User-Centered Categorization of Mood in Fiction

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<tr>
<td>Keywords:</td>
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You can access the official publication using the following citation.

User-Centered Categorization of Mood in Fiction

Abstract

- **Purpose**: Readers articulate mood in deeply subjective ways, yet the underlying structure of users’ understanding of the media they consume has important implications for retrieval and access. User articulations might at first seem too idiosyncratic, but organizing them meaningfully has considerable potential to provide a better searching experience for all involved. The current study develops mood categories inductively for fiction organization and retrieval in information systems.

- **Design/methodology/approach**: We developed and distributed an open-ended survey to 76 fiction readers to understand their preferences with regard to the affective elements in fiction. From the fiction reader responses, the research team identified 161 mood terms and used them for further categorization.

- **Findings**: Our inductive approach resulted in 30 categories, including angry, cozy, dark, and nostalgic. Results include three overlapping mood families: Emotion, Tone/Narrative, and Atmosphere/Setting, which in turn relate to structures that connect reader-generated data with conceptual frameworks in previous studies.

- **Originality**: The inherent complexity of “mood” should not dissuade us from carefully investigating users’ preferences in this regard. Adding to the existing efforts of classifying moods conducted by experts, the current study presents mood terms provided by actual end-users when describing different moods in fiction. This study offers a useful roadmap for creating taxonomies for retrieval and description, as well as structures derived from user-provided terms that ultimately have the potential to improve user experience.

Keywords: fiction, categories, user warrant, mood, affective information needs, pleasure reading, card sorting, metadata
Introduction

Mood is a deep and complex notion. It refers to various concepts across different domains, such as affect in psychology (Bartsch and Oliver, 2011), emotions and tones in literature (Hogan, 2011), and mood in music information retrieval (MIR) as well as other user studies in information science (Cho et al., 2021a; Hu, 2010). Mood has been understood in various ways, but even with the variances in specific meaning across different domains, existing literature agrees on one thing: Mood is an important element for media information users, especially for the ones who seek leisure materials (Hogan, 2011; Vorderer and Reinecke, 2015). Several search and media recommendation systems have implemented mood as one of the primary access points for their resources, including music streaming and recommending services, such as Spotify¹ and Pandora², and films and TV show recommendation systems like Netflix³.

Researchers in literature and psychology domains have tried to collect and categorize emotions, tones, or affect (Clore et al., 1987; Crocker, 2013; Laurier et al., 2010; Ortony et al., 1988) to understand the diversity of human emotions. However, the authors of this study find there is a need to organize and understand the moods, particularly for fiction readers from the information science perspective. Fiction books in libraries and other relevant information systems support browsing by subjects (such as the Library of Congress Subject Headings (LCSH) search) and known-item searches (e.g., search by title or author). Often, subjects listed for fiction do not describe the narrative efficiently or inclusively, and get mixed up with “genre” terms, as seen in Figure 1. In other situations, when subject terms describe the narrative of a fiction book too specifically, it might potentially spoil the fun part of pleasure reading. Utilizing mood terms (e.g., depressing, light-hearted, dark, funny) can both address this problem by focusing on enriching the description of the aboutness of a work of fiction without simply describing the plot, and potentially reduce the ambiguity of the genre term usage in describing different fiction works.

For example, when searching fiction by genre alone, different nuances and elements of each fiction work can easily be lost by being grouped into one genre term like “mystery,” or “romance.” Jana Deleon’s Louisiana Longshot and Edgar Allan Poe’s The Tell-Tale Heart may be both “mystery” novels in the genre-based organization and recommendation systems. However, by adding the mood element in describing these works, Jana Deleon’s work can be described as light-hearted, hilarious, and mysterious, and Edgar Allan Poe’s work can be described as dark, eerie, and mysterious, providing additional in-depth nuances to users who want to search for fiction works they like.

Currently, fiction search and recommendation services that provide mood-related results are limited. Although there has been a noteworthy project of recommending fiction books based on mood and emotion by Whichbook⁴, their current mood and emotion categories contain not only affect-related terms but also other concepts, such as subjects, certain scenes, and the length of fiction, all provided with mood and emotion terms at the same level (Figure 2). Another effort to recommend and classify fiction books, NoveList’s Guide to Story Elements (EBSCO, 2021), covers multiple aspects of the works of fiction, including tone, storyline, and character. NoveList’s tone category, particularly, contains terms that are about emotions and/or relevant to

¹ https://www.spotify.com/us/
² https://www.pandora.com/
³ https://www.netflix.com
⁴ https://www.whichbook.net/mood-emotion/
emotional elements of fiction, such as the intensity of emotion (e.g., *emotionally intense*), plot/topic (e.g., *chaste*), and even setting (e.g., *strong sense of place*).

These efforts have improved the notion of how leisure materials, such as fiction items, should be recommended to users by emphasizing the importance of subject elements rather than expecting users to find what they want based on a simple known-item search. Still, we should note that these efforts of identifying and categorizing different moods of fiction (or readers, sometimes) were primarily led by experts like librarians. The authors understand that librarians and other experts involved in the aforementioned efforts have a developed sense of fiction readers’ needs based on their communications. However, this study questions if the user-centered approach of identifying different moods of fiction, rather than the experts-led approach, may contribute to the existing findings by highlighting actual fiction readers’ needs.

Adkins and Bossaller (2007) shared a similar perspective in their previous research of comparing different fiction search systems, such as OPACs, *NoveList*, and bookstores. Based on their analysis, the authors suggested that the emotional experience of reading a book may be better captured in user reviews than in the library’s subject headings. Similarly, in other leisure material studies (such as Lee *et al.*, 2015; Winoto and Tang, 2010), too, the importance of understanding users’ affective needs has been highly emphasized. By including fiction readers’

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5 Notably, *NoveList* defines this as “powerfully depicted locales — real or imaginary — come alive and give a good sense of what makes a place unique,” emphasizing the spatial aspect of a “place,” more so than the feeling of belonging.
own perceptions of fiction moods and considering user warrant\textsuperscript{6}, future fiction organizations and recommendation systems may be able to provide more user-friendly information services.

![Figure 2. Emotion and Mood Category from Whichbook](image)

Additionally, readers from historically marginalized populations who have become alienated from institutional structures may have reading patterns that are unfamiliar to librarians working within those institutions due to the documented lack of diversity within the profession of librarianship (Gulati, 2010). More input from users in this regard would benefit both knowledge organization and the profession that typically passes on these recommendations to users.

By identifying and categorizing the mood terms provided by fiction readers, this study proposes a user-centered fiction mood categorization that can be implemented in different information systems for enhanced retrieval and recommendation services. Specifically, we address how moods of fiction can be organized with reader-generated descriptors. Our research questions are:

- **RQ1:** What mood descriptors do fiction readers use to describe the mood of fiction they like?
- **RQ2:** What would be a reasonable way of organizing fiction mood terms that can be helpful for future fiction search and recommendation services?

\textsuperscript{6} International Society for Knowledge Organization (ISKO) describes user warrant as citing Lancaster (1977): "the maker of a controlled vocabulary must know a considerable amount about the potential users of his system and about the types of requests they are likely to make," and therefore, Lancaster suggests that user warrant should be considered more significant than literary warrant. See also: https://www.isko.org/cyclo/literary_warrant#ref
Our contributions are two-fold: first, by adopting fiction readers’ own language to describe different moods of fiction, this study develops a user-centered categorization of fiction moods. The categorization can be used for 1) organizing and recording fiction materials and 2) further enhancing the search experiences of fiction readers. In addition, we record and present each step of the decision-making process to create the fiction mood categories in a rigorous and detailed manner. Affective elements can be perceived subjectively depending on individuals, which creates another challenge to organize mood terms in a way that can work universally. By sharing our collaborative step-by-step procedures to categorize moods, the documentation of our efforts might provide methodological landmarks for future researchers in a similar field.

Research in the affect context

Human affect has been widely studied. As pointed out by Lopatovska and Arapakis (2011), distinguishing terms under the umbrella of affect, such as mood, emotion, feeling, and attitude, is often imprecise. Usually, the term “mood” refers to an affective state that lasts for a period of time, and is “objectless and free-floating” (Oatley et al., 2006, p. 30). Mood research in this sense aims to investigate participants’ responses to a physical activity (Ekkekakis and Russell, 2013). The mood of an individual may impact information behaviors, particularly when involved with leisure material usage. For example, users’ moods may affect their rating on movie recommendation systems (Winoto and Tang, 2010) and story quality evaluation (Mori et al., 2019). A substantial body of mood-related studies has emerged over the past decade. In a review of scholarly publications from ACM and IEEE databases, Torkamaan and Ziegler (2017) analyzed 1,264 articles published between 2006 and 2017. They found the largest cluster of the application domains is multimedia, which includes music, movies, images and games. In these studies, the mood is investigated through media content analysis, classification, and system design.

Through the lens of reading and literature, Jacobs (2015) explains a neurological framework in which different areas of the brain pick up the task of reading based on the cognitive and affective state of the reader during the act of reading. For example, in some cases, there may be what Jacobs calls the “formalist contract” with the author, wherein the reader is examining the book actively (critically) rather than receiving it passively (as with works read casually or mostly for pleasure). Reading actively in this way causes a particular area of the brain associated with facial recognition, the fusiform gyrus (FG), to become active (Jacobs, 2015).

Though what activity levels in certain parts mean is not necessarily settled scientifically, research does demonstrate that readers think about works of fiction differently under different contexts, as reflected in their observed levels and locations of neurological activity (Jacobs, 2015). The same reader may interact with works of literature in different ways and for different reasons over time, and the same author may at different points in a work invoke different kinds of cognitive and affective activity within the reader through their writing. These phenomena must in turn be incorporated into frameworks or theories of how mood functions and may be represented in taxonomies.

Miall (2006) suggests that fiction is experienced by readers both intellectually and emotionally, which means that purely cognitive models are not sufficient to catalog or contextualize fiction. Works of fiction activate both our feelings and our thoughts, and even incorporate how we interpret the feelings and thoughts of the characters and the author. The
intended “mood” the author wishes to instill is also variable, shifting according to the plot, the characters, and the context in which the author writes. Thus, empirical research of literature must account for this in some regard (Miall, 2006).

Within the Library Science community, several studies have addressed the critical role of mood in reading needs and behaviors. Based on interviews with 194 participants, Ross (1999) found that readers’ current mood status may link to different needs regarding book selection; for example, a stressful mood may lead to a choice of old favorites. Similarly, Miesen (2003) surveyed 522 participants and found that a positively oriented mood after reading a book may strengthen readers’ motivation for future reading, such as “experience feelings of beauty” or “become surprised.” And Cho and colleagues (2021b) argued that fiction reading helps readers alleviate their moods, especially during stressful times like the COVID-19 pandemic.

Having a historically significant role in readers’ advisory service, Saricks (2005) proposed the term “appeal element” for librarians to better respond to readers’ tastes in books. In her book “The Readers Advisory Guide to Genre Fiction,” Saricks (2009) introduced six elements of “appeal,” one of them being “mood and tone.” Saricks (2009) provided various examples of mood terms for 15 different fiction genres; for example, the dark mood is commonly seen in Adventure, Thriller, Horror, Fantasy, Historical, and Westerns, while the optimistic mood can be observed in Gentle Read, Women’s Lives and Relationships, and Fantasy. Authors are dedicated to creating a strong emotional pull in each work of fiction. Therefore, Saricks (2009) suggested librarians should continually expand reading beyond the genre boundaries and help readers discover books that currently correspond to their moods to read. She also emphasized the role of mood in fiction: “Since these tone and mood terms are so effective when we talk with readers, we need to be aware of mood as we read and include these adjectives in our oral and written descriptions” (p. 294).

How, then, can these ideas be applied? Saarinen and Vakkari (2013) point to the relatively rudimentary structure for fiction retrieval based on their study of readers in public libraries. They describe “categories of readers” that reflect the aforementioned theorists’ ideas about how fiction activates thresholds for different ranges of cognitive activity, as well as different affective/emotional activities within the reader (Jacobs, 2015; Miall, 2006; Saarinen and Vakkari, 2013). Although the categories they created are perhaps overly reductive, they reflect the purposes users describe for choosing certain works over others, and that different reader intentions will correspond to general sets of expectations and preferences when locating a “good book” (Saarinen and Vakkari, 2013).

The work of Adkins and Bossaller (2007) also uses the term “good book” and describes difficulties users encounter in the process of searching. As the authors compare the retrieval and RA functions in library OPACs, NoveList, and bookstores, they note that the “emotional experience” of a particular book is better captured at present in user and critical reviews than in subject headings, which is an argument both for including reviews in OPAC records and having more detailed and specific accounts of mood available for catalogers to describe the works in more conventional MARC fields (Adkins and Bossaller, 2007). In more recent studies, Moulaison-Sandy et al. (2021) emphasize the need of identifying and recording “affect” information in libraries' fiction book collections as a means of applying text-mining to identify different moods from professional book reviews.
Mood classification

Scholars have indicated that mood is a prominent characteristic for searching fiction books (Cho et al., 2021b; Mikkonen and Vakkari, 2016; Moulaison-Sandy et al., 2021) and books in general (Ross, 1999). To incorporate mood as a search filter in an information system, a classification module or a taxonomy of mood is needed. In this section, we review existing mood classifications from various research domains. Among research of mood or emotion, 1) the Dimensional Theory and 2) the Basic Emotion Theory have been widely applied as theoretical foundations of mood classification.

Dimensional theories of emotion date as far back as Darwin’s 1872 work *The Expression of the Emotions in Man and Animals*. More recently, through a series of empirical investigations, Russell (1980) proposed a circumplex (or subdivided circle) model and classified 28 affect terms into two dimensions: the horizontal axis represents valence (pleasure-displeasure), and the vertical axis represents arousal (activation-deactivation). This model has been successfully applied to mood research about music (e.g., Laurier et al., 2010). On the other hand, the Basic Emotion Theory was introduced in Darwin’s aforementioned work and developed in the psychology field. According to Ekman (1984), humans biologically and psychologically experience six basic emotions and then perform associated behavioral patterns. These six emotions are anger, fear, sadness, happiness, disgust, and surprise.

In addition to these models, another notable model in the literature is the *Structure of the affective lexicon*, which was first introduced by Clore et al. (1987). It includes 22 emotion types distinguished by the valenced reactions. In this model, emotion terms that focus on the Mental element (Affect-Focal, Behavioral-Focal, and Cognition-Focal) are considered better representations of emotions (Figure 3).

![Figure 1. Structure of the affective lexicon (Image reproduced from Clore et al., 1987, p.349)](image-url)
Scholars have been debating the number of basic emotions starting in the 20th century through measurement and investigation from neuro-physiological, physical, and mental viewpoints (Lopatovska and Arapakis, 2011). Most existing mood classification and taxonomy studies view mood through the mental lens and apply the self-reported approach for classification.

From the domain of psychology, Shaver et al. (1987) had 112 students collect mood terms from literature, and then another 100 students sorted the identified mood terms into clusters. They proposed a hierarchical structure that included 213 emotions under six clusters: love, joy, surprise, anger, sadness, and fear. Applying a similar approach, Storm and Storm (1987) had 61 students sort 72 emotion terms selected from the literature. The final categorization includes three main clusters, positive, negative, and neutral, and is followed by seven sub-clusters: 1) shame, sadness, and pain; 2) anxiety and fear; 3) anger, hostility, and disgust; 4) love and liking; 5) contentment, happiness, and pride; 6) sleepy, apathetic and contemplative; 7) arousal, interest, surprise, and understanding. In a later study, Thomson and Crocker (2013) extracted 544 emotion and feeling lexicons from literature and translated the terms into Italian, French, and German. Then they recruited 1,499 participants from four countries to sort the terms, resulting in 55 clusters. Later, 70 university students who spoke English were asked to group the 55 clusters into fewer categories. The final categorization results in 12 feelings: caring, excited, sociable, self-confident, angry, judgmental, inadequate, surprised, detached, sad, fearful, and fatigued.

In information science, scholars tend to apply basic emotions from literature to develop automated tagging tools. Francisco et al. (2012) collected 1,389 sentences from 18 folk tales. They recruited 36 annotators to identify emotion features of given sentences and assign descriptors by applying nine basic emotions from the literature: sadness, happiness, surprise, fear, anger, affection, bravery, disgust, and, to be noted, they used “neutral” to represent the absence of emotion in a folk tale sentence. The annotated results were further developed as EmoTag, a tool for automated mark-up of texts with emotional labels, to assign tags to digitized documents. In another study, Baldoni et al. (2012) created OntoEmotion, an ontology aimed at artwork that can be categorized as documents on the Semantic Web. OntoEmotion has 87 emotion types under five basic emotions: sadness, happiness, surprise, fear, and anger. Using relevant taxonomies and resources identified from their literature review, Spiteri and Pecoskie (2018) developed an affect taxonomy that includes three facets: emotion, tone, and association. Their taxonomy includes nine basic emotions (anger, disgust, engagement, fear, happiness, love, sadness, surprise, and uncategorized), eleven basic tones (cerebral, charming, complex, conventional, dramatic, frightening, humorous, imaginative, optimistic, realistic, and sad), and seven basic associations (agent, activity, event, experience, period, place, and object).

Although scholars from various disciplines have contributed to emotion classification, scarce studies were from the perspective of addressing reading needs and behavior. In the reviewed studies, we observe that the sources of emotion terms were extracted from dictionaries or literature, which represent a scholar-oriented rather than a reader-oriented approach. Thus, we aim to fill this gap by employing reader-generated terms to develop a mood categorization.

**Method**

To develop fiction mood categories, we collected reader-provided descriptors through an open-ended online survey, followed by card sorting. After the Institutional Review Board approved this study, we conducted a pilot study and revised survey questions for clarity. In
August 2020, we finalized and distributed the survey to an online social reading community, Goodreads\(^7\), and social media platforms (e.g., Facebook and Twitter). We also applied a snowballing technique that encouraged participants to share survey URLs with other fiction readers to invite broader participation. The online survey asked participants to provide mood descriptions for their favorite fiction, the latest fiction book they read, and their typical fiction reading situation. Recognizing the multiple aspects of mood, as shown in the Structure of the affective lexicon (Clore et al., 1987), we encouraged participants to provide mood descriptions that cover different aspects and in a variety of expressions. The following questions collected mood descriptions in both single-word and narrative forms.

- **Let’s think about the last fiction book you read (or the fiction book that you are currently reading). Could you tell us about the moods of that fiction book? If you were to add short terms/keywords/phrases to describe the mood of the book, what terms would you assign?**
- **Could you tell us about your current favorite fiction book(s) and why you like it (them)?**\(^8\)
- **What would be the moods of that (those) book(s)? (For example, "sad," "suspenseful," "light-hearted," "dark"). Could you tell us the feelings or emotions that the book(s) evokes to [in] you, personally?**
- **Are there any moods that you generally look for in that particular situation (Could you tell us about a typical time, situation, or location when you read a fiction book)?**

After two leading authors observed data saturation (Corbin and Strauss, 2014; Robinson, 2014), meaning we did not discover any new themes from participants’ responses, we ceased participant recruitment and data collection. This process resulted in 76 responses. All of the participants who joined our study were self-identified fiction readers and 18 years old or older. Additionally, the self-reported number of fiction books read by participants in a year was 1-5 (13.16%, n=10), 6-10 (10.53%, n=8), 11-15 (9.21%, n=7), 16-20 (13.16%, n=10), 21-25 (9.21%, n=7), and 26 or more (47.37%, n=36).

The current study adopted the Structure of the affective lexicon model (Clore et al., 1987) as a theoretical foundation to categorize the identified mood terms. The model proposes a psychological constructivist view of emotions. This perspective frames emotion as “embodied, enacted, and experienced representations of situations” (Clore and Ortony, 2013, p.337). Emotions in this framework emerge from the co-occurrence of multiple evaluative representations of a situation. Hence, emotions should be distinguished by the situations they represent rather than based on the variant reactions and behaviors that are triggered by those situations, such as heart rate or facial expressions. Context is an indispensable component in fiction reading; fiction readers’ motivations are tied to pursuing particular reading experiences and situations in which mood plays an important role. Considering the nature of leisure reading, instead of focusing on readers’ overt behavioral responses, we explore readers’ mental reactions and the relationship between moods and fiction reading.

\(^7\) https://www.goodreads.com/

\(^8\) Several questions included examples to help participants’ understanding and communicate our expectations. For example, for this question, we included this following example: “My favorite fiction is Harry Potter series. I grew up with this series, so it kind of formed my youth, I feel like. It’s nostalgic. I enjoy the author’s creativity a lot, and all the magical world setting and whatnot appeal to me so much. The character development in this book is really impressive, too.”
Using a qualitative data analysis tool, NVivo 12⁹, the research team extracted all the terms from the responses, which distinctively provided a list of 3,181 terms. Then, based on the Structure of the affective lexicon model for emotions (Clore et al., 1987), the four authors went through the entire set of collected terms and referenced the contexts in the responses to identify mood descriptors. In this process, the research team also referenced the affect taxonomy suggested by Spiteri and Pecoskie (2018), one of the few studies in information science that endeavored to organize mood information for books. Spiteri and Pecoskie’s taxonomy provided a reference for our term selections, especially when it was unclear whether the presented term should be considered a mood term. Eventually, the research team identified 161 mood terms and used them for further categorization.

After this step, the authors used a card sorting method to explore categorizations of the mood terms and observe any associations between mood categories. Card sorting allows researchers to explore different data structures and identify terms that are either difficult to categorize or do not serve the intended purpose of improving the data structure (Martin and Hanington, 2012). Each unique reader-generated mood term was presented on a digital sticky note using a visual collaboration platform, MURAL.¹⁰ The four authors sorted all terms into as many categories as needed based on their definitions in Google’s English dictionary, which is sourced from the Oxford Languages (2022). When a term has multiple meanings, the authors reviewed the participants’ free-text responses together and considered the context to determine the meaning of a term. For example, the term blue was one of the 3,181 terms. Since it could refer to the feeling of sadness, the authors reviewed the participants’ responses and determined if it was a mood term or not (in some responses, Blue was the last name of a character in a book). Reviewing/checking the original participant responses was conducted by all of the authors together throughout the process to reach a consensus.

Following this initial categorization phase, the authors 1) examined the relationships between terms in the same category. While mood terms are grouped by the similarity of their meanings, we also observe if there are other relationships (e.g., co-occurrence) between terms in the same category. The authors also 2) identified synonyms and near-synonyms using Google English dictionary, and 3) merged variant forms of the same word. The preferred form of a word and the representative category names were determined by term frequency. For example, for the terms dark, darker, and darkness, participants used dark 44 times, darker twice, and darkness once; in this case, dark was selected as the preferred form of a mood term. Similarly, when several terms were grouped in the same category, such as cynical, ironic, sarcastic, sardonic, satirical, and wry, the research team chose cynical as the representative category name since cynical was used most frequently by the participants. When two or more terms had the same frequency in the same category, the research team used Google Ngram Viewer¹¹ to select the term with a higher occurrence rate in the English book corpus to select a preferred form. For instance, hectic and crazy were in the same category, and both were used two times by participants. Since the use of crazy was much more common than hectic in recent English literature (Figure 4), the authors selected crazy over hectic as the category name. Using Google Ngram Viewer points to common usages, which shares the emphasis on users with our data collection approach.

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⁹ https://www.qsrinternational.com/nvivo-qualitative-data-analysis-software
¹⁰ https://www.mural.co/
¹¹ https://books.google.com/ngrams
The entire process of 1) selecting mood descriptors, 2) cross-referencing with participants’ responses, 3) creating initial categories, 4) selecting preferred forms of terms and category names, and 5) finalizing the categories and term assignment was completed in approximately ten months, from February 2021 to November 2021.

Findings

Overview of the identified fiction mood categories

Based on the participants’ responses and card sorting activity, our research team identified 30 fiction mood categories (Table I). Each category consists of similar mood terms that were assigned during the card sorting activity. For example, the Angry category includes the terms, angry, annoying, mad, and wrath. Mood terms included in this study are derived from fiction readers’ responses. In other words, the research team did not alter the form of terms or replace them with synonyms. Our intention is to identify and categorize the mood terms that fiction readers use as they are used organically and established through an inductive approach.

The goal is not to create a finalized metadata schema, such as a taxonomy, but to provide categorizations of the identified/collected fiction moods terms from users. As such, the forms of mood terms vary; some are active adjectives (e.g., empowering), some are passive adjectives (e.g., excited), and some are nouns (e.g., levity).

Three families of fiction mood categories

Previous literature from diverse scientific domains such as psychology, literature, and information retrieval tended to focus primarily on one or two aspects of mood. For example, psychology studies highlight human emotions, affect (Bartsch and Oliver, 2011), and literature studies look at emotions and tones (Hogan, 2011) together from either writers’ or characters’ perspectives. Information retrieval studies focus on the users of information who consume different types of media materials, such as books, music, and video games; thus, the mood in these studies (Cho et al., 2021a; Hu, 2010) can refer to either users’ moods (how information users feel) or the mood of materials that users seek for.
Table I
Identified Fiction Mood Categories and Mood Terms

<table>
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<tr>
<th>Category</th>
<th>Terms</th>
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<tr>
<td>Angry</td>
<td>angry, annoying, mad, wrath</td>
</tr>
<tr>
<td>Boring</td>
<td>boring, dry, ennui, monotonous, mundane, sleepy, uninteresting</td>
</tr>
<tr>
<td>Complex</td>
<td>complex, complicated</td>
</tr>
<tr>
<td>Cozy</td>
<td>caring, comfortable, cozy, sweet, thoughtful, warm</td>
</tr>
<tr>
<td>Crazy</td>
<td>crazy, chaotic, frenetic, hectic</td>
</tr>
<tr>
<td>Cynical</td>
<td>cynical, ironic, sarcastic, sardonic, satirical, wry</td>
</tr>
<tr>
<td>Dangerous</td>
<td>dangerous, violent</td>
</tr>
<tr>
<td>Dark</td>
<td>cold, dark, gritty</td>
</tr>
<tr>
<td>Deep</td>
<td>cerebral, curious, deep, imaginative, intellectual, introspective, philosophical, provoking, realistic, witty</td>
</tr>
<tr>
<td>Dystopian</td>
<td>apocalyptic, dystopian</td>
</tr>
<tr>
<td>Evil</td>
<td>evil, ominous, sinister</td>
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<tr>
<td>Excited</td>
<td>adventurous, excited, passionate, thrilling</td>
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<tr>
<td>Funny</td>
<td>amusing, comical, funny, humor, levity, silly</td>
</tr>
<tr>
<td>Happy</td>
<td>cheerful, content, happy, joy, pleasant, satisfying, uplifting</td>
</tr>
<tr>
<td>Hate</td>
<td>aversion, disgusting, hate</td>
</tr>
<tr>
<td>Hopeful</td>
<td>empowering, encouraging, enlightening, grateful, hopeful, motivated, optimistic, positive, resilient</td>
</tr>
<tr>
<td>Light</td>
<td>light, lighthearted, whimsical</td>
</tr>
<tr>
<td>Nostalgic</td>
<td>evocative, longing, nostalgic, wistful</td>
</tr>
<tr>
<td>Pessimistic</td>
<td>bleak, despair, hopeless, pessimistic</td>
</tr>
<tr>
<td>Relatable</td>
<td>compassionate, connected, empathetic, relatable</td>
</tr>
<tr>
<td>Relaxing</td>
<td>calming, comforting, contemplative, dreamy, hypnotic, meditative, peaceful, relaxing, relief, soothing</td>
</tr>
<tr>
<td>Romantic</td>
<td>love, romantic, sensual, sexy</td>
</tr>
<tr>
<td>Sad</td>
<td>bittersweet, depresssing, elegiac, grief, melancholy, miserable, morbid, mournful, sad, sentimental, soulful, tragic</td>
</tr>
<tr>
<td>Scary</td>
<td>creeped out, dread, eerie, fear, horrible, scary</td>
</tr>
<tr>
<td>Solitary</td>
<td>loneliness, solitary</td>
</tr>
<tr>
<td>Stressful</td>
<td>exhausting, frustration, hurt, painful, stressful, overwhelmed, traumatic</td>
</tr>
<tr>
<td>Suspenseful</td>
<td>mysterious, suspenseful</td>
</tr>
<tr>
<td>Tense</td>
<td>angst, anxious, concerned, embarrassment, heavy, paranoid, restless, tense, uncertain, unsettling, worrying</td>
</tr>
<tr>
<td>Touched</td>
<td>heartfelt, moving, mushy, touched</td>
</tr>
<tr>
<td>Weird</td>
<td>geeky, nerdy, odd, offbeat, peculiar, quirky, strange, uncanny, wackiness, weird</td>
</tr>
</tbody>
</table>

Based on our findings, the authors believe that *Mood of fiction* should consider all of these aspects to encapsulate the different affective nuances of fiction works that fiction readers look for. Fiction readers do not only describe one type of affective family when discussing *Mood of fiction*; one or more than one affective family were discussed simultaneously (e.g., looking for fiction books with a light-hearted mysterious atmosphere when the reader wants to feel cozy). This may indicate that the mood of fiction results from various combinations of the reader’s
emotions, the overall atmosphere of fiction, and the author's tone. In other words, a fiction mood can be determined by combining one or more than one affective families together. Therefore, we suggest that Mood of fiction incorporates three relevant families of affective concepts in fiction reading: Atmosphere/Setting, Emotion, and Tone/Narrative.

The Atmosphere/Setting family includes categories that describe the pervading atmospheric feeling of a fiction book, such as Cozy, Crazy, and Nostalgic. The Emotion family includes categories that describe what readers feel or what readers may expect to feel by reading a fiction book. Examples include categories like Angry and Hate. Finally, the Tone/Narrative family includes categories that describe the tone of a fiction book shown through the author's use of language. Cynical and Deep categories are examples of this family.

Figure 5 shows the three families of the fiction mood categories. As presented, a fiction mood category does not necessarily belong to only one specific family; Excited or Solitary may both describe the overall atmosphere of a fiction book as well as the emotions that readers may expect to feel. Similarly, Dark or Relaxing can both represent the atmosphere of a book or the tone in the narrative. Happy, Hopeful, Pessimistic, and Romantic categories can all be Atmosphere/Setting, Emotion, or Tone/Narrative of a fiction book. For example, readers of one fiction book can feel happy while reading that book, which can also have a happy tone and happy atmosphere.
Mood categories in the *Emotion* family are primarily “valenced affective reactions” (Ortony *et al.*, 1988). In their 1988 book, *The Cognitive Structure of Emotion*, Ortony *et al.* claim that emotions are valenced affective reactions; “[I]f some putative emotion can occur in the absence of a valenced reaction, it cannot be a genuine emotion, and this provides us with a principled way of distinguishing genuine emotions from non-emotions” (p. 29). Their example is “abandoned.” While being abandoned is generally considered as a negative state, and one can say that one “feels abandoned” in a certain emotional context, “being abandoned” itself does not indicate any specific feelings (valenced reactions) other than describing the situation.

Categories in Tone/Narrative are aligned with the cognitive conditions presented in Clore *et al.* (1987) and Clore and Ortony’s (2013) more recent development on the same subject, in a sense that mood categories listed under Tone/Narrative generally refer to “cognition-focal” conditions, such as “affective-cognitive conditions (e.g., encouraged),” “behavioral-cognitive conditions (e.g., careful),” and “cognitive conditions (e.g., certain).” However, fiction mood categories presented in the current study are not one-to-one applications of their models (Clore and Ortony, 2013; Clore *et al.*, 1987; Ortony *et al.*, 1988). Their models are focused on the realm of psychology and are therefore constructed to describe people’s everyday emotions. Therefore, the models they suggest do not consider Tone/Narrative or Atmosphere/Setting aspects of fiction moods, which the author intentionally and cognitively creates for readers to make them feel certain ways.

**Discussion**

**Suggestions for organizing fiction mood**

Over the last couple decades, researchers in the information science domain have investigated emotional information retrieval (EmIR) for various multimedia resources, such as music (Hu and Downie, 2007), images (Schmidt and Stock, 2009), and videos (Knautz and Stock, 2010). We observed from the existing literature and our data that while Tone/Narrative plays a vital role in pleasure reading (particularly fiction reading in the current study), we rarely find the application of tone in retrieval and recommendation systems for books.

The current study focuses on a deeper dive into the mood of fiction, a multi-aspect concept. It applies a bottom-up, inductive approach informed by previous studies in interdisciplinary domains and using empirical data from real fiction readers. The authors believe that the findings in this study were able to capture a rich set of mood categories and mood terms from fiction readers, which added unique knowledge to the existing understanding of fiction mood identification and categorization. For example, compared to the existing fiction mood-related organization schema such as *NoveList* tone vocabulary and *Whichbook’s* mood & emotion search, several categories and mood terms from the current study are unique and new, including cozy, dystopian, solitary, tense, dry, cheerful, geeky, and more.

The research team noticed that so-called “fandom jargon” or terms with a more casual tone (but used frequently by readers) tended to be captured more easily with the user-centered approach, like the current study. It indicates that the mood categories and terms generated from a bottom-up approach can complement the existing expert-developed vocabulary and advance our understanding of the affective aspect of fiction. Formal cataloging sometimes misses the nuance
and timeliness of colloquial terminology that can be discovered through user-derived taxonomies (e.g., the preferred LCSH for Tweets is Microblogs, and it has not been changed since March 2011, as of the time of writing [Library of Congress, 2011]). Our results align with the conclusions of earlier studies that emphasize the importance of user-centered taxonomies derived from informal language to aid in retrieval that accounts for organic user concepts of fiction and mood (Adkins and Bossaller, 2007; Saarinen and Vakkari, 2013).

Based on the findings in this study, the authors suggest two approaches for future fiction mood organization and provision to enhance current fiction search and recommendation services: 1) collecting and utilizing user-centered mood vocabulary and 2) organizing fiction moods from a multi-faceted perspective, such as the three-family approach presented in this study (Atmosphere/Setting, Emotion, and Tone/Narrative). As the mood of fiction can be a complex element to identify objectively, noting its multi-layers and recording and combining information for each layer can potentially create a more universally agreed-upon and rigorous fiction mood classification.

**Challenging terms to categorize**

*Combined meanings*

Mood terms with combined meanings are difficult to place in a distinct category. Their complexity could conceivably require associations with multiple overarching mood categories simultaneously, even those seemingly in conflict. Terms of this type create problems for distinct categorization but also provide an opportunity to account for complex and nuanced human experience.

The term *bittersweet* represents a category of compound words with ostensibly conflicting yet combined meanings. *Bittersweet* may be thought of as related to melancholy or cultural aesthetic concepts like *mono no aware* (i.e., 物の哀れ in Japanese) but is distinct in that it relates to a positive mood coupled with traces of regret or grief in a more general way that is open to interpretation.

Other terms like *melodramatic* have similarly complex but not conflicting meanings that still allow easy categorization. It should be noted that *melancholy, bittersweet, and melodramatic* each have specific cultural contexts within the history of English-language drama/literature that may not cross over or translate precisely to other languages and cultural contexts. *Bittersweet* might fit under either the category Sad or Happy, since it can be both at the same time. Given the way *bittersweet* was used by our respondents, we categorized the word under the category Sad. Respondents’ use generally included other words related to sadness and melancholy, and sometimes included words like *nostalgia*, which points to a relationship to reminiscence in common use in conjunction with words like *wistful*.

**Removed Terms**

After extracting mood terms from participants’ responses that fall under the three families identified in the findings section, we removed some terms during the categorization process. Based on the characteristics of these removed terms, we can roughly divide them into two categories, 1) personalized terms and 2) ambiguous terms. The personalized terms describe how a reader perceives or interacts with a work of fiction. For example, there are terms that express a reader’s fondness for a work, such as *interesting, intriguing, and compelling*. Some terms...
describe a reader’s level of engagement during the reading process, like *absorbing* and *engrossing*. Others present a reader’s perception, such as *confused*. While these terms provide hints to how readers feel in their reading experiences, the content that one reader finds *intriguing* or *absorbing* may not trigger other readers to have the same emotional reactions.

The other category includes ambiguous terms that 1) only vaguely point to a positive or negative notion without specificity, 2) do not tie to a specific mood, or 3) describe the intensity of emotions. For example, we observed terms that indicate the level of interest and surprise, such as *fascinating* and *enthralled*. Examples of general terms with a positive notion are *amazing*, *fantastic*, *enjoyable*, *entertaining*, and *wonderful*. Terms like *intense* and *emotional* describe the intensity of emotions. While fiction readers may frequently use these terms, the core emotions these terms convey may not be clear to everyone. For example, Merriam-Webster dictionary defines *emotional* as “of or relating to emotion,” “dominated by or prone to emotion,” “appealing to or arousing emotion,” or “markedly aroused or agitated in feeling or sensibilities.” Similarly, *intense* is defined as “exhibiting strong feeling or earnestness of purpose” or “deeply felt.” While both terms indicate how strongly one may feel, it remains unclear as to what emotion is the term specifically referring to.

The research team recognizes that there are, to some extent, normative or common understandings of what these descriptors of intensity may indicate among fiction readers. For example, *emotional* might be in line with the Sad mood category. However, due to the ambiguity of *emotional*, it might also overlap with the Touched, Hopeful, or Romantic categories. Therefore, when developing a categorization, having *emotional* as a mood descriptor of a work of fiction might confuse readers or lead them to an unexpected search result, since readers may have different expectations about the concept, *emotional*. The common theme among the removed terms is the lack of connection to a particular mood. The terms may be an enhancement when paired with specific mood terms, but they fall short when standing alone.

These two categories of terms were removed because their personalized and ambiguous nature makes it challenging to apply them consistently as mood descriptors. Inconsistent term application would cause unsatisfying information retrieval. This is one reason that assigning mood descriptors based on catalogers’ judgments is not part of the current cataloging practices in most libraries. Compared to mood, it is relatively practical for catalogers to assign descriptors for genre/form, a critical metadata element for information retrieval. However, the development and application of the Library of Congress Genre/Form Terms provide one example of the enormous time, cost, and continuous support required from key players in the library community if a top-down approach is to be adopted. Recognizing how personalized and ambiguous some mood terms can be, we also observed how often participants used these terms. Hence, we suggest that future studies expand on the findings of this study and explore the possibilities of applying them in information systems from a bottom-up approach.

Developers of information systems might consider using these removed terms to complement a fiction mood taxonomy and enhance fiction retrieval. To develop a fiction mood taxonomy, Table I presents a preliminary categorization of mood terms as a starting point. It requires additional research to populate and refine it into a taxonomy. One potential application of the removed terms is encouraging readers to add personalized terms as tags to describe works of fiction. The system can show the number of times each tag was assigned to a work. This will provide readers who are interested in reading a work a general sense of the subjective views of other readers. One possible application of emotional intensity terms is to have a search feature in a fiction recommendation system that allows users to “gauge” the intensity of fiction moods.
(either emotion, tone, or atmosphere) they select. As an example, one may select Sad as their primary emotion category, then mark in the search system how primarily and strongly Sad should be reflected in their search results.

In the current study, we have not included indirect or related elements that might influence the mood of fiction readers, such as certain memory triggers that individual readers might encounter or topics and themes of fiction books. However, we note that mood is not an independent phenomenon. As an example, contextual situation-wise, readers’ current work situations, personal lives, where they are, or even the weather outside can all impact readers’ moods, which can influence their reading choice (Cho et al., 2021a). Also, particular scenes or descriptions about places in the fiction book can lead readers to feel certain ways.

Spiteri and Pecoskie (2018) describe that “explicit memories involve episodic and semantic memories (p. 390)” that are experiences and specific events in time or facts that we have learned. The authors further state that to identify emotional experiences for recommending reading materials, these “explicit memories, in the form of episodic and semantic memories, appear to be the most appropriate categories” (p. 391). However, while Spiteri and Pecoskie (2018) attempted to create a taxonomy of associations for this purpose12, the authors also discuss how challenging the process of conceptualizing an associations taxonomy is. We agree with their perspective.

Individual readers’ life experience and memories vary. While one might feel nostalgic when they read a fiction book with an elementary school setting, others might feel pain or sadness. Due to this, we believe that recommendations and retrieval systems should not make an assumption that certain descriptive elements of fiction are always associated with certain moods of readers. Future fiction recommendation systems would be more powerful if users could actively select the particular Emotion/Tone/Atmosphere they want, with search features that either include or exclude topics or themes separately.

Neighboring Terms

The research team observed that some terms, which are not necessarily synonyms, tended to co-occur in participants’ responses, we refer to these as “neighboring terms”. The first example set is dark and cold under the Dark category. Dark and cold were initially placed in different categories based on the different definitions of each. However, we noticed that cold always co-occurred with dark in the participants’ responses. Participants used dark and cold together to describe a mood of fiction they thought of instead of using them separately in different contexts. This led us to wonder if separating these terms might undermine our ability to represent what participants wanted to describe; then, should seemingly different terms like dark and cold be considered as a set in describing fiction moods?

Further review of Google Book Ngram Viewer search results showed a noteworthy trend of dark and cold combination. We observed that since 1995, there has been a drastic increase (365%) in the use of this combination. While this may refer to background settings of plot (i.e., physically dark and cold places), this may also indicate that in the literary communities, dark and cold together has evolved into such a common mood descriptor that authors and readers naturally

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12 Spiteri and Pecoskie’s (2018) taxonomy of associations include seven “Basic association”: Agents, Activities, Events, Experiences, Periods, Places, and Objects. Each “Basic association” has “Related associations.” For example, the Agents association has actors, authors, children, corporations, directors, fictitious characters, generations, government, persons, and reviewers as its “Related association.”
understand what they generally refer to when used together. We determined that separating *dark* and *cold* might conflict with our user-centered approach of mood categorization, thus we recategorized the terms. We also placed *dangerous* and *violent* together under the Dangerous category for the same reason.

We hypothesize that there may be additional similar cases where fiction readers use multiple terms to describe particular moods of a fiction book, which cannot easily be described with a single term to capture their nuances fully. Also, *dark* and *funny* fiction books might have completely different feelings than *dark* and *cold* fiction books, although both share the same mood term, *dark*. In this case, which term should be weighed more can significantly affect the quality of search results. To support this nuanced mood information need, future fiction search and recommendation systems may need to consider providing search features that 1) allow using multiple terms to find specific moods and 2) weigh various combinations of mood terms differently based on the selected terms or the order of terms.

The Complexity of Weirdness

The Weird category (containing mood terms such as *weird*, *nerdy*, and *offbeat*) went through several revisions. The terms within this category describe specific moods, but they also describe particular identities associated with lifestyles and consumption habits. We discussed if these words had inherent meaning or simply were used to either 1) produce a space for the other or to 2) identify with a positive shared cultural space outside the norm. Words like *uncanny* and *geeky* have different denotations and connotations, but they share some commonalities, including expressions of the aforementioned other-ness quality.

The common connotation that these words point to is something *unusual* or counter normative. Within this category, there are subgroupings that might be sorted in future studies. We noted that words like *nerdy*, *geeky*, and *quirky* tend to be used in relation to people rather than things or events, and thus were frequently reclaimed from pejorative connotations, as positive aspects of personal identity. On the other hand, words like *uncanny* and *strange* tend to be used in reference to plots, events, and narratives, and have generally neutral connotations that simply refer to an object or event as being outside of regular experience. Finally, words like *weird*, *odd*, and *peculiar* are intermediary terms that can be used interchangeably in either category. Since the feeling of something being outside of one’s experience is subjective, the category associated with personal identity might not be useful to demonstrate a concept in a broader taxonomy unless it can be tied to a generally agreed upon cultural trope.

The research team discussed the ascendency of geek culture since the beginning of the 21st century, in which what was once considered *uncool* has now become a facet of mainstream culture that may cease to be *geeky* by virtue of its popularity (e.g., superhero movies, comic books, manga, anime, video games), if indeed *geeky* simply denotes other-ness. The question becomes: What are the actual denotations of words like *geeky* and *nerdy* if any? Words expressing a general feeling of unusualness or unfamiliarity could be more useful in describing a mood related to encountering something so unorthodox that we might expect readers to generally describe it as *weird*.

There is a further relationship between the Weird category and the Funny category, wherein terms like *wackiness* appear. In this instance, users are expressing a mood that relates to something that is both humorous and unfamiliar, and therefore surprising. The unexpected is an element in both humor and unusualness, so the commonality may tie the two together intrinsically. The Weird category demonstrates that descriptions of unorthodoxy may be positive
or negative, describe otherness or group identity, but always point to something that is outside of existing norms. There are further implications here for how users identify themselves or their moods vis-a-vis norms in culture and with regard to conventions of mood in fiction that could be rich veins for future inquiry.

**Conclusion**

The purpose of this study is to develop user-centered mood categories specifically for fiction materials. We took a bottom-up approach and collected mood terms from fiction readers’ open-ended survey responses to highlight the user-centered focus. Based on 76 fiction readers’ responses, we identified 161 mood terms and sorted them into 30 categories. We further grouped these fiction mood categories into three overlapping families: the Atmosphere/Setting family, the Emotion family, and the Tone/Narrative family.

Some themes surfaced from the development of the mood categories, and we identified their implications for the description, retrieval, or recommendation of fiction works. For instance, identifying terms with combined meanings (e.g., bittersweet, melodramatic) encourages discussions and creative representations of complex mood descriptors that have multiple mood components. Also, future studies can use these terms as examples to investigate the cultural contexts and nuances of translation in fiction mood descriptions.

The removed terms in this study, while they do not serve as mood terms in the categories, can contribute to information system designs and information retrieval performances in different ways. Some potential applications include 1) asking readers to add personalized terms as tags to complement official metadata, and 2) incorporating emotional intensity terms into a search feature to increase the specificity of fiction searches.

Descriptions about personal experiences, memories, and particular themes or settings that trigger emotions are subjective and not within the scope of this study. However, these descriptions, such as topics and themes, could complement the application of the mood categories and contribute to theme-based customized fiction retrieval in an information system. That is, when incorporated, a system may allow users to include or exclude topics or themes in addition to searching by moods. Similarly, identifying frequently co-occurred term sets (e.g., dark and cold, violent and dangerous) may help fiction recommendation and retrieval systems present more relevant results. Also, the Weird category highlights the temporal aspect of mood descriptors. The meanings and nuances of terms may change over time. The importance of keeping the mood categories and terms up to date cannot be emphasized enough when it comes to maintaining best performance.

Besides presenting the mood categories and thematic discussions, we recognize the benefits and disadvantages of taking the bottom-up approach to collect and adopt terms in the form of reader-generated responses. On the one hand, prioritizing fiction readers’ use of language allows the mood terms to more closely match readers’ needs and search queries in information systems. On the other hand, the choices of category names and forms of terms reflect the readers’ preferences at the time of data collection, which is bound to change. Hence, the forms of terms are less consistent. We recognize the trade-off and see these mood categories as a solid starting point that will evolve through continual maintenance and data collection. The authors envision that one way to utilize the user-generated terms would be to incorporate them as variant terms for a controlled vocabulary, enabling more user-friendly mood terms to be utilized to search for fiction items in search and recommendation systems.
The contribution of this study is threefold: 1) the mood families and categories connect reader-generated data with conceptual frameworks in previous studies, 2) developed mood categories and identified terms enrich mood descriptions for fiction materials and improve the retrieval and collocation of fiction, and finally, 3) the application of these categories can inform fiction recommendation features in information systems. In this study, the reader-generated mood terms were first de-contextualized by NVivo 12 and then grouped into categories. The categories constitute one possible way to group the mood terms, but is by no means the only option. For future work, the research team plans to use the mood terms identified in this study and invite fiction readers to conduct a larger scale card sorting activity. The results of reader-conducted card sorts would be able to complement the current categories by introducing perspectives from the broader and more diverse reader population.
Reference


Martin, B., and Hanington, B. M. (2012), *Universal methods of design: 100 ways to research complex problems, develop innovative ideas, and design effective solutions*, Rockport Publishers, Beverly, MA.


Language: English

Authors: Murakami Haruki, 1949-


Edition: 1st Vintage international ed.

Publication Date: 1993

Physical Description: 400 pages : illustrations, map ; 21 cm

Publication Type: Book

Document Type: Fiction

Subject Terms: Japanese fiction -- Translations into English
Fantasy fiction
Translations
Fiction

Abstract: Summary: The last surviving victim of an experiment that implanted the subjects’ heads with electrodes that decipher coded messages is the unnamed narrator. Half the chapters are set in Tokyo, where the narrator negotiates underground worlds populated by INKlings, dodges opponents of both sides of a raging high-tech infowar, and engages in an affair with a beautiful librarian with a gargantuan appetite. In alternating chapters he tries to reunite with his mind and his shadow, from which he has been severed by the grim, dark “replacement” consciousness implanted in him by a dotty neurophysiologist. Both worlds share the unearthly theme of unicorn skulls that moan and glow.

A bibliographic record of the fiction book, Hard-Boiled Wonderland and the End of the World
Emotion and Mood Category from Whichbook

101x187mm (96 x 96 DPI)
Structure of the affective lexicon (Image reproduced from Clore et al., 1987, p.349)

269x214mm (330 x 330 DPI)
Google Books Ngram Viewer search results of crazy and hectic

119x44mm (220 x 220 DPI)
Venn Diagram of Three Families of Fiction Mood Categories

Atmosphere/Setting

Cozy, Crazy, Dangerous, Dystopian, Evil, Nostalgic

Excited, Scary, Solitary, Stressful, Tense, Touched

Happy, Hopeful, Pessimistic, Romantic, Sad

Boring, Dark, Funny, Light, Relaxing, Relatable, Suspenseful, Weird

Emotion

Tone/Narrative

Angry, Hate

Complex, Cynical, Deep

102x98mm (220 x 220 DPI)
<table>
<thead>
<tr>
<th>Category</th>
<th>Terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>Angry</td>
<td>angry, annoying, mad, wrath</td>
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<tr>
<td>Boring</td>
<td>boring, dry, ennui, monotonous, mundane, sleepy, uninteresting</td>
</tr>
<tr>
<td>Complex</td>
<td>complex, complicated</td>
</tr>
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<td>Cozy</td>
<td>caring, comfortable, cozy, sweet, thoughtful, warm</td>
</tr>
<tr>
<td>Crazy</td>
<td>crazy, chaotic, frenetic, hectic</td>
</tr>
<tr>
<td>Cynical</td>
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<tr>
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<td>dangerous, violent</td>
</tr>
<tr>
<td>Dark</td>
<td>cold, dark, gritty</td>
</tr>
<tr>
<td>Deep</td>
<td>cerebral, curious, deep, imaginative, intellectual, introspective, philosophical, provoking, realistic, witty</td>
</tr>
<tr>
<td>Dystopian</td>
<td>apocalyptic, dystopian</td>
</tr>
<tr>
<td>Evil</td>
<td>evil, ominous, sinister</td>
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<td>Excited</td>
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<td>Happy</td>
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</tr>
<tr>
<td>Hate</td>
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<td>Light</td>
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<td>Pessimistic</td>
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<td>Relatable</td>
<td>compassionate, connected, empathetic, relatable</td>
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<td>Relaxing</td>
<td>calming, comforting, contemplative, dreamy, hypnotic, meditative, peaceful, relaxing, relief, soothing</td>
</tr>
<tr>
<td>Romantic</td>
<td>love, romantic, sensual, sexy</td>
</tr>
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</table>
Sad  bittersweet, depressing, elegiac, grief, melancholy, miserable, morbid, mournful, sad, sentimental, soulful, tragic

Scary  creped out, dread, eerie, fear, horrible, scary

Solitary  loneliness, solitary

Stressful  exhausting, frustration, hurt, painful, stressful, overwhelmed, traumatic

Suspenseful  mysterious, suspenseful

Tense  angst, anxious, concerned, embarrassment, heavy, paranoid, restless, tense, uncertain, unsettling, worrying

Touched  heartfelt, moving, mushy, touched

Weird  geeky, nerdy, odd, offbeat, peculiar, quirky, strange, uncanny, wackiness, weird