göstergeyle karşı karşıya kalınabilir. Bu göstergeler sevinç, coşku, üzüntü, ağlama, sarılma, kucaklaşma gibi anlatı kişilerinin ruh durumunu ortaya koyan davranışsal-duygusal göstergelerdir. Dilsel olmayan (dildışı) evrende kurulan bu göstergeler bazen tek başına bir anlam ifade etmeyebilir. Ancak bunlar belirli bir bağlam içinde dilsel göstergelere destek amacıyla kullanıldığında anlamsal açıdan çok şey ifade ederler. Bu durum da dilsel olmayan gösterge türlerinin dilsel olan (diliçi) göstergelerle kurulan anlama katkı sağladığını ortaya koyar. Burada önemli olan dildışı göstergelerin, diliçi göstergelerle birlikte kullanımındaki uyumudur. Bu uyum varsa, üretilen bildiri güçlenir ve etkisini arttırır, yoksa iletinin gücü ve etkisi azalır ve bildiri anlaşılmaz bir hal alır. Bu çalışmada, edebi bir tür olan kısa hikâyelerde söylemin davranışsal-duygusal boyutunun nasıl üretildiği ve bu üretim sırasında dilsel olmayan göstergelerin duygusal alanın oluşmasına ne tür katkılar sağladığı araştırılmaktadır. Araştırma, söylemi üreten sözceleme öznesinin iç dünyasını, farklı durum ve olaylar karşısında değişen ruh durumunu ve dışavurum biçimlerini açıklamaya çalışan söylem göstergebiliminin sunduğu

olanaklar çerçevesinde gerçekleşmektedir. Çalışma boyunca Paris Göstergebilim Okulu'nun temsilcilerinden Jacques Fontanille'in söylem göstergebilimi kuramı çerçevesinde ele alınan söylemin duygusal boyutunun ve bu boyutun 'duygusal uyanış, düzenleme, tutku, heyecan ve töreselleştirme' evreleri çözümlenmiştir.

Anahtar sözcükler: *söylem göstergebilimi, söylemin duygusal boyutu, sözsel olmayan göstergeler, Maupassant*

Introduction

The most common tool by which people communicate with each other is language. Language, as an articulated communication tool, facilitates the production of signs. A systematic sequence of verbal –linguistic– signs makes communication meaningful among people who share the same language. However, since the point in question is healthy communication, the importance of nonverbal –nonlinguistic– signs should not be overlooked. The concept of verbal/nonverbal communication has an extensive coverage involving videos, pictures, objects, colors, images, and symbols as well as body language and paralinguistic features. In this study, the main focus of the nonverbal concept is on mental attitudes, gestures, facial expressions, and behaviors of narrative persons and reflections of their attitudes via body language throughout the analysis.

It is possible to use body language during the transfer of a message generated with verbal signs, which sometimes occurs consciously and sometimes unconsciously. Nevertheless, the reason for including such behaviors in the communication process is to make communication more effective. There is a strong bond between verbal and nonverbal signs that makes communication meaningful.

Nonverbal signs are the adjuvant of communication generated with verbal signs. Some of those signs are eye-brow movement, glances, gestures, manners of speaking, and mimics. All signs utilized with the aim of communication can be regarded within verbal competence. Therefore, it is possible to reckon in behavioral signs as verbal competence (Günay, 2018a: 154). Such competence contributes to the communication process generated via verbal signs. Nonverbal signs are conventional, just like verbal signs. The people who live in the same community should know the same language to communicate with each other; the case is also valid for the language competence belonging to the body language. With this property, both types of language competences have a conventional nature.

It is also essential to use those two types of language competences in the fictionalization process generated in the system of literature. In every literary work, it is possible to mention both logical and emotional planes. The previous plane, which occurs within three particular dimensions, is related to the generative process of the literary works.

The first is discursive dimension where the descriptive facts; the second is the narrative dimension where actants, their acts, and the relationship of them with each other; and the third is the thematic dimension where ideological bases are produced rationally (Günay,

2004: 29, 45). It is crucial to establish logical relations between those three dimensions and to find reasonable cause and effect relationships between the facts and events that enable the formation of the dimensions.

The latter one is the emotional plane, which bears upon involving body language and the aforementioned discoursive, narrative, and thematic dimensions to support the production process. Thus, the "semantic universe" (Greimas and Courtés, 1982: 303) of the work established in distinct levels with verbal signs is also supported with behavioral –nonverbal– signs, and the emotional intensity is also increased with reflections of different types of behavior. "Semiotics has to postulate the existence of a semantic universe, considered as the totality of significations prior to analysis" (1982: 303). Just as signs that belong to the language, behavioral signs, belonging to face and body language also have a set of system (Yücel, 2007: 24), which constructs its own universe. It is possible to analyze those signs, which show the level of emotional intensity and has its codes and articulation systems.

It is the reader's turn since the point in question is to reinterpret the work established with the combination of verbal and nonverbal signs. After this point, the reader can experience the emotional universe produced in the work and can even make sense of it by associating it with his/her own emotional experiences. In this instance, even though verbal signs are utilized while a literary work is produced, in fact, in many cases, nonverbal signs are also used to convey different situations and reflect the expression of the state of mind of narrative persons to the readers. Those are the signs of body language that tell the reader more than words from time to time and reveal the state of emotional development of the narrative persons.

The authors may have difficulty in expressing various emotional states of the characters they create with verbal signs during the generative process of the narratives. Such narratives may require long descriptions and take pages (Eco, 2018: 13). The most crucial fact, which saves the author from that situation, is to put the behavioral signs into action, which can also positively affect the speed of the narrative. In fictional narratives, not everything is told at length. If a behavior or a state of emotion takes longer than necessary to transfer, this may put both the author and the reader in a formidable position. While it might push the author to belabor, it might bore the reader. Therefore, the use of body language and reflections to express feelings and behaviors clearly will ease both sides.

Verbal and nonverbal signs support each other in the production of meaning. Conveying the emotive process is not easy in narratives; since the process is abstract. It is hard to transmit love, hate, nothingness, surprise, or any other sentimental situation without body language. In literary works, nonverbal signs, which help to convey humans' emotions and demeanours, concretize the statement and make the verbal signs unambiguous that reveals the complementarity of verbal and nonverbal signs.

Literature and communication

The literary system consists of genres, such as poetry, novels, short stories, and essays. It is possible to designate all of those genres as non-material –fictional– objects of literature

(Eco, 2017: 14), which are produced for communication purposes. The term communication mentioned here represents the act of transferring the message. Authors ascribe meaning to the texts they produce and desire that the reader perceives that meaning. At this point, another value of literary works that have the character of a message emerges. It is the bridge of which the literary works establish between the producer –author– and the consumer –reader– as a means of communication.

The research object of this study is Guy de Maupassant's "The Diamond Necklace" narrative, which builds a bridge between the author and readers. The narrative is formed with a meaningful arrangement of verbal signs within the literary system. It is possible to talk about other systems produced with different signs when the artworks come into question. The formation of those systems is possible with the establishment of verbal and nonverbal signs. For instance, the production of paintings, sculptures, and architectural structures arouse thanks to the nonverbal signs whereas; literary texts such as novels, short stories, and poetry, come into existence with verbal signs.

Examining the artwork in terms of its communicative value can be practiced with the help of Roman Jakobson's communicative elements such as sender, message, receiver, context, contact, and code. The sender represents the speaker, receiver represents the listener, code represents language, and channel represents elements such as words, text, and body language.

There is an idiosyncratic coding system, which is the product of culture, generates the message, and the meaning of signs constituting the system of codes is determined by social consensus. Therefore, each society's coding system varies from culture to culture. The content formed with the codes, which help to ensure social communication, is transferred from generation to generation through learning. Codes having not been learned by the members of the community cause miscommunication between the sender and receiver, and the communication becomes vacuous. For this reason, if subjects of the communication process are aware of the codes, transferred from person to person through learning, the message to be transmitted becomes comprehensible (Jakobson and Halle, 1956: 62).

Guy de Maupassant's "The Diamond Necklace" narrative also has the characteristics of being a message. It is, therefore, possible to reconcile the narrative with Jakobson's communication model, which has the characteristics of being universal and can be applied to different branches of science. The context or referent is the situations and events in the narrative produced by the sender –author. The message is the narrative, and the receiver is the reader who knows the coding system –language of the work. The canal is the book which contains the message, and the code is the source language of the narrative –French– that provides comprehensible communication between the author and the reader. If the language of the narrative is not known at least by one side, the value of the message will decrease and renders the communication meaningless. However, using the same language and having acquaintance with the same value system leads to a positive continuation of the communication process.

Besides the verbal signs used to form the meaning universe of Maupassant's narrative, there are also other subsidiary signs belonging to the body language to construct the "affective domain" (Fontanille, 2006: 125) of the narrative. Sentimental values such as joy, grief, laughter, crying, cheerfulness, anger, and astonishment are vital to strengthen the communication between the sender, the message, and the artwork. It is possible to present codes, helping to convey people's reactions, thoughts, emotions, and behaviors to different events and situations, such as being angry/calm, like/dislike, happy/unhappy, worried/unworried, and sad/joyful via body language. All those bodily codifications make the message meaningful by supporting the verbal encodings and play an essential role in the formation of the affective domain of discourse in the narrative.

Semiotic readings

One of the critical authors in world literature, Guy de Maupassant (1850-1893), is famous for his short stories. The naturalness of the characters he created in narratives with his rich language made him a naturalist writer with style. The materials of Maupassant's stories are the people he directly experienced and observed in depth. His contact with different classes of society ensured his affinity with people who fought for life in different social classes. Thanks to this proximity, Maupassant had the opportunity to behold the characteristics, lifestyles, desires, passions, and thoughts of people from different social classes of society and to reflect his impressions in his narratives. The meaningful sequence of verbal and nonverbal signs shows Maupassant's style of writing, the properties of the time of the narrative, and the influences of those properties on the emotional world of people. All the stated characteristics constitute the meaning universe of the narrative (Greimas and Porter, 1977: 24).

Maupassant's narrative is a famous fiction which is accepted among the bests in the world literature. One of the most important elements that makes his fiction qualified is its theme. It is unfeasible to mention a narrative without a theme, which is essential not only for the author but also for the reader. Because it is possible to observe the progress of the narrative, the roles of narrative persons, space, and time, and the acts of narrative persons with the help of the theme established logically. Therefore, just like in every fictional narrative, there are themes that drag the reader, sometimes upset and sometimes exciting in "The Diamond Necklace". The themes of Maupassant emerge from the constitutive elements of the narrative and the interaction of the elements with each other, awaiting to be explored by the reader. It is possible to call such discovery as the act of signification in the sense of semiotics.

The act of signification, which reflects both the construction and reconstruction processes of the story, is two-sided. On one side, there is the author of the narrative, on the other side; the reader. Each fictional text can be reconstructed with the readers' contributions (Todorov, 2014: 26). Since the act of signification is two-sided, both the author and the reader are involved within the signification process, accordingly. The narrative written by Maupassant is likely to be rewritten by the reader over the course of the signification. The aim of the reader is of great importance because the way the reader handles the text and the quality

of the interpretation process is closely related to that purpose, which is closely linked to Umberto Eco's "forest" metaphor (2018: 17, 43). The readers need to know for what purpose they are taking a stroll through the forest of signs.

There is an outstanding disparity between the ordinary reading to reach a conclusion and the systematic reading to understand how the narrative is constructed, which provokes understanding the structural arrangement, and how and for what purpose the constitutive elements are positioned. The second type of reading, which is complicated, is always advantageous to expand on the detail of the narrative in the sense of semiotics. Such a systematic reading provides to go around the pages of the narrative and serves the purpose of this study with a careful and critical reading approach. The approach to be used to reveal the affective domain of Maupassant's narrative and the contribution of nonverbal signs to the construction of the domain is semiotics. Since the point in question is semiotic approach to examine the literary work, it is necessary to address it in different dimensions. The first is the structural analysis approach stated by Algirdas Julien Greimas and the second is Jacques Fontanille's novel approach to the affective domain of discourse. Fontanille elaborates his semiotics of discourse trajectory by taking Greimas's method to a higher level in the field of literature.

Affective domain of discourse

Greimas excludes 'literary discourse' from his semiotic trajectory. He does not examine the mode of production of discourse, its purpose, and the function of the subject or the narrator in discourse (Yücel, 2012: 97). It is a shortcoming of Greimas's semiotic theory, which needs to be elaborated for Fontanille, who puts forward the theory of enunciation to overcome that deficiency and to examine it with different dimensions of discourse. "The schematization and the articulation of signifying processes is an attribute of discourse" (Fontanille, 2006: 23). Fontanille, who emphasizes the prominence of enunciative praxis, predicates the entailment of the semiotics of discourse approach.

Emphasizing the universality of discourse, which "may be considered as a set of sentences, as a group of organized remarks, or as the product of an enunciation (Fontanille, 2006: 43), as well as natural language, Fontanille urges upon the importance of utterance, enunciation, and discourse in the analysis of the state of mind of the narrative persons (Uçan, 2015: 151, 152). Semiotics of discourse focuses on the enunciation as a set of signs, while literary semiotics focuses on the utterance. The goal in literary semiotics is to signify the utterance which is made of a set of signs whereas; the aim in the semiotics of discourse is to reveal the inner world of narrative persons, their changing moods and manifestations.

The mental state of the subject is influenced by the conditions in which it exists, and through the influence, the felt emotion is manifested. Various kinds of emotional reactions such as feeling sad, rejoice, love, hate, frustrated, and worried; being brave, scared, and overly excited constitute the affective domain in the narrative. Those changes experienced by the subject in the affective domain can be seen thanks to the clues in discourse, body language, gestures, and

mimics of the narrative persons. There is a close link between the emotional world, discourse, and body language of the subject through the transition of emotional states to the reader.

The functionalization of "The Diamond Necklace" narrative stems from the logical sequence of the successive discourse, action, and attitudes of the characters produced by Maupassant. With this feature, Maupassant's story is a completed narrative, and it is possible to evaluate the expression of the narrative as a discourse. The presentation of written or spoken aspects in the narrative is discourse. Every verbal event can be examined as an utterance and enunciation (Günay, 2018b: 61). Enunciation is the act of spreading the utterance in a specific time and place of a particular subject, and the utterance is a product of enunciation. The act of enunciation is the "enunciative praxis" (Greimas and Fontanille, 1993: 46), which can be "described as all acts by which discourses are convoked, selected, handled and invented by each particular enunciation" (Fontanille, 2017: 64). The effectuation of enunciation is possible with a sender and a receiver who are the significant parts of the enunciative praxis.

Cultural knowledge and the accumulation of it in both sender and receiver are essential along the enunciation process. Here, the sender is the subject of the enunciation, and the receiver is the recipient of the enunciated utterance. The emotional state involving both sides affects the process of enunciation that exhibits, from the theoretical perspective, the analysis of passions cannot be undertaken without enunciative praxis and setting into discourse (Greimas and Fontanille, 1993: 46). The approach proposed by Fontanille intends to examine the mood of the subject of enunciation –the emotional state of discourse.

The affective domain, which contributes to the emergence of "The Diamond Necklace" narrative, appears as a nonverbal language within its system. Fontanille proposes a series of concepts and methods to examine the mood and emotional intensity of narrative persons while examining the affective domain of discourse. The most prominent ones of those concepts are the *intensity* and *extent*. In analyzing the affective field of discourse, the concept of intensity is divided into two as "internal intensity and external intensity" (Fontanille, 2006: 37). The emotional perception of the subject is related to internal intensity. Therefore, the internal intensity is a concept adjacent to the perception. The concept of extent explains the external intensity. Extent is closely related to spatial, temporal, and quantitative determinations. Both intensity and extent refer to the process of internal and external affectivity of the subject (2006: 37). It is possible to observe and reveal the aforementioned processes with the help of the semiotics of discourse approach asserted by Fontanille.

Intensity occurs in different ways in discourse. First of these is *strong intensity*, and the other is *weak intensity*. The point of the junction of internal intensity and extent determines the strength of the emotive density. While the intensity appears on the vertical axis, the extent appears on the horizontal axis. Fontanille indicates that in case of deficiency seen in those axes, an expectation or longing for the past; in the case of completeness, happiness; in the case of worthlessness, sadness or distress; in the case of uselessness, the feeling of emptiness appears (Uçan, 2015: 153, 154). In this case, the emotionally charged subject is in different feelings within the framework of the basic concepts mentioned.

Observing the developmental stages of feelings in discourse is possible in virtue of the *cannonical passional schema* constructed as "affective awakening → disposition → passional pivot → emotion → moralization" (Fontanille, 2006: 81).

There is a five-stage schema of the semiotics of discourse to analyze both the state and the degree of emotion. Those stages reveal the syntax of passion constructed in Maupassant's narrative. It is possible to observe the movements, rhythmic and visual changes, conditions of the body, and descriptive phenomena to exhibit the syntax of passional discourse (Uçan, 2015: 153) by applying the stages of the canonical passional schema in turn.

Stage 1: Affective awakening

"It is the stage when the actant is shaken; its sensibility is awakened. A presence affects its body" (Fontanille, 2006: 81). Some stimuli trigger internal and external tensions in the main narrative person –Mathilde as an actant– on both intensity and extent axis. Those stimuli develop several emotional impulses in the subject and stimulate the sensitivity of her. Driving passions of the subject bring along observable quantitative and rhythmic changes. For instance, Mathilde is a woman who desires to lead a better life in wealth and luxury in the upper-class society:

> "Mathilde suffered ceaselessly, feeling herself born to enjoy all delicacies and all luxuries" (De Maupassant, 2006: 329).

The impulse that drives the subject's emotions is the irresistible desire. The external stimuli here are the *wealth*, *luxury*, *fame*, and *money*:

> "She was distressed at the poverty of her dwelling, at the bareness of the walls, at the shabby chairs, the ugliness of the curtains. All those things, of which another woman of her rank would never even have been conscious, tortured her and made her angry" (De Maupassant, 2006: 329).

For the affective awakening stage, the tensive modification, which must be observable in narrative persons, becomes more of an issue. There must be small changes that the readers must observe. Such modifications are the "modification of intensity and quantitative modification" (Fontanille, 2006: 81) whose integration modifies the rhythm of its state of affairs. Modification is a kind of prerequisite for entering into emotional state as well as being a significant sign pointing out the initial state of feelings (2006: 81). Mathilde leads a life with ups and downs regarding her real and imaginary world that influences the degree of her emotions. There are two particular circumstances for Mathilde; her real-life and imaginary life. The contradiction between the real and the imaginary worlds of Mathilde turns her emotional condition upside-down, reflected in her behaviors:

> "She dressed plainly because she could not dress well, but she was unhappy as if she had really fallen from a higher station. The sight of the little Breton peasant who did her humble housework aroused in her despairing regrets and bewildering dreams. She would have liked so much to please, to be envied, to be charming, to be sought after" (De Maupassant, 2006: 329, 330).

Mathilde is a sad, unhappy, regretful, and angry woman whose dreams and realities are very different from each other. She, who has stars in her eyes, has to lead a life with her officer husband that she never wishes since her expectations are different from his expectations about life, which can be regarded as the main reason for the rhythmic modifications in her feelings and body language. The main factor that triggers the rhythmic changes in Mathilde is; longing for a luxurious life –imaginary– → the life that has to be lived –real– → disappointment – conclusion.

If Mathilde's case is considered in the plane of intensity and extent proposed by Fontanille, there are stimuli for her on both axes. One of the most important external stimuli that stands out here is Mathilde's former schoolmate Madame Forestier and her luxurious life:

> "She had a friend, a former schoolmate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home" (De Maupassant, 2006: 330).

Despite her dreams and passions, Mathilde's marriage with an officer and moving away from the life she desired are among the external stimuli that shake the emotional state of her: "She let herself be married to a little clerk of the Ministry of Public Instruction" (De Maupassant, 2006: 329).

Madame Forestier's laid-back and high living standards have influenced Mathilde since her school years, which denote that Mathilde is under the influence of the life of the rich people in the real-world:

> "She thought of silent antechambers hung with Oriental tapestry, illumined by tall bronze candelabra, and of two great footmen in knee breeches who sleep in the big armchairs, made drowsy by the oppressive heat of the stove. She thought of long reception halls hung with ancient silk, of the dainty cabinets containing priceless curiosities and of the little coquettish perfumed reception rooms made for chatting at five o'clock with intimate friends, with men famous and sought after, whom all women envy and whose attention they all desire" (De Maupassant, 2006: 329).

The pressure exerted by the stated external stimuli on Mathilde and the failure of her dreams form the basis of visible quantitative and rhythmic changes in her increase internal and external intensity. The intensity situations in which the subject is involved are closely linked to the development of the affective domain of the narrative. Through stimuli, Mathilde is a dreamer and an unhappy subject who sets up her world with her unattainable dreams and rejects all her truths. The expression of that inner –emotional– intensity also appears as an external intensity; Mathilde is an *uneasy*, *regretful*, *insatiable* subject who never enjoys the life she lives with her husband.

Stage 2: Disposition stage

The type and intensity of passion are more specific than in the affective awakening stage. The actant –Mathilde– imagines different types of feelings passively, and there is a fantastic tendency to experience them. The stage represents the actual moment when the emotional

image is constructed, which sparks off suffering or pleasure (Fontanille, 2006: 81). Mathilde has many experiences regarding the imagination of highlife and a dazzling lifestyle that gives her pleasure when she falls into a reverie:

> "Mathilde suffered ceaselessly, feeling herself born to enjoy all delicacies and all luxuries. She had no gowns, no jewels, nothing. And she loved nothing but that. She felt made for that. She would have liked so much to please, to be envied, to be charming, to be sought after" (De Maupassant, 2006: 329, 330).

Mathilde is a woman who lives with her dreams and ignores her realities because of her tempting desire. Nevertheless, there is a critical problem; Mathilde has neither the power nor the money to live the world she dreams.

The disposition stage can also be linked to the self-evaluation stage of the subject concerning Greimas's narrative trajectory. The success or failure of the actant in the programme depends on the existence of modalities. There are four basic modalities such as /wanting to do-be/, /having to do-be/, /being able to do-be/, /knowing how to do-be/ for explaining both failures and success of actants (Greimas and Courtés, 1982: 194). The affective domain of discourse increases or decreases based on the existence of the modalities in the actant –subject.

The actant, Mathilde, is obliged to assess the situation and to correct any deficiencies, if any, exist. Modalities are related to the feelings that develop under the conditions in which the subject is. In the disposition stage, the subject determines whether the modalities exist in him/her or not. For instance, Mathilde is a woman who wants to live in wealth and luxury. At this point, the modality of /wanting/ expresses Mathilde's strong desire. The level of visibility of the desire can be explained with her dreams, which are embedded in her subconsciousness.

Mathilde is a woman who builds castles in the air and pushes aside her realities because of her strong desire that reflects the existence of the /wanting/ modality. However, there is an essential problem for her as she has neither the power nor the money to experience the world she dreams. The situation shows that Mathilde lacks /being able to/ modality to accomplish her desires. As can be seen, merely coming by the modality of /wanting/ is not enough to make the dreams come true for her. Therefore, the subject, who smiles with joy when she dreams, returns to reality with the presence of her old schoolmate and happiness turns into sadness and disappointment in an instant:

> "She had a friend, a former schoolmate at the convent, who was rich, and whom she did not like to go to see any more because she felt so sad when she came home" (De Maupassant, 2006: 330).

One evening, shuttling between the joy and sadness, Mathilde is shocked with the news related to a reputable ball invitation from her husband:

> "The Minister of Public Instruction and Madame Georges Ramponneau request the honor of M. and Madame Loisel's company at the palace of the Ministry on Monday evening, January 18th" (De Maupassant, 2006: 330).

There are certain ups and downs that Mathilde experiences cause various changes in her state of mind after getting the news:

> "Instead of being delighted, as her husband had hoped, she threw the invitation on the table crossly, muttering: — "What do you wish me to do with that?" (De Maupassant, 2006: 330).

Her husband does his best he can do to let Mathilde experience her dreams, even for a night at the ball. However, she is not happy with her husband's thoughtful manner. The most important reason for this is the lack of /to be able to/ modality of the subject to perform the act since she does not have a dress or a jewel to wear for the ball. The reason why the subject suddenly falls into pessimism is that deficiency, which appears during the disposition stage of the narrative. There are two ways for the subject here: Either she will proceed on her way by overcoming the deficiency or not. However, the situation changes thanks to her husband's support:

> "- "What's the matter? What's the matter?" he answered.
>
> -"Nothing. Only I have no gown, and therefore, I can't go to this ball. Give your card to some colleague whose wife is better equipped than I am."
>
> But he said: -"Very well. I will give you four hundred francs. And try to have a pretty gown" (De Maupassant, 2006: 330, 331).

In the disposition stage, Mathilde is able to buy the dress she needs, with her husband's financial backing, and the sadness she felt replaced by happiness. However, another problem emerges soon after, and the subject changes back into, and she is sad again because Mathilde notices that she does not have any jewel to wear with the dress:

> "- "It annoys me not to have a single piece of jewelry, not a single ornament, nothing to put on".
>
> - "How stupid you are!" her husband cried. - "Go look up your friend, Madame Forestier, and ask her to lend you some jewels. You're intimate enough with her to do that" (De Maupassant, 2006: 331).

Nevertheless, her husband's solution rejoices Mathilde and sets out to make up another deficiency:

> "The next day she went to her friend and told her of her distress.
>
> Madame Forestier went to a wardrobe with a mirror, took out a large jewel box, brought it back, opened it and said to Madame Loisel: -"Choose, my dear."
>
> Suddenly she discovered, in a black satin box, a superb diamond necklace, and her heart throbbed with an immoderate desire. Then she asked hesitating, filled with anxious doubt:
>
> -"Will you lend me this, only this?"
>
> -"Why, yes, certainly" (De Maupassant, 2006: 331, 332).

Obtaining the jewel to use with the dress provides Mathilde to complete one of the

significant modalities of /being able to/. Fulfilment of the lack modality reflects a new transformation process in the narrative; the subject moves from absence to presence that re-alters Mathilde's mood from sadness to happiness.

Stage 3: Passional pivot

It is the most crucial stage of the narrative. "Passional pivot is the very moment of the passional transformation" (Fontanille, 2006: 81). As a result of Mathilde's acts, there are some changes and transformations, which have both positive and negative influences on the emotional state of the subject. The reason for her actions, in this stage, is her tempting desire created by the internal and external stimuli during the affective awakening stage.

The two most essential actants that led Mathilde to proceed to the passional pivot are her husband Monsieur Loisel and her ex schoolmate Madame Forester. The transformations in Mathilde's mood and the effects of those transformations on her are apparent in this stage. The acts that occur between the initial state and the final state of the narrative are the primary source of changes and transformations in Mathilde's state of mind.

To sum up, the vicious circle from *unhappiness* to *happiness* in Mathilde's mood results from a surprise act of her husband. Monsieur Loisel brings forth an invitation of an outstanding ball arranged for higher class people. However, Mathilde does not even have a dress to wear at the ball, which causes *sadness*. Mathilde's husband financially supports her to attend the ball that causes the first transformation from *unhappiness* to *happiness*. Nevertheless, Mathilde's mood rechanges because of the lack of jewel that she wants to wear at the ball that stirs up *unhappiness*. After a while, she borrows the jewel from her friend, and her mood changes again from *unhappiness* to *happiness*. Mathilde is pleased during the ball. The ball ends, and she is left alone with her truth, and her mood undergo change from *happiness* to *unhappiness*. Just after the party, the reason for the new transition turns Mathilde's and her husband's lives into a nightmare. Now, the state of *unhappiness* becomes permanent in their lives with a sense of sadness and destruction when Mathilde realizes that she has lost the necklace:

> "-"I have--I have-I've lost Madame Forestier's necklace," she cried.
>
> They looked among the folds of her skirt, of her cloak, in her pockets, everywhere, but did not find it" (De Maupassant, 2006: 333).

The *unhappiness* in the affective state of Mathilde is replaced by *deep sorrow*, *fear*, and *anxiety*. One of the main reasons for that catastrophe for Mathilde and her husband is dissembling the lost necklace from Madame Forester:

> "-"You must write to your friend," said he, "that you have broken the clasp of her necklace and that you are having it mended. That will give us time to turn round" (De Maupassant, 2006: 334).

Mathilde and her husband, who hide the loss of the necklace from their friend, are obliged to pay for it. They sell everything they have, including their house, and get into debt that they cannot afford easily. They are forced to work for their rest of life to pay the debt:

> "Then they went from jeweler to jeweler, searching for a necklace like the other, trying to recall it, both sick with chagrin and grief. They found, in a shop at the Palais Royal, a string of diamonds that seemed to them exactly like the one they had lost. It was worth forty thousand francs. They could have it for thirty-six. Loisel possessed eighteen thousand francs which his father had left him. He would borrow the rest. He compromised all the rest of his life, risked signing a note without even knowing whether he could meet it; and, frightened by the trouble yet to come, by the black misery that was about to fall upon him, by the prospect of all the physical privations and moral tortures that he was to suffer, he went to get the new necklace, laying upon the jeweler's counter thirty-six thousand francs" (De Maupassant, 2006: 334).

Life is insoluble since the Loisels sacrifice everything to compensate for the necklace. Both of them work hard and, finally, discharge the debt at the end of the decade. Their lives are destroyed because of the burden of the dept. A decade ago, Mathilde's endless requests and covetousness ruined the couple's lives. She is now a collapsed and aged woman who has lost everything in her hand.

> "Madame Loisel looked old now. She had become the woman of impoverished households--strong and hard and rough. With frowsy hair, skirts askew and red hands, she talked loud while washing the floor with great swishes of water" (De Maupassant, 2006: 335).

Mathilde becomes isolated and collapses into the feelings of *unhappiness*, *grief*, and *burnout* because of her indiscretion in the passional pivot. Each act of Madame Loisel given above has often resulted in changes in her mood that led to severe fluctuations and transformations in her life. Now, the beautiful Mathilde, who has to maintain her life under poor living conditions, becomes ugly and collapsed.

Stage 4: Emotion

In this stage, emerging how Mathilde's emotions are reflected directly or indirectly to her body language is essential. "The body of the actant reacts to the tension that it undergoes. It starts shivers, trembles, flushes, weeps, and cries out" (Fontanille, 2006: 82). The expression of the subject's emotions is the point in question. Each act has a different dimension of emotion, and each emotion is expressed in different ways. Mathilde's ups and downs based on her mood can be seen in her body language:

> "Instead of being delighted, as her husband had hoped, she threw the invitation on the table crossly, muttering. She looked at him with an irritated glance. Two great tears ran slowly from the corners of her eyes toward the corners of her mouth. By a violent effort she conquered her grief and replied in a calm voice, while she wiped her wet cheeks. She uttered a cry of joy She asked hesitating, filled with anxious doubt. She threw her arms round her her friend's neck, kissed her passionately. She was prettier than any other woman present, elegant, graceful, smiling and wild with joy. She sat waiting on a chair

> in her ball dress, without strength to go to bed, overwhelmed, without any fire, without a thought" (De Maupassant, 2006: 330, 331, 332).

The constant change of emotional state and the reflection of the changes on Mathilde's body language become visible in the narrative as; murmuring, irritated eye, shedding tears, answering hesitatingly, crying out of joy, asking full of anxiety, kissing with ardor, smiling, screaming, growing pale, and exhausted. All of those emotionally charged signs produced through the body language are revealed in the emotion stage. Thus the feelings produced by the actant due to internal intensity can be observed externally.

The results of the emotion stage increase the level of intensity, and in that way, the emotions of the subject are transformed into bodily expressions can be seen outside. Direct observation is an explicit manifestation of the mental state of the subject. It is also the transfer of thoughts from abstract to concrete through body language. Therefore, the way emotions are transformed into body language –smiling, laughing, crying, weeping, shouting– reflects the character of the emotion stage.

Stage 5: Moralization

In this stage, the performance of the passionate narrative person subjected to various emotional changes is evaluated.

> "Having arrived at the end of its trajectory, the actant has manifested, for itself and for others, the passion that it experienced and recognized. It may thus be evaluated, measured, judged, and the passion's meaning then becomes, for an exterior observer, an axiological meaning" (Fontanille, 2006: 82).

The evaluation at the moralization stage covers all the other stages. Various changes in the state of emotion, acts of the subject, and the result of the acts are vital. Both the rights and wrongs in the emotions and actions of the subject are compared, and according to the result, the subject is either rewarded or punished at the moralization stage:

> "She came to know what heavy housework meant and the odious cares of the kitchen. She washed the dishes, using her dainty fingers and rosy nails on greasy pots and pans. She washed the soiled linen, the shirts and the dishcloths, which she dried upon a line; she carried the slops down to the street every morning and carried up the water, stopping for breath at every landing. And dressed like a woman of the people, she went to the fruiterer, the grocer, the butcher, a basket on her arm, bargaining, meeting with impertinence, defending her miserable money, sou by sou"(De Maupassant, 2006: 335).

Madame Loisel, who allows for her dreams rather than her realities in the world of passion, lives in a dream world. She has such strong and improbable desires that she always cries for the moon. She never looks at the bright side; therefore, she is stuck in a problematic situation between *being* and *seeming*. While Mathilde leads an average life, her dreams and desires push her to wish a life of the upper-class, which prevents Mathilde from being herself. She does not want to accept her realities; she never likes anyone who does not belong to the

upper class, including her husband. Mathilde's pursuit of her dreams, which will not happen, does serious harm to herself and her husband:

> "Her husband worked evenings, making up a tradesman's accounts, and late at night he often copied manuscript for five sous a page" (De Maupassant, 2006: 335).

First of all, hiding the lost necklace she borrowed from her friend puts Loisels in a challenging situation. Their lives become a total disaster. Hence, the effort to repurchase the necklace and return it to their friend without notice is a punishment for them. Also, Mathilde, who has worked with her husband for more than a decade to pay off the necklace's debt, has lost her beauty and health along with her old tranquil and beautiful life:

> "It was Madame Forestier, still young, still beautiful, still charming.
>
> She went up. -"Good-day, Jeanne."
>
> The other, astonished to be familiarly addressed by this plain good-wife, did not recognize her at all and stammered:
>
> -"But -madame! -I do not know - You must have mistaken."
>
> -"No. I am Mathilde Loisel."
>
> Her friend uttered a cry.
>
> -"Oh, my poor Mathilde! How you are changed!" (De Maupassant, 2006: 335, 336).

Along with Madame Forester, who never loses anything of her beauty and charm, there is no trace of the beautiful Mathilde, and ten years of suffering made her unrecognizable. Since the day Mathilde lost the necklace, she has been forced to live with different emotions including unhappiness, despair, fatigue, and destruction. She suffers from the consequences of her imprudent acts. However, the news she receives from her friend gives her the most significant punishment at the end of the narrative:

> " -"Do you remember that diamond necklace you lent me to wear at the ministerial ball?"
>
> v"Yes. Well?"
>
> -"Well, I lost it."
>
> -"What do you mean? You brought it back."
>
> -"I brought you back another exactly like it. And it has taken us ten years to pay for it. You can understand that it was not easy for us, for us who had nothing. At last it is ended, and I am very glad."
>
> Madame Forestier had stopped.
>
> -"You say that you bought a necklace of diamonds to replace mine?"
>
> -"Yes. You never noticed it, then! They were very similar."
>
> And she smiled with a joy that was at once proud and ingenuous.

Madame Forestier, deeply moved, took her hands.

-"Oh, my poor Mathilde! Why, my necklace was paste! It was worth at most only five hundred francs!" (De Maupassant, 2006: 336).

Each narrative programme has a winner and a loser, and in this programme, Mathilde is the loser whose situation never happens spontaneously; on the contrary, she is heading for a fall. Mathilde, who has already been punished as a result of her previous acts, this time, is imposed the maximum penalty of her life, as her friend stated the truth. However, if Mathilde admitted that she had lost the necklace borrowed from her friend in time, neither she nor her husband would have suffered the last ten years of nightmare since the necklace Madame Forestier gave Mathilde to put on the ball was imitation.

Conclusion

Narratives are produced for different purposes, and the use of verbal or nonverbal signs is inevitable during the production process. The contribution of those signs to the generation of the narratives is substantial, as in Guy de Maupassant's "The Diamond Necklace". It is possible to encounter meaningful sequences of both verbal and nonverbal signs in the formation of the affective universe of meaning examined through the data of semiotics of discourse.

It is more advantageous to analyze the construction of verbal signs compared to nonverbal signs as they have the characteristics of being tangible and observable. However, verbal signs are not always sufficient to convey the meaning and establish the affective universe of meaning. For instance, verbal signs remain incapable of expressing various states of mind of the narrative persons and of transferring psychological states of them throughout the narrative; therefore, it is indispensable to use nonverbal signs to overcome such restrictions.

As can be observed in Maupassant's narrative, although it is a short story, the author succeeds in forming different states, acts, transformations, and new situations by creating different frames of mind related to the main character. The sudden changes and transitions between Mathilde's dreams and realities also affect her mood in different ways. The representations of those changes and transformations are conveyed to the reader in different ways via body language. How such transference realizes, at which stages this realization occurs, and the relationship of these occurrences between the affective domain and body language are analyzed within the framework of the semiotics of discourse.

In the analysis process, changing emotions of the main narrative person, in the face of different situations, and internal and external sources of motivation that trigger the state of mind of the person are examined by tracing the discourse. Therefore, a journey is made through the inner world of Mathilde considering her state of mind in different situations. The organization process of the affective domain in the narrative is tried to be explained. The function of body language, which is one of the nonverbal sign systems, the transfer of emotions of narrative persons through body language in the face of different phenomena and

events, and the importance of body language in terms of narrative and of the formation of the affective universe of meaning are revealed throughout the analysis. Based on the data obtained during the process, it is seen that nonverbal signs, including body language, have an important role in the production of the affective domain of discourse in narratives.

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