

# Data Mining Assessment- Amazon Books Review

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## Introduction

The study involves a comprehensive text mining methodology for analyzing Amazon book reviews using R. It begins with structured preprocessing of reviews, followed by frequency and sentiment analysis to understand vocabulary patterns and opinion polarisation.

Reviews will be categorized by sentiment scores as positive or negative.

Topic modeling using LDA will uncover thematic trends and key phrases based on word co-occurrence patterns.

Additional techniques like classification will segment reviews by attributes like rating and genre. The goal is to synthesise multiple techniques from initial cleansing to final visualisations into an integrated workflow that transforms raw text into actionable insights around reviewer attitudes, influences and preferences.

Implementation will rely on specialised R packages like Tidytext, tm, tibble and others.

## TASK A

### Importing Libraries for the Analysis

```
libraries <- c("tm", "tidytext", "ggplot2", "wordcloud", "syuzhet", "dplyr", "tibble", "textstem", "textdata", "tidyr", "Matrix", "topicmodels", "stringr", "reshape2", "LDAvis", "jsonlite", "servr", "e1071")

for (lib in libraries) {
  library(lib, character.only=TRUE)
}
```

### Loading Dataset and Summary Statistics on Data

```
filepath <- "/Users/jay/Desktop/DATA MINING ASSESMENT 1/MS4S09_CW_Book_Reviews.csv"

df0 <- as_tibble(read.csv(filepath, stringsAsFactors = FALSE))

print(summary(df0))
```

```
##      Title      Book_Price  Reviewer_id      Rating
## Length:59296   Min.   :  1.00 Length:59296   Min.    :1.000
## Class :character 1st Qu.: 10.36 Class :character 1st Qu.:4.000
## Mode  :character Median : 14.15 Mode  :character Median :5.000
##                Mean   : 20.81          Mean   :4.231
##                3rd Qu.: 22.99          3rd Qu.:5.000
##                Max.    :995.00          Max.    :5.000
##      Time      Review_title  Review_text  Found_helpful_ratio
## Min.   :8.688e+08 Length:59296 Length:59296   Min.    :0.0000
## 1st Qu.:1.087e+09 Class :character Class :character 1st Qu.:0.0000
## Median :1.169e+09 Mode  :character Mode  :character Median :0.6667
## Mean   :1.173e+09          Mean   :0.5491
## 3rd Qu.:1.279e+09          3rd Qu.:1.0000
## Max.    :1.362e+09          Max.    :1.0000
## Publisher  First_author    Genre
## Length:59296 Length:59296 Length:59296
## Class :character Class :character Class :character
## Mode  :character Mode  :character Mode  :character
##
##
##
```

### Viewing First and Last 5 rows of Dataset

```
print(head(df0))
```

```
## # A tibble: 6 × 11
##   Title          Book_Price Reviewer_id Rating    Time Review_title Review_text
##   <chr>          <dbl> <chr>      <int>  <int> <chr>      <chr>
## 1 In Six Days: Wh...    10.2 APD7XINUVG...     4 9.99e8 Solid testi... "Working f...
## 2 Lord Jim            15.6 AITANZIKX8...     5 9.16e8 &quot;You d... "A terrifi...
## 3 White Socks Only     5.16 AYB19RB36G...     4 1.34e9 White Socks... "As I open...
## 4 The Secret of t...   15.0 A1B0LCK0Q5...     5 1.28e9 great!      "Excellent...
## 5 Left to Tell: D...   17.5 A3WKJ88K78...     5 1.36e9 Great Book   "This book...
## 6 Don't Make Me T...   20.9 A1E6I4IPWW...     5 1.20e9 Don't think... "Excellent...
## # i 4 more variables: Found_helpful_ratio <dbl>, Publisher <chr>,
## #   First_author <chr>, Genre <chr>
```

```
print(tail(df0))
```

```
## # A tibble: 6 × 11
##   Title          Book_Price Reviewer_id Rating    Time Review_title Review_text
##   <chr>          <dbl> <chr>      <int>  <int> <chr>      <chr>
## 1 Charms And Char...   40.0 A08P9WP67P...     5 1.17e9 Charms      This is an...
## 2 Anne of the Isl...   45.0 AVTOKS08H0...     5 1.36e9 times revis... I was lost...
## 3 Manga Mania Sho...   13.7 A1JIHS408S...     4 1.10e9 Cool and he... I saw this...
## 4 Tales from Kali...    50   A16GAIJJE3...     4 1.31e9 Good storie... This is a ...
## 5 Brain Teasers        9.95 A3BBBE8WJZ...     2 1.32e9 Mediocre pu... This puzzl...
## 6 Left to Tell: D...   17.5 A2BYQ1TIQ3...     5 1.36e9 Wonderful b... Was a wond...
## # i 4 more variables: Found_helpful_ratio <dbl>, Publisher <chr>,
## #   First_author <chr>, Genre <chr>
```

## Feature Selection and Sampling

Selecting necessary column for the analysis

```
#selecting columns to use for analysis
df <- df0
df <- df %>% select("Title", "Rating", "Review_title",
                  "Review_text","Genre")

# Removing rows with null values
df <- na.omit(df)

#creating identifier column to identify individual reviews
1:nrow(df) -> df$Review_id_new

df_topic_m <- df #df_topic_m for topic modelling, df for sentiment analysis
print(df_topic_m)
```

```
## # A tibble: 59,296 × 6
##   Title          Rating Review_title Review_text Genre Review_id_new
##   <chr>          <int> <chr>      <chr>      <chr>      <int>
## 1 In Six Days: Why Fifty S...     4 Solid testi... "Working f... Reli...         1
## 2 Lord Jim            5 &quot;You d... "A terrifi... Fict...         2
## 3 White Socks Only     4 White Socks... "As I open... Juve...         3
## 4 The Secret of the Lord: ...     5 great!      "Excellent... Reli...         4
## 5 Left to Tell: Discoverin...     5 Great Book   "This book... Biog...         5
## 6 Don't Make Me Think: A C...     5 Don't think... "Excellent... Comp...         6
## 7 Eldest (Inheritance, Boo...     5 A good book... "I've neve... Juve...         7
## 8 Search Engine Visibility     5 Finally! An... "Many peop... Comp...         8
## 9 Getting to Know ArcObjec...     5 Excellent f... "This is t... Comp...         9
## 10 Life is tough and then y...     5 It's sad, i... "I love th... Educ...        10
## # i 59,286 more rows
```

## Exploratory Data Analysis

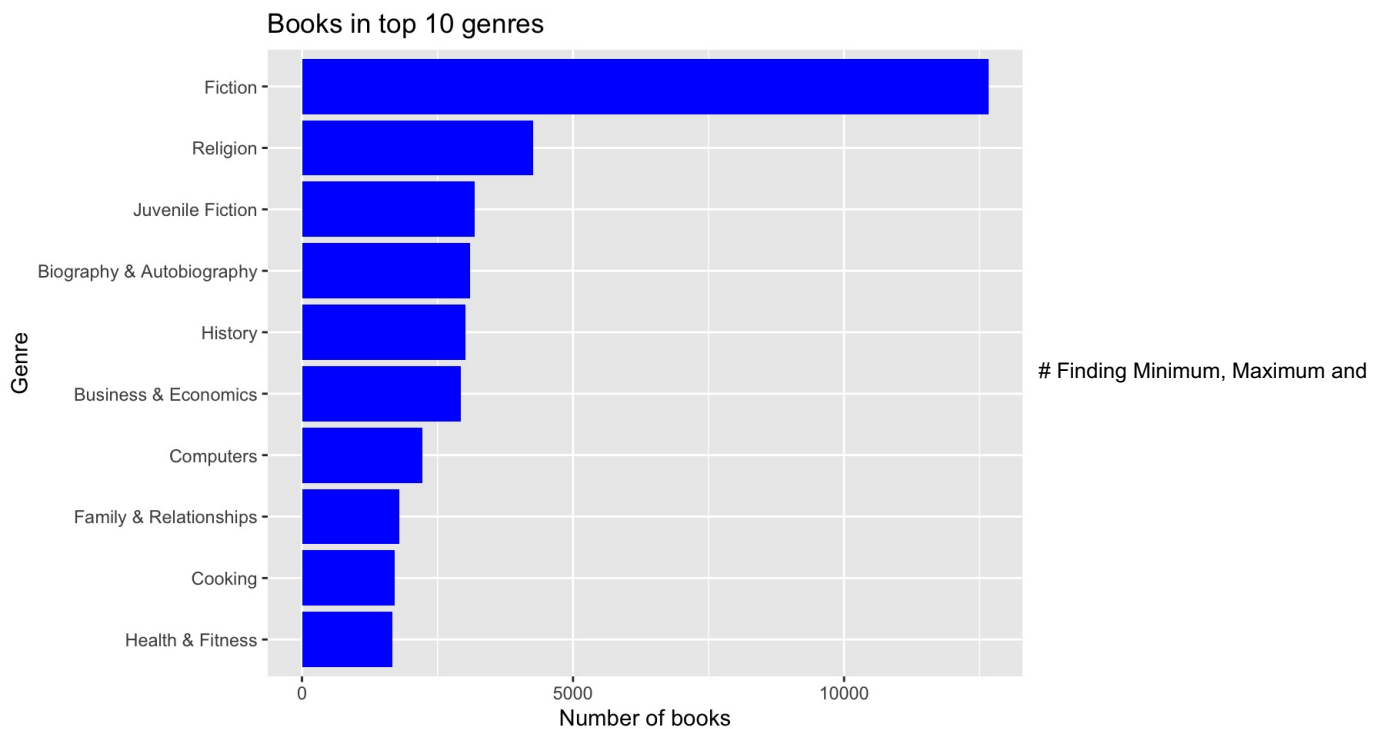
```
df %>% group_by(Genre) %>% summarise(count=n()) %>% arrange(desc(count))>genre_counts
head(genre_counts) # Top 6 Genre with a lot of count of books
```

```
## # A tibble: 6 × 2
##   Genre                count
##   <chr>                <int>
## 1 Fiction              12663
## 2 Religion             4266
## 3 Juvenile Fiction     3190
## 4 Biography & Autobiography 3094
## 5 History              3018
## 6 Business & Economics  2930
```

## Viewing plot for the Top 10 Genres

```
genre_counts$Genre <- reorder(genre_counts$Genre,genre_counts$count)
top_10 <- head(genre_counts,10)

ggplot(top_10)+
  geom_col(aes(y = Genre, x=count),fill='blue')+
  labs(x = "Number of books",title = "Books in top 10 genres")
```



Average No. of Reviews

```
summary(genre_counts)
```

```
##           Genre      count
## Authors, English : 1  Min.   :  1.0
## Brothers and sisters : 1 1st Qu.:  8.0
## Comic books, strips, etc: 1 Median : 225.0
## English poetry      : 1  Mean   : 697.6
## Indians of North America: 1 3rd Qu.: 741.0
## Science fiction       : 1  Max.   :12663.0
## (Other)              :79
```

## Data Sampling

```

set.seed(20)

# Filtering genres with more than 80 books
Genre_sample = filter(genre_counts, count >= 80)

# 6 random sample index
sample_index <- sample(length(unique(Genre_sample$Genre)), 6)

#Selecting genres to use for analysis
sampled_genre <- unique(Genre_sample$Genre)[sample_index]
df <- df %>% filter(Genre %in% sampled_genre)
df <- df %>% group_by(Genre) %>% slice_sample(n=100)

#ungrouping to remove groups
df <- ungroup(df)

print(summary(df))

```

```

##      Title           Rating  Review_title  Review_text
## Length:600      Min.   :1.000  Length:600    Length:600
## Class :character 1st Qu.:4.000  Class :character Class :character
## Mode  :character Median :5.000  Mode  :character Mode  :character
##                Mean   :4.263
##                3rd Qu.:5.000
##                Max.   :5.000
##      Genre      Review_id_new
## Length:600      Min.   :   43
## Class :character 1st Qu.:15004
## Mode  :character Median :29589
##                Mean   :29741
##                3rd Qu.:45224
##                Max.   :59175

```

In the process of tidying up the text reviews, tokenization was employed to segment the text into smaller components, thereby distinguishing punctuation and special characters from individual words. Both word tokenization and n-gram tokenization were employed as methods in this investigation.

## Tokenization

```

#Tokenization the Review text column by words
word_tokenized_data <- df %>%
  unnest_tokens(output = word, input = "Review_text", token = "words", to_lower = TRUE)

#Tokenization of the Review text column into bi-grams
bigram_tokenized_data <- df %>%
  unnest_tokens(output = bigram, input = "Review_text", token = "ngrams", n=2, to_lower = TRUE)

```

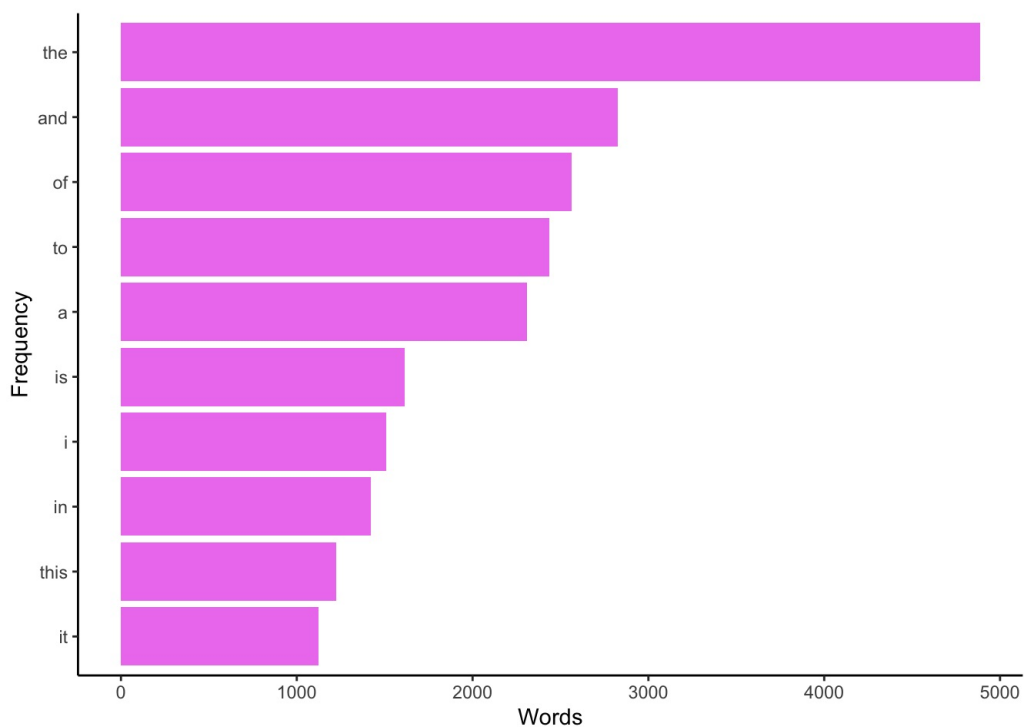
## Initial Word plot

```

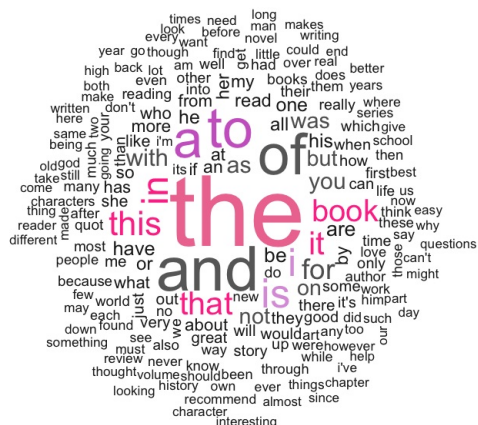
#Plotting top 10 words sorted by tokenized data
word_counts <- word_tokenized_data %>%
  count(word, sort = TRUE)

ggplot(word_counts[1:10, ], aes(y = reorder(word, n), x = n)) +
  geom_col(fill='violet') +
  labs(x = "Words", y = "Frequency") +
  theme_classic()

```



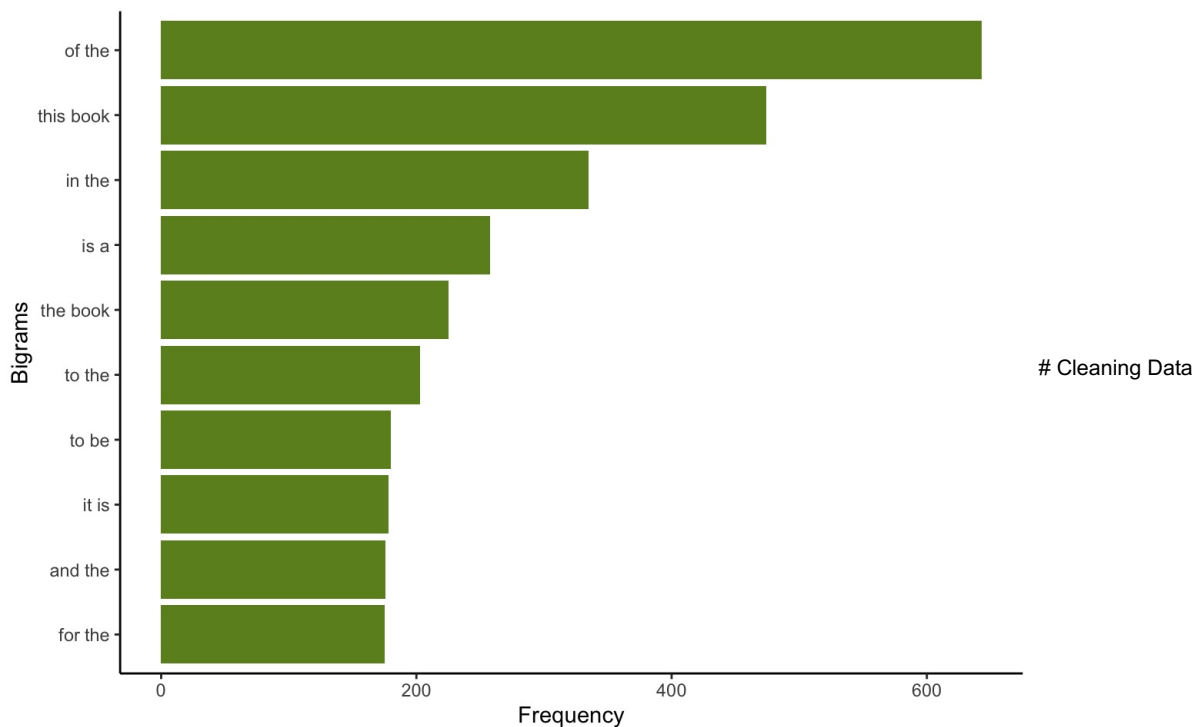
```
set.seed(20)
wordcloud(words = word_counts$word, freq = word_counts$n, min.freq = 50, random.order=FALSE, random.color=FALSE,
  colors = sample(colors(), size = 10))
```



## Initial Bigram

```
bigram_counts <- bigram_tokenized_data %>%
  count(bigram, sort = TRUE)

ggplot(bigram_counts[1:10, ], aes(x = reorder(bigram, n), y = n)) +
  geom_col(fill = "olivedrab") +
  labs(x = "Bigrams", y = "Frequency") +
  coord_flip() +
  theme_classic()
```



```
#Removing stop words
tokens_cleaned <- word_tokenized_data %>%
  anti_join(stop_words, by = "word")

#Removing special characters and numbers and replacing empty strings with NA so as to lemmatize the text.
tokens_cleaned$word <- gsub("[^a-zA-Z ]", "", tokens_cleaned$word) %>%
  na_if("") %>%
  lemmatize_words()
tokens_cleaned <- na.omit(tokens_cleaned)
```

```
#Joining the cleaned tokens to the original dataset (df)
untokenized_data <- tokens_cleaned %>%
  group_by(Review_id_new) %>%
  summarize(clean_review = paste(word, collapse = " ")) %>%
  inner_join(df[, -4], by = "Review_id_new")

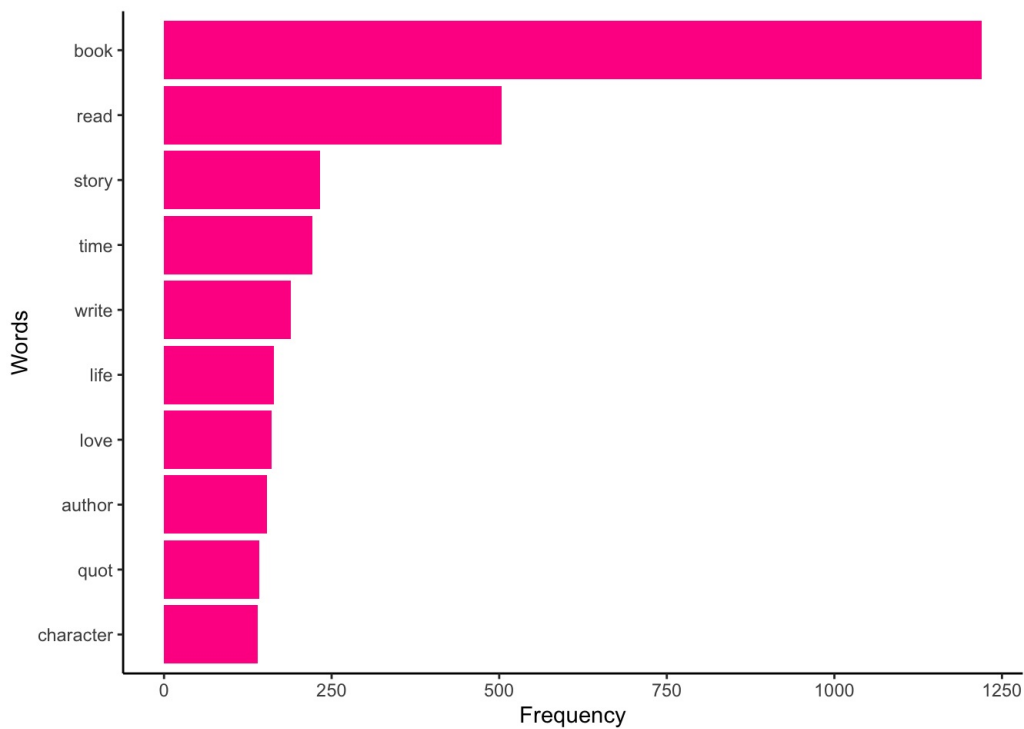
#Creating n-grams of the clean review column (bi-grams)
bigrams_cleaned <- untokenized_data %>%
  unnest_tokens(output = bigram, input = "clean_review", token = "ngrams", n=2, to_lower = TRUE)
```

A Plot created for the 10 cleaned words to confirm words that are removed with bi-grams.

```
#Creating a count of the cleaned tokens and sorting
word_counts <- tokens_cleaned %>%
  count(word, sort = TRUE)

#Top 10 words
top_words <- top_n(word_counts, 10, n)$word
filtered_word_counts <- filter(word_counts, word %in% top_words)
filtered_word_counts$word <- factor(filtered_word_counts$word, levels = top_words[length(top_words):1])

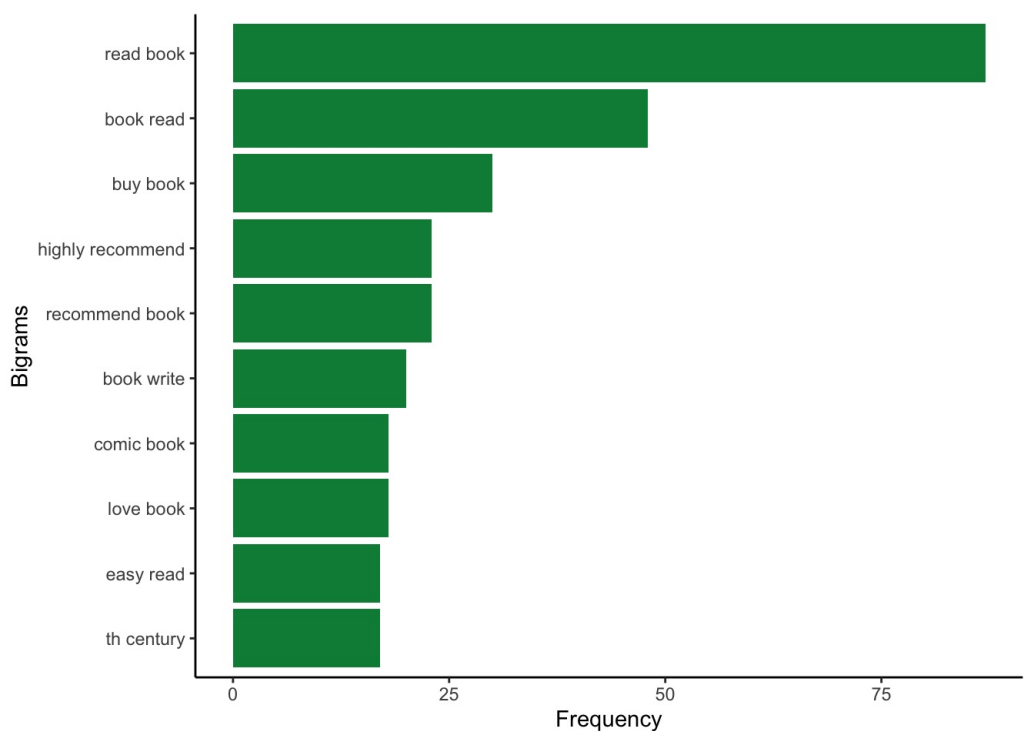
#Plotting top 10 words
ggplot(filtered_word_counts, aes(x = reorder(word, n), y = n)) +
  geom_col(fill = "deeppink") +
  labs(x = "Words", y = "Frequency") +
  coord_flip() +
  theme_classic()
```



```
#Creating bigrams counts and sorting
bigram_counts <- bigrams_cleaned %>%
  count(bigram, sort = TRUE)

#Top 10 bi-grams
top_bigrams <- top_n(bigram_counts,10,n)$bigram
filtered_bigram_counts <- filter(bigram_counts, bigram %in% top_bigrams)
filtered_bigram_counts$bigram <- factor(filtered_bigram_counts$bigram, levels = top_bigrams[length(top_bigrams):1
])

#Plotting top 10 words
ggplot(filtered_bigram_counts, aes(x = reorder(bigram, n), y = n)) +
  geom_col(fill = "springgreen4") +
  labs(x = "Bigrams", y = "Frequency") +
  coord_flip() +
  theme_classic()
```



The plot above illustrates the

exclusion of stop words, revealing that terms like “read,” “book,” and “write” emerging as prominent words in the review text in the dataset.

Additional exploration was made to view top words used in the 6 Genres selected for the analysis.

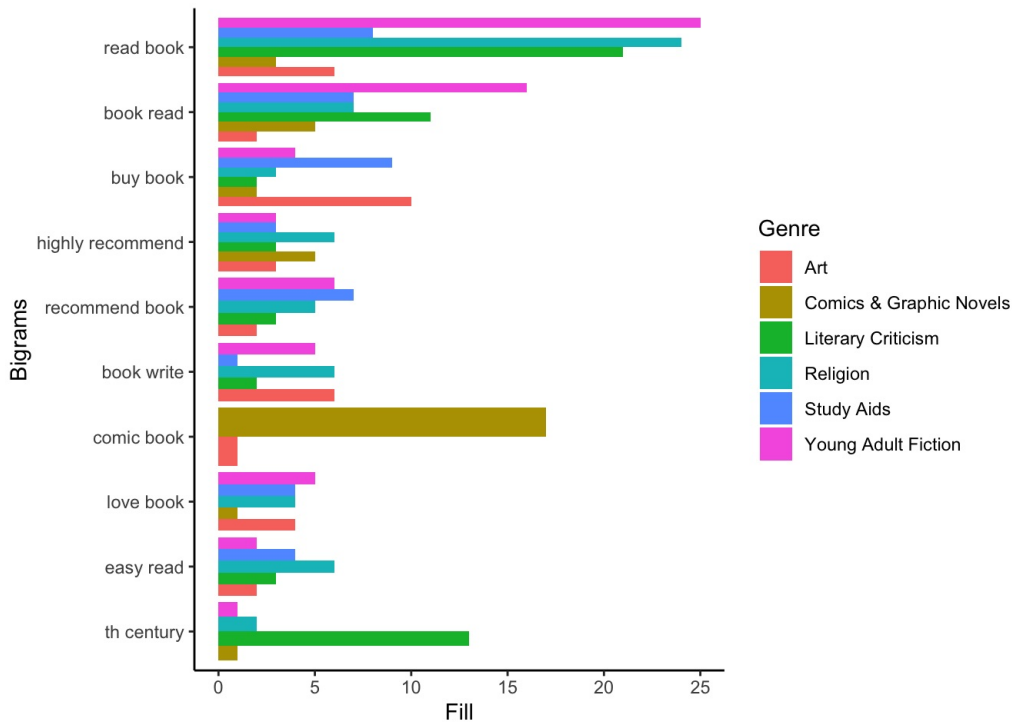
#Top 10 bi-grams per genre

```
top_bigrams <- top_n(bigram_counts,10,n)$bigram
```

```
grouped_count <- group_by(bigrams_cleaned, Genre) %>%
  count(bigram) %>%
  filter(bigram %in% top_bigrams)
```

```
grouped_count$bigram <- factor(grouped_count$bigram, levels = top_bigrams[length(top_bigrams):1])
```

```
ggplot(data = grouped_count, aes(x = bigram, y = n, fill = Genre)) +
  geom_col(position = "dodge") +
  labs(x = "Bigrams", y = "Fill", fill = "Genre") +
  coord_flip() +
  theme_classic()
```



```
set.seed(20)
```

```
wordcloud(words = word_counts$word, freq = word_counts$n, min.freq = 20, random.order=FALSE, random.color=FALSE,
  colors = sample(colors(), size = 10))
```



## TASK B



# BING Lexicons application

```
#Joining the clean tokens with words present in bing dataset to form a new dataset.
sentiment_data <- tokens_cleaned %>%
  inner_join(get_sentiments("bing"), by = "word")

#Calculated Scores for each review
sentiment_score <- sentiment_data %>%
  group_by(Review_id_new) %>%
  summarize(bing_sentiment = sum(sentiment == "positive") - sum(sentiment == "negative"))

#Merging to compare scores with original df
df_sentiment = df %>%
  inner_join(sentiment_score, by = "Review_id_new")
```

Below shows the review which was worst per the BING scores

```
reviews_worst = df_sentiment[order(df_sentiment$bing_sentiment)[1], "Review_text"]

for (review in reviews_worst){
  print(review)
}
```

```
## [1] "\"Calvin and Hobbes\" really hit its stride with this volume. Here the laughter and poignancy hit meltdow
n levels. The title of the collection itself suggests carnage. And it delivers. So why didn't this incredible col
lection, including some of the strip's finest moments, never make it into a treasury? Perhaps it provided such a
great self-contained unit that breaking it up felt like sacrilege? How's that for an emotionally satisfying but r
ealistically implausible explanation? Whatever the reason, this book remains the sole non-treasury volume require
d to complete \"Calvin and Hobbes\" entire run. Hopefully fans don't miss out on that detail, because this book
comes crammed with heightened surrealism and metaphysical horror comedy. The comics page rarely rose to such leve
ls. The momentum starts high and never falters. On page one (well, five) Calvin comes down with chicken pox and tr
ies to spread his vile contagion around, particularly to his female nemesis, Susie. Soon after his bicycle turns
psychotic and plots to kill him (becoming an almost anti-Hobbes, since everyone else sees the bike as an inert ob
ject). It even growls at him. Next, the fiendish plot to kidnap Binky Betsy turns on Calvin as Susie (who owns th
e Betsy doll) abducts Hobbes. Then, in a strange turn, Calvin obtains overconfidence in mathematics. He bets Susi
e that he'll receive a higher grade on a quiz, a whole 25 cents. When Susie suggests higher stakes, Calvin shoots
back, pathetically, \"Yeah! Let's double it and make it 35 cents!\" In the end he loses (of course) and tells Hob
bes that he cheated her out of 25 cents by giving her \"only three dimes.\" Hobbes gives wise counsel: \"I think
you'd better study harder.\" A mouth-dropping brilliant Sunday page follows (sadly not in color, though the 10th
Anniversary book includes a full color version) where Calvin attacks himself with a sandwich while Susie watches.
He prevails by drowning it in chocolate milk. An amazing display of bizarre over the top comic artistry. One of t
he best. And lastly, the highlight, the crown jewel of the book: the snow goons. This episode defies words and si
mply needs to be experienced. Many other amazing stories permeate this volume, far too many to mention. Needles
to say, this feels like the comic at or very near its peak. It inspires hyperbolic praise. Here in particular the
strip's character of chaos, anarchy, appearance versus reality and individualism ring out. Peanuts meets the Marx
Brothers. The parents serve their usual role as straight players and frameworks against which Calvin's insubordin
ation to everything proper in middle class America rebels. For example, at one point Calvin's mom suggests that h
e use his imagination to cure boredom. So he throws a bucket of water on her. The final panel features a scowling
Calvin, banished to his room, grumbling, \"My upbringing is filled with inconsistent messages.\" Ghoulish snowmen
perfectly defile a suburban front yard. On top of that, Calvin's grades remain dismal and he seems to spend as mu
ch time in the Principal's office as he does in class. He is, in so many words, every perfectionist parents' nigh
tmare. In droves. Inside him also stirs a rebellion of sorts. Like Snoopy, his predecessor, Calvin imbues individ
ualism to a near fault. His self-absorbed fantasies shackle his connection to reality. Nonetheless, they can also
provide near total liberation. There's far more to this comic than a naughty little boy. And that will likely gua
rantee readership far into the future."
```

The review with the highest BING score is shown below:

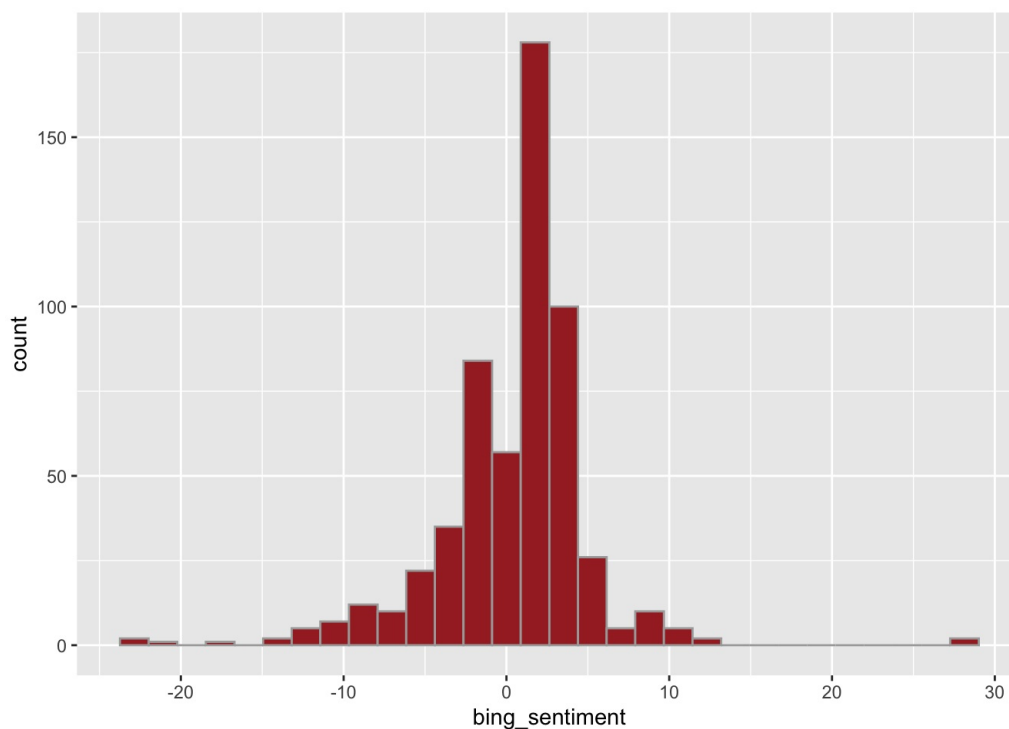
```
reviews_best = df_sentiment[order(df_sentiment$bing_sentiment, decreasing = TRUE)[1], "Review_text"]

for (review in reviews_best){
  print(review)
}
```

## [1] "The World of Suzie Wong is a fantasy, a lovely fairy tale written for adults; it is \"Cinderella\" as told by the Prince. Consider its plot: A poor but beautiful girl has always suspected she was really a princess, and after she has survived various ordeals, a chaste hero's kiss reveals the princess' true identity. A young man goes on a quest through an exotic and mysterious land, and along the way he gathers a colorful group of companions, a collection of important talismans, and finally a bride. They live happily ever after. Richard Mason has created in \"The World of Suzie Wong\" a delightful, purely imaginary world of romance, tragedy and humor, and if taken on those terms the book is one of the best books ever written on the themes of \"East meets West\" or \"The Harlot With a Heart of Gold.\" However, \"The World of Suzie Wong\" must be taken on those terms. You must not come to this book looking for a tour guide for your upcoming vacation to Hong Kong. The book reflects small pieces of the Hong Kong that existed in 1957, but also pieces of a Hong Kong that never existed anywhere other than in the mind of the author. As the hero of the book says, the purpose of art is not to describe the way something looked, but to describe the way it appeared to a particular observer at a particular moment. You must not come to this book looking for a documentary on the lives of commercial sex workers. Mr. Mason describes a life that, while it is lightly daubed with hints of danger and degradation, is for the most part painted as fun and profitable. The Nam Kok Hotel, its bar and the women who work there are idealized, as is the artist's top floor room with the spectacular view, or the saintly British nurse who saves the princess from a near-fatal curse. You must not come to this book looking for a realistic examination of the lives of Chinese people, at least not of all types of Chinese people. Mr. Mason only lived in Hong Kong for five months, and drew on memories in order to write his novel after he left. Of three million Chinese in Hong Kong, Mr. Mason only gives names to the prostitutes and the waiter who serves them tea. The European characters all have names and elaborate histories, but the non-European characters who don't sell sex are only \"the Indian shopkeeper,\" or \"the rickshaw coolie with the torn shirt.\" The book's hero, Robert Lomax, describes the Nam Kok Hotel as his \"point of contact.\" In fact Mr. Mason found a similar point of contact and there he learned as much as he could in five months, but it was contact with only a very small, very atypical niche of Chinese society. And certainly we would make a big mistake if we came to this book looking for pornography. While sex is the center of the lives of these women, constantly in their thoughts, their only source of power in a world dominated by men and the only reason the Nam Kok Hotel exists, what sex that actually occurs is described demurely, never graphically. The reason for this is that the narrator of the book is its hero, and it is important, after all, that a noble knight remain celibate so that his love is pure enough to save a princess. Suzie Wong is the most beautiful woman in Hong Kong, maybe in the world, but she is trapped by economic need in her profession, as though locked inside a sultan's harem, or locked in a room at the top of a tall tower, and so she remains inaccessible to the prince until he can break through the walls and deliver the transforming kiss. We must enter the world of Suzie Wong as we would enter the world of Mother Goose, or the world of the Brothers Grimm. We must open our minds to the possibilities of myth. We must not allow ourselves to be distracted by noticing that an uneducated, illiterate girl from a Chinese village, after only a couple of years' association with rough sailors and soldiers, will speak English like a native, able to articulate very subtle and complex thoughts. It is the author's intention that we understand why the beautiful fairy princess behaves the way she does, and so she must be allowed to express herself with fluency and wit. If we accept this, we hear a voice that is musical, at once naive and wise, carefree as a bird and yet also sad beyond consolation. The voice of Suzie Wong is music. It is magic. We must believe that a healthy young man will live for months inside a brothel and never bring a girl to his bed. It is necessary that our hero be chaste because the artist must suffer if he is to earn inspiration, and the ascetic must deny himself pleasure if he is to achieve enlightenment. The hero must pass through fire to earn his prize. And while a real prostitute would forgive her boyfriend for paying another woman for sex (as long as the other woman did not work in the same bar) certainly the book-buying public in 1957 would not have forgiven him. To fully enter the world of Suzie Wong we must believe that a girl who has suffered extreme poverty, who has grown up in a culture that does not include the Western notion of romantic love, will discard the self-reliance and economic independence she enjoys at the beginning of the book in order to become the meek, submissive wife of a penniless artist. In fairy tales true love is always a beautiful surrender. Snow White and Sleeping Beauty were both unconscious, and thus powerless, when they received the kiss of their prince. The Little Mermaid must give up the sea, Cinderella must live in dire poverty. To earn the love of her prince Suzie must give up all her power. She must lose the thing she loves most in the world, her child, and it destroys her. The cursed peasant must die so that the prince's kiss may bring her new life, reborn as the princess. In the novel's final scene, the confident, witty, bullying Suzie of the novel's first section has been transformed into a child/woman crippled by insecurities that can only be calmed by her conquering hero. It is no accident that this scene takes place in the bedroom, formerly Suzie's domain and source of her power. We are lucky that Mr. Mason's writing is of such a high quality that it is an easy matter to suspend disbelief and enter the fantastical world of Suzie Wong, because this book is a work of fine art. As his protagonist is a painter who observes and records, so too Mr. Mason was exceptionally skilled at describing for his readers the teeming, steaming, smelly, sexy Hong Kong in his head. And while the Wanchai district of the book is mostly fiction, and the fairy princess did not really exist (although a woman named Wong did bring legal action against the author claiming that she was the \"real\" Suzie) the portrait of the gallant hero who saves the princess may be close to fact. You will come away from this book feeling that you have learned much about its author. Just as Milton described Paradise, Dante Hell, and Hilton Shangri-La without ever going there, Richard Mason has created an exotic foreign land full of magic and mystery largely from his own fertile imagination. As impressive as are his descriptions of Hong Kong, and the wonderfully varied and colorful cast of supporting characters, Mr. Mason's talent is most on display in the character of Suzie Wong herself. In Suzie he has created one of the iconic characters of modern English literature, a woman whose name is more familiar to many modern readers than Lady Macbeth. Participate in any writing class in the English-speaking world, and say to the class, \"I'm writing about a woman right now, she's sort of a Suzie Wong character...\" All of your fellow students will nod their heads and say, \"Ahhh, yes, we know what you mean...\" Suzie Wong, the fairy tale princess who sells her body in a bar, raised the profile of Hong Kong internationally, had her story adapted for the Broadway stage and a Hollywood motion picture, loaned her name to a cartoon character, a reggae song and dozens of taverns all over the world. She also made the author and anybody attached to the book, play or movie rich and famous. (William Shatner came to America to play Lomax on Broadway.) But her biggest effect will always be on the millions of readers who have fallen in love with her. To enter the world of Suzie Wong is to be enchanted. The spell lasts forever."

```
# Histogram of sentiment scores
ggplot(df_sentiment, aes(x = bing_sentiment)) +
  geom_histogram(color='darkgray',fill='brown')
```

```
## `stat_bin()` using `bins = 30`. Pick better value with `binwidth`.
```

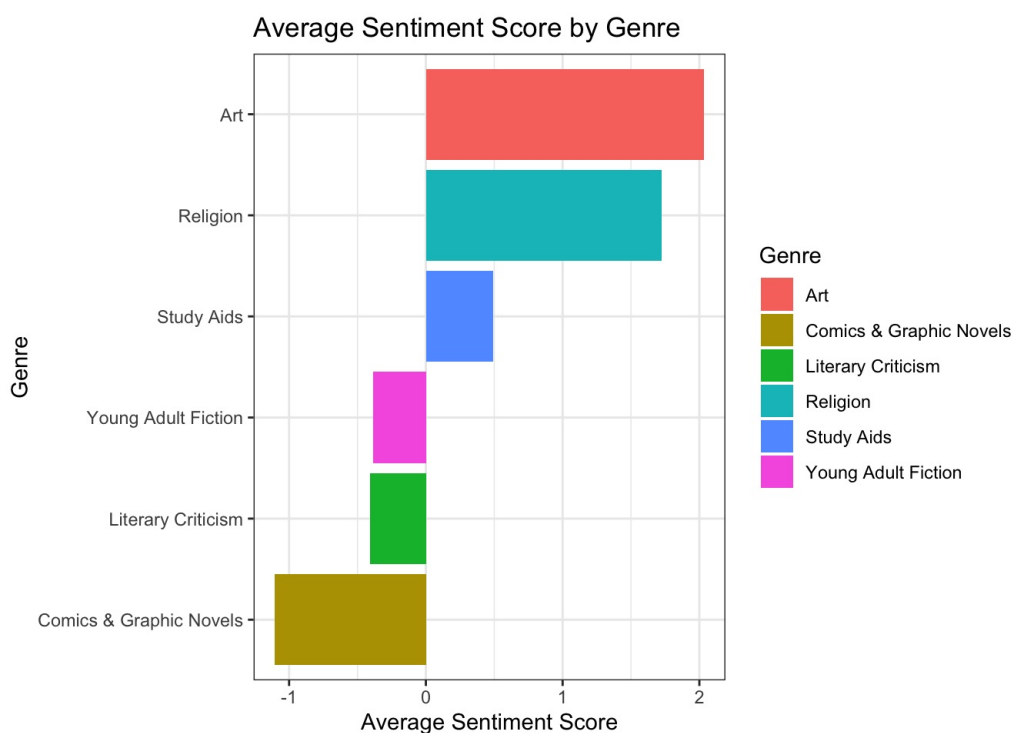


The distribution above shows most of

the bing scores ranging from -28 to 28.

```
# Mean sentiment scores by genre
sentiment_book <- df_sentiment %>%
  group_by(Genre) %>%
  summarize(avg_sentiment_score = mean(bing_sentiment))

ggplot(sentiment_book)+
  geom_bar(aes(x = reorder(Genre, avg_sentiment_score),
    y = avg_sentiment_score, fill = Genre),stat = "identity") +
  coord_flip() +
  labs(title = "Average Sentiment Score by Genre", x = "Genre",
    y = "Average Sentiment Score")+
  theme_bw()
```

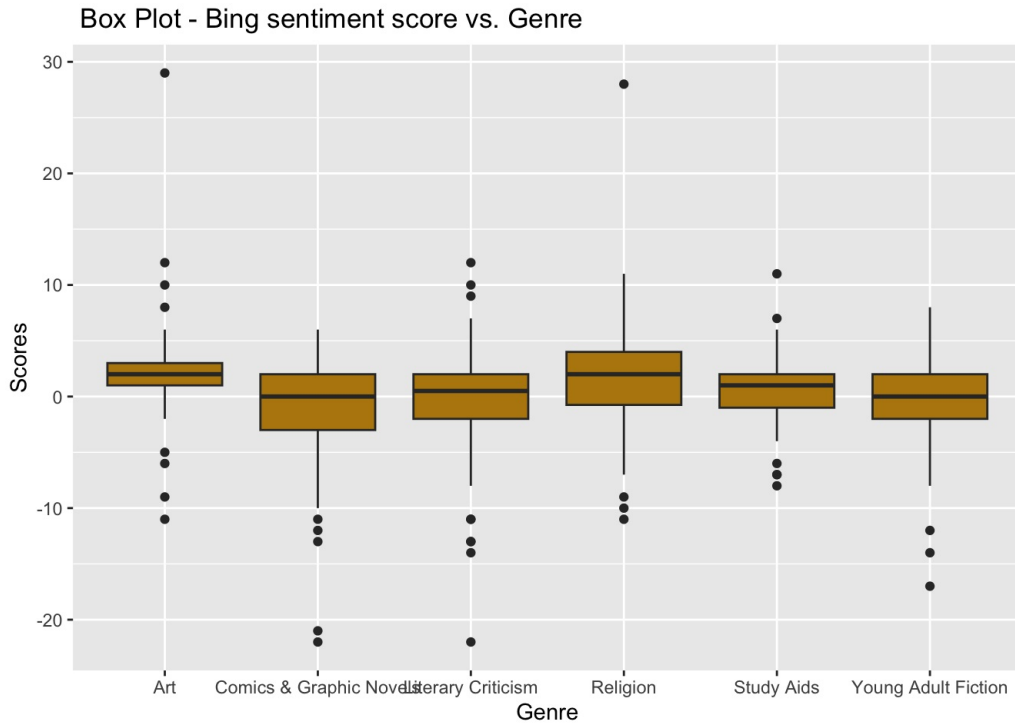


The scores above confirms that "Art",

"Religion" and "Study Aids" had positive sentiments,since those are the only genres with positive average scores.

Distribution of Scores according to Genres

```
ggplot(df_sentiment) +
  geom_boxplot(aes(y = bing_sentiment, x=Genre,group=Genre),fill='darkgoldenrod') +
  labs(title = " Box Plot - Bing sentiment score vs. Genre",
       y = "Scores",
       x = "Genre")
```



## Applying AFINN lexicon.

Each word in the AFINN lexicon is associated with a sentiment score ranging from -5 to +5 indicating emotional intensity or polarity. or emotional.

```
#Joining the cleaned tokens with words present in AFINN lexicon to form new dataset
sentiment_data <- tokens_cleaned %>%
  inner_join(get_sentiments("afinn"), by = "word")

# scores are calculated for each review
sentiment_score <- sentiment_data %>%
  group_by(Review_id_new) %>%
  summarize(afinn_sentiment = sum(value))

# Merging with df
df_sentiment = df_sentiment %>%
  inner_join(sentiment_score, by = "Review_id_new")
```

## Below is the worst AFINN score:

```
reviews_worst = df_sentiment[order(df_sentiment$afinn_sentiment)[1],"Review_text"]

for (review in reviews_worst){
  print(review)
}
```

```
## [1] "This book almost sounds like it was written by Michael Moore. I was forced to read this garbage for my so  
ftmore english class. Every aspect of this book can be connected to the anti-gun movement in the U.S. which targe  
ts their viewers with false information and half truths. The book actually states that more children are killed b  
y handguns than all natural causes combined, then goes on to give no source. Even a portion of the profits go to  
one of the most nutorious anti-gun groups in the U.S. Most of the sources that the author does name are known to  
bend the truth or even completely fabricate information when it comes to guns. Some inaccuracies in the book are  
as follows:- The author states that semi-auto weapons can now \"spray\" ammunition faster than ever. Unfortunatel  
y this makes no sense because semi-auto weapons fire one bullet every time you pull the trigger and can not be ch  
anged. A person can fire ANY semi-automatic weapon as fast as they can pull the trigger, but the autho attempts t  
o fool the reader by making it seem as if the fire faster.- The Tec-9 is not a semi-auto handgun, which would mak  
e it legal. It is a fully automatic ILLEGAL weapon.- States that a gun kept in the home is 43 times more likely t  
o kill someone you know. A statement which has absolutely no scientific backing and is statistically impossible t  
o prove.- States that the only way to solve the problem is to ban all semi-automatic weapons, but fails to note t  
hat even though the U.K. and Australia did so, their crime rates are at there highest in decades.- Fails to note  
that crime in the U.S. is at a 20 year low, even though various gun laws have expired (for 1 the assault weapons  
ban) which was a useless law.- The author tries to prove a point saying that roughly 3 of the mass murderers he m  
entions in its footnotes took NRA training programs. He doesnt mention though that since 1982 15 million American  
s have taken NRA courses in gun safety. That would mean that .0000002% of people who took the courses were mass m  
urderers after all.....The author attempts to exploit the tragic events of Columbine and other school shootings,  
a la Bowling for Columbine, to get his anti-gun views across. Essentially this book is entirely an attack on the  
Second Amendment and is surprisingly not endorsed by every pro-gun control group in the U.S."
```

Below is the best AFINN score:

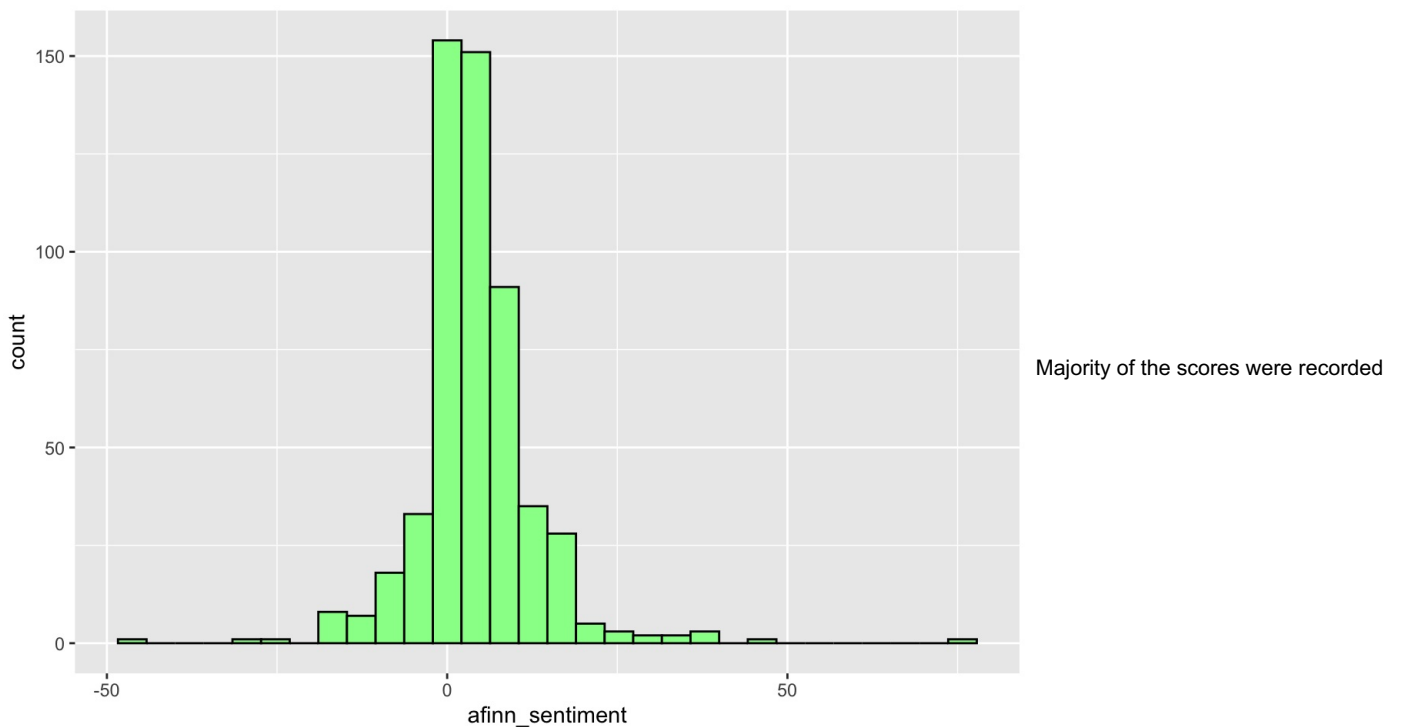
```
reviews_best = df_sentiment[order(df_sentiment$afinn_sentiment, decreasing = TRUE)[1],"Review_text"]  
  
for (review in reviews_best){  
  print(review)  
}
```

## [1] "The World of Suzie Wong is a fantasy, a lovely fairy tale written for adults; it is \"Cinderella\" as told by the Prince. Consider its plot: A poor but beautiful girl has always suspected she was really a princess, and after she has survived various ordeals, a chaste hero's kiss reveals the princess' true identity. A young man goes on a quest through an exotic and mysterious land, and along the way he gathers a colorful group of companions, a collection of important talismans, and finally a bride. They live happily ever after. Richard Mason has created in \"The World of Suzie Wong\" a delightful, purely imaginary world of romance, tragedy and humor, and if taken on those terms the book is one of the best books ever written on the themes of \"East meets West\" or \"The Harlot With a Heart of Gold.\" However, \"The World of Suzie Wong\" must be taken on those terms. You must not come to this book looking for a tour guide for your upcoming vacation to Hong Kong. The book reflects small pieces of the Hong Kong that existed in 1957, but also pieces of a Hong Kong that never existed anywhere other than in the mind of the author. As the hero of the book says, the purpose of art is not to describe the way something looked, but to describe the way it appeared to a particular observer at a particular moment. You must not come to this book looking for a documentary on the lives of commercial sex workers. Mr. Mason describes a life that, while it is lightly daubed with hints of danger and degradation, is for the most part painted as fun and profitable. The Nam Kok Hotel, its bar and the women who work there are idealized, as is the artist's top floor room with the spectacular view, or the saintly British nurse who saves the princess from a near-fatal curse. You must not come to this book looking for a realistic examination of the lives of Chinese people, at least not of all types of Chinese people. Mr. Mason only lived in Hong Kong for five months, and drew on memories in order to write his novel after he left. Of three million Chinese in Hong Kong, Mr. Mason only gives names to the prostitutes and the waiter who serves them tea. The European characters all have names and elaborate histories, but the non-European characters who don't sell sex are only \"the Indian shopkeeper,\" or \"the rickshaw coolie with the torn shirt.\" The book's hero, Robert Lomax, describes the Nam Kok Hotel as his \"point of contact.\" In fact Mr. Mason found a similar point of contact and there he learned as much as he could in five months, but it was contact with only a very small, very atypical niche of Chinese society. And certainly we would make a big mistake if we came to this book looking for pornography. While sex is the center of the lives of these women, constantly in their thoughts, their only source of power in a world dominated by men and the only reason the Nam Kok Hotel exists, what sex that actually occurs is described demurely, never graphically. The reason for this is that the narrator of the book is its hero, and it is important, after all, that a noble knight remain celibate so that his love is pure enough to save a princess. Suzie Wong is the most beautiful woman in Hong Kong, maybe in the world, but she is trapped by economic need in her profession, as though locked inside a sultan's harem, or locked in a room at the top of a tall tower, and so she remains inaccessible to the prince until he can break through the walls and deliver the transforming kiss. We must enter the world of Suzie Wong as we would enter the world of Mother Goose, or the world of the Brothers Grimm. We must open our minds to the possibilities of myth. We must not allow ourselves to be distracted by noticing that an uneducated, illiterate girl from a Chinese village, after only a couple of years' association with rough sailors and soldiers, will speak English like a native, able to articulate very subtle and complex thoughts. It is the author's intention that we understand why the beautiful fairy princess behaves the way she does, and so she must be allowed to express herself with fluency and wit. If we accept this, we hear a voice that is musical, at once naive and wise, carefree as a bird and yet also sad beyond consolation. The voice of Suzie Wong is music. It is magic. We must believe that a healthy young man will live for months inside a brothel and never bring a girl to his bed. It is necessary that our hero be chaste because the artist must suffer if he is to earn inspiration, and the ascetic must deny himself pleasure if he is to achieve enlightenment. The hero must pass through fire to earn his prize. And while a real prostitute would forgive her boyfriend for paying another woman for sex (as long as the other woman did not work in the same bar) certainly the book-buying public in 1957 would not have forgiven him. To fully enter the world of Suzie Wong we must believe that a girl who has suffered extreme poverty, who has grown up in a culture that does not include the Western notion of romantic love, will discard the self-reliance and economic independence she enjoys at the beginning of the book in order to become the meek, submissive wife of a penniless artist. In fairy tales true love is always a beautiful surrender. Snow White and Sleeping Beauty were both unconscious, and thus powerless, when they received the kiss of their prince. The Little Mermaid must give up the sea, Cinderella must live in dire poverty. To earn the love of her prince Suzie must give up all her power. She must lose the thing she loves most in the world, her child, and it destroys her. The cursed peasant must die so that the prince's kiss may bring her new life, reborn as the princess. In the novel's final scene, the confident, witty, bullying Suzie of the novel's first section has been transformed into a child/woman crippled by insecurities that can only be calmed by her conquering hero. It is no accident that this scene takes place in the bedroom, formerly Suzie's domain and source of her power. We are lucky that Mr. Mason's writing is of such a high quality that it is an easy matter to suspend disbelief and enter the fantastical world of Suzie Wong, because this book is a work of fine art. As his protagonist is a painter who observes and records, so too Mr. Mason was exceptionally skilled at describing for his readers the teeming, steaming, smelly, sexy Hong Kong in his head. And while the Wanchai district of the book is mostly fiction, and the fairy princess did not really exist (although a woman named Wong did bring legal action against the author claiming that she was the \"real\" Suzie) the portrait of the gallant hero who saves the princess may be close to fact. You will come away from this book feeling that you have learned much about its author. Just as Milton described Paradise, Dante Hell, and Hilton Shangri-La without ever going there, Richard Mason has created an exotic foreign land full of magic and mystery largely from his own fertile imagination. As impressive as are his descriptions of Hong Kong, and the wonderfully varied and colorful cast of supporting characters, Mr. Mason's talent is most on display in the character of Suzie Wong herself. In Suzie he has created one of the iconic characters of modern English literature, a woman whose name is more familiar to many modern readers than Lady Macbeth. Participate in any writing class in the English-speaking world, and say to the class, \"I'm writing about a woman right now, she's sort of a Suzie Wong character...\" All of your fellow students will nod their heads and say, \"Ahhh, yes, we know what you mean...\" Suzie Wong, the fairy tale princess who sells her body in a bar, raised the profile of Hong Kong internationally, had her story adapted for the Broadway stage and a Hollywood motion picture, loaned her name to a cartoon character, a reggae song and dozens of taverns all over the world. She also made the author and anybody attached to the book, play or movie rich and famous. (William Shatner came to America to play Lomax on Broadway.) But her biggest effect will always be on the millions of readers who have fallen in love with her. To enter the world of Suzie Wong is to be enchanted. The spell lasts forever."

## Visualisations - AFINN

```
# Histogram of sentiment scores
ggplot(df_sentiment, aes(x = afinn_sentiment)) +
  geom_histogram(color='black',fill='palegreen')
```

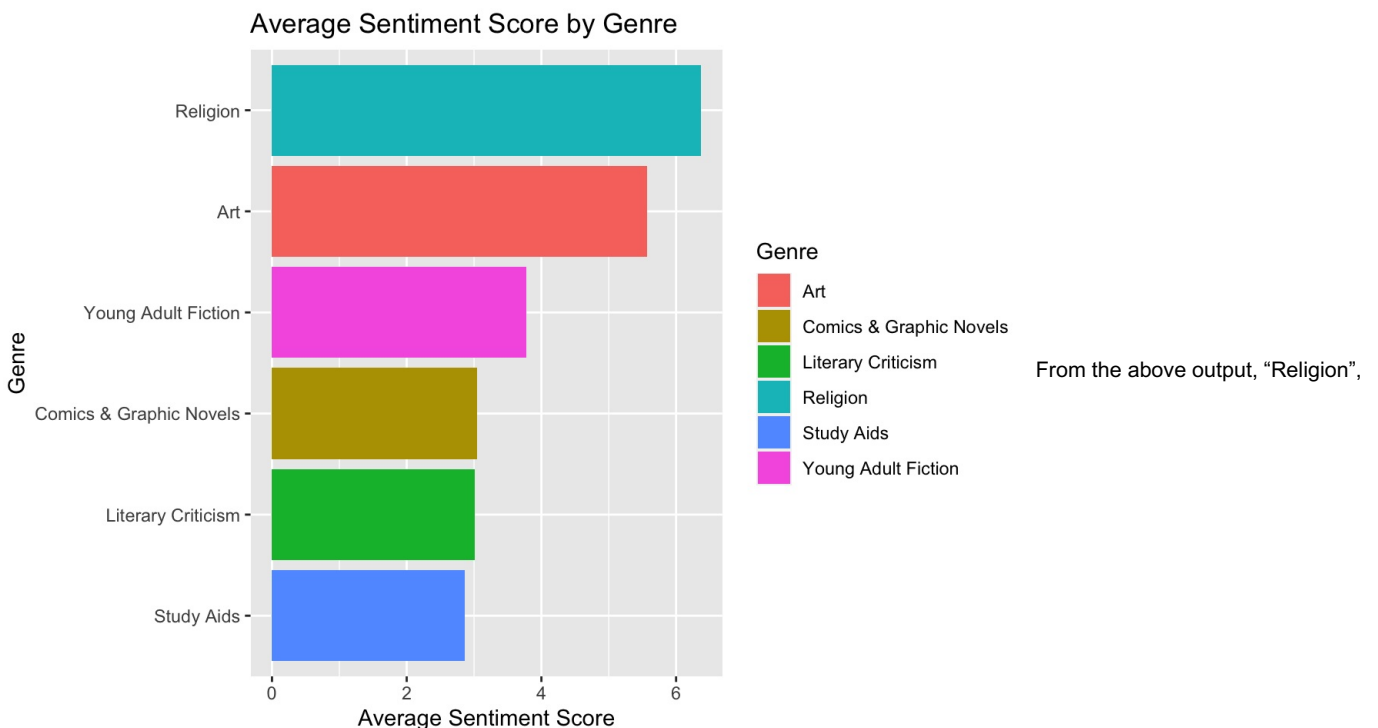
```
## `stat_bin()` using `bins = 30`. Pick better value with `binwidth`.
```



between -38 to 38 with some few going beyond 50 and closer to -50.

```
# Mean Sentiment by Genre
genre_sentiment <- df_sentiment %>%
  group_by(Genre) %>%
  summarize(avg_afinn_sentiment = mean(afinn_sentiment))

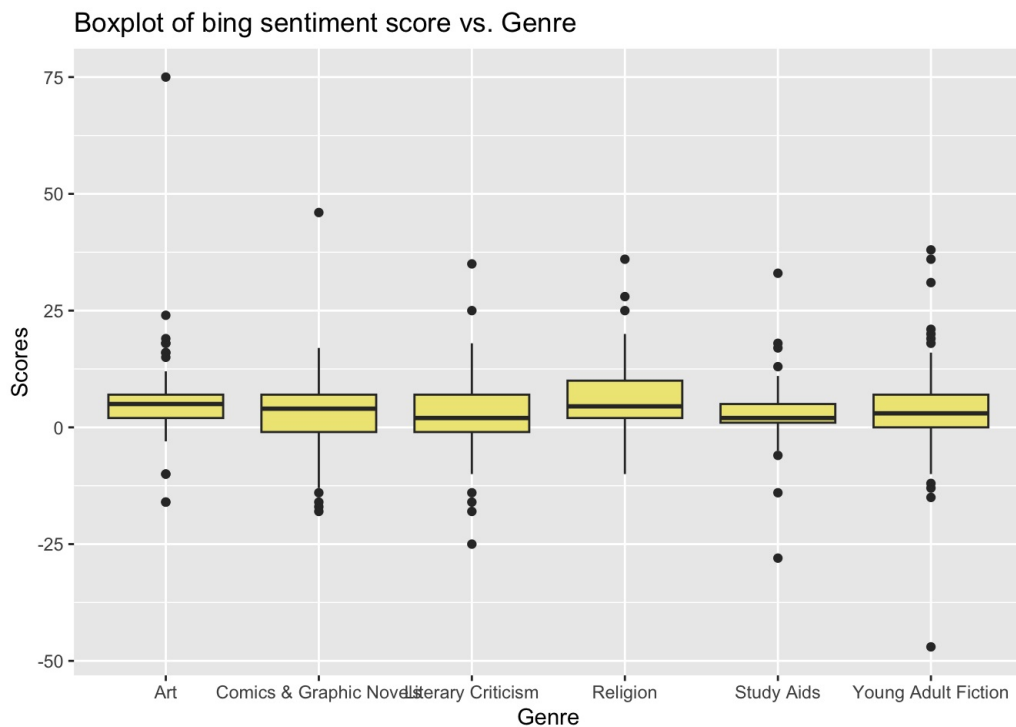
ggplot(genre_sentiment, aes(x = reorder(Genre, avg_afinn_sentiment),
                                y = avg_afinn_sentiment, fill = Genre)) +
  geom_bar(stat = "identity") +
  coord_flip() +
  labs(title = "Average Sentiment Score by Genre", x = "Genre", y = "Average Sentiment Score")
```



"Art", "Young Adult Fiction" are the highest positive averages with "Comics & Graphics Novels" and "Literary Criticism" being slightly higher than "Study Aids".

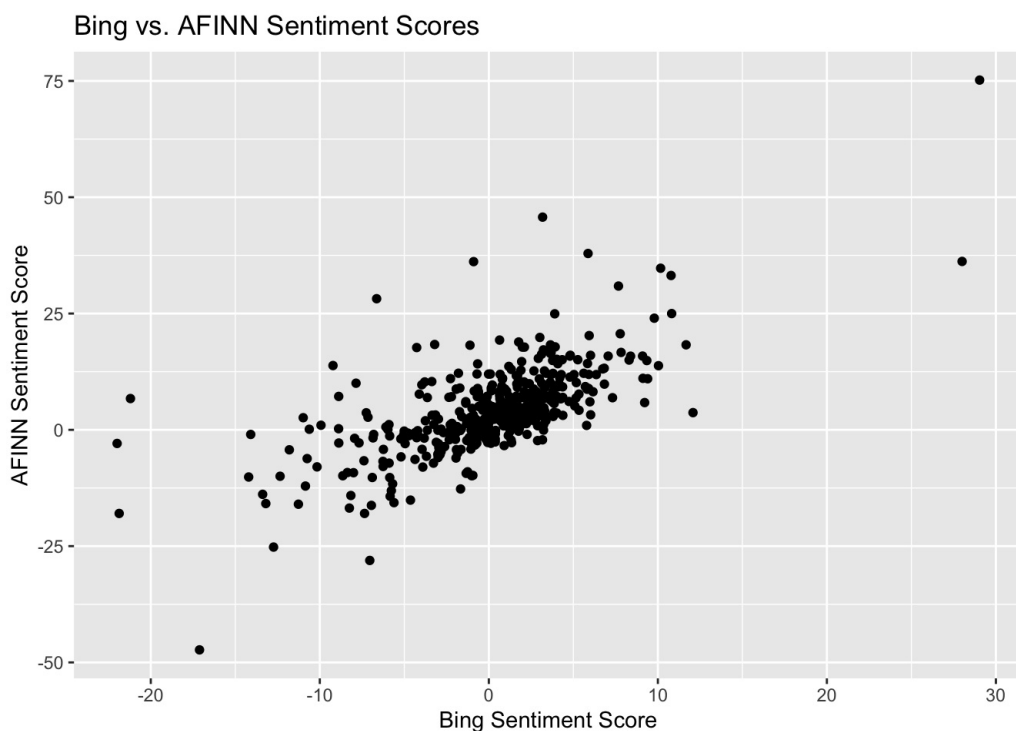
# Distribution of AFINN scores according to Genre

```
ggplot(df_sentiment) +  
  geom_boxplot(aes(y = afinn_sentiment, x=Genre,group=Genre),fill='khaki2') +  
  labs(title = "Boxplot of bing sentiment score vs. Genre",  
        y = "Scores",  
        x = "Genre")
```



## Relationship between AFINN Scores and BING Scores

```
ggplot(df_sentiment) +  
  geom_jitter(aes(x = bing_sentiment,y = afinn_sentiment)) +  
  labs(title = "Bing vs. AFINN Sentiment Scores",  
        x = "Bing Sentiment Score",  
        y = "AFINN Sentiment Score")
```



From the above plot, it can be

explained that there is a positive relationship between AFINN scores and BING scores.

## NRC LEXICONS



The NRC lexicon links words to eight fundamental emotions “disgust, joy, sadness, surprise, trust, anticipation, fear and anger”, as well as two sentiments: either positive or negative.

## Applying NRC

```
#Joining the cleaned tokens with the NRC lexicon to form a new dataset
emotion_data <- tokens_cleaned %>%
  inner_join(get_sentiments("nrc"), by = "word")
```

```
## Warning in inner_join(., get_sentiments("nrc"), by = "word"): Detected an unexpected many-to-many relationship
between `x` and `y`.
## i Row 1 of `x` matches multiple rows in `y`.
## i Row 5316 of `y` matches multiple rows in `x`.
## i If a many-to-many relationship is expected, set `relationship =
## "many-to-many"` to silence this warning.
```

```
# Each review sentiment's scores
emotion_count <- emotion_data %>%
  group_by(Review_id_new) %>%
  count(sentiment)

#Pivots data for each column associated with each emotion
wide_emotion_data <- emotion_count %>%
  pivot_wider(names_from = sentiment, values_from = n, values_fill = list(n = 0))

#Merging with df
df_sentiment = df_sentiment %>%
  inner_join(wide_emotion_data, by = "Review_id_new")
```

## Inspecting NRC

```
#Viewing the highest score in each of the emotions below

emotions <- c("joy", "positive", "trust", "anticipation", "surprise", "sadness", "negative", "anger", "disgust",
"feared")

for (emotion in emotions){
  print(paste("Review with highest score in", emotion))
  cat("\n")
  cat("\n")
  review <- pull(df_sentiment[order(df_sentiment[[emotion]], decreasing = TRUE)[1], "Review_text"], "Review_text")
  print(review)
  cat("\n")
}
```

```
## [1] "Review with highest score in joy"
##
##
## [1] "When I was just getting into comic books, I didn't know anything about the mainstream superheroes and their
origins. Superman, Wonder Woman, Batman? They were legends, known from cartoons and pop-culture. But then two
series changed all that by sucking me in with their outstanding artwork, and incredible story-telling. The first
one was Batman:Hush by Jim Lee and Jeph Loeb. The second is this one, the second part of Superman/Batman. Only th
is time it's Michael Turner instead of Jim Lee. Loeb though, wrote this one too, and while unfortunately he does
not quite match high point he reached with Hush Part 1 (or Spider-man: Blue or Hulk:Gray) for the duration, he st
ill managed to weave a good tale, with the best parts approaching or even competing with his best work.While Hush
is certainly enough to make a Batman fan out of the uninitiated, I was really introduced to the character of Supe
rman through Superman/Batman and Superman: Godfall (also highly recommended). Like the previous issues of Superma
n/Batman, this series picks up with a story being told from the dual perspective of the dark knight and the man o
f steel. This time of course the story involves one Kara Zor-El, Superman's Kryptonian cousin. You could say that
this whole storyline is really an answer to all the people who said \"How come we aren't getting any cool comics
about the REAL Supergirl?!\". As a serious fan of all female superheroes, I can't help but think that this is a v
ery good thing.The first chapter of the story details Batman's investigation of meteorite that has fallen to eart
h (as shown in the first Superman/Batman collection). He goes underwater to check it out while Superman complains
about how he can't go outside because of all the anti-Superman propoganda being pushed by the President (Lex Luth
er). Supergirl escapes from her capsule which was contained in the meteorite, and proceeds to start wreaking havo
c on the city of Gotham with her newfound superpowers. Naturally Superman shows up to help out before things get
TOO out of hand, but it's Batman who takes the decisive action of knocking Kara out with some Kryptonite so he ca
n take her back for examination (always the detective, never one to be hood-winked). She isn't too happy when she
comes to (and starts shouting in Kryptonian {I didn't mention that up to this point that's all she's been talking
in}), but quickly mellows out when she meets Supes, who is just overjoyed to finally meet someone nice (and famil
y to boot) from his old home planet.Chapter 2 is all about Batman's skepticism, Superman's idealism, Kara's teena
ge attitude, and the inevitable conflicts as Superman tries to protect Kara, Batman distrusts her and worries abo
ut Superman, and she just tries to figure out where she is and why Superman is trying to control her while Batman
is trying to lock her up for safekeeping. There's also a quick jump to Apokolips where Darkseid (Superman's true
```

nemesis in my opinion) is trying to find a replacement for Big Barda, the former leader of his honor guard (this will become important later...). The real fun surprise though, is that when Clark Kent takes Kara to Metropolis for a visit, they come under attack from...WONDER WOMAN! In the third chapter (the point where I originally started reading the series), we see that Diana's spiriting away of Kara was actually planned and approved by Batman (another one of endless paranoid tests eh?). It could probably be argued that this is the best part of the entire series, as we get to see lots of Turner doing what he does best (action scenes with beautiful women. While one friend of mine who's a huge fan of Wonder Woman said she looked like she was wearing a swimsuit (and he was just plain disgusted), I for one got a big kick out of Turner's designs for the inhabitants of Themyscira. The whole point of Kara's being taken there was for her to learn some discipline and control of her powers through combat training. There's some entertaining interplay between the big three (Batman, Superman, Wonder Woman) as Superman continues to be overprotective and complains about Wonder Woman's methods, and Batman continues to be skeptical and feels more at ease with Wonder Woman on his side. There's a little to show how Kara is making new friends on the island (Harbinger), but all too soon the peace is disrupted by some nasty monsters sent over courtesy of Darkseid. This of course results in some really cool action (Batman's wielding a battle-axe, Superman vaporizing the whole field of enemies with his heat-vision), and some truly epic moments (a silhouette of Superman amid the flames, the lifeless Harbinger wrapped in Superman's cape and draped in his arms). Oh, and Kara gets kidnapped which REALLY ticks off Superman. The fourth chapter is a fun little trip to Apokolips via boom tube, as Batman, Superman, Wonder Woman, and Big Barda meet up, suit-up, and head out. To make a long story short, Darkseid's female furies attack Barda and Wonder Woman, one of Darkseid's watchdogs eats Batman, and when Supergirl is finally found by Superman she proceeds to start beating the crap out of him (oh those nasty mind-tricks!). This one is okay, with most of the pull being exerted by the nice action scenes and dire situations our heroes got themselves into (everyone looks like they're about to die). Art-wise this episode is a little weak though, as the color tone is mostly yellow and red and the drawings just aren't quite as dynamic as before. The fifth chapter nicely wraps up the whole Apokolips chapter, as Batman escapes, Diana turns the tables on the furies, and Superman finds the guts to punch Kara with a Kryptonite ring to knock her out. In the end though, it's Batman who saves their skins by guaranteeing the continued existence of the planet (reprogramming Darkseid's planet-destroying explosives is a piece of cake for him, right?) in exchange for their safe departure. Back on earth there are tears of sorrow, as Superman and Kara face what has happened (mind-manipulation and death of friends you know). And then...Kara takes to the skies in the Supergirl uniform, only to be blasted to bits by Darkseid (WHAT?!). The sixth and final chapter is all about Superman's fight against Darkseid (why do I still think of the battle between them in the Superman/Batman animated series as the best ever?) as Superman finally really loses his cool and knocks Darkseid into space and then, thorough boom tube to the far side of the universe. Once again, though, it all turns out to be a clever little game played by Superman and Batman, and Kara is NOT dead (just hiding). Finally, at long last, Superman, Batman, and the new Supergirl reconcile their differences (Superman stops treating Kara like a little girl and Batman finally sets his mind at ease...for the moment. The real treat of course is the final couple of pages where most of the great DC heroes all assemble to greet Supergirl and joins their ranks for the first time. What can I say? It isn't very often that Michael Turner will do the artwork for an entire series (he's done Fathom and Soulfire that I really enjoy), let alone one outside of one of his personal creations. Increasingly he's become known for doing outstanding covers, and not much else. Getting a chance to see him do a complete series about classic characters out of the JLA is a real treat, and for a huge Supergirl fan like me it's just the icing on the cake that it happens to be about her too. Some people will take issue with Turner's interpretations of the classic characters of the DC universe (Batman's ears are too pointy, Superman's jaw is too square), but I really just love them all. To me they are like the work of Jim Lee or Alex Ross. Bright, beautiful, and larger than life. Awesome. While Fathom had a largely blue tint, this series uses a lot of twilight colors, as well as some wonderfully bright reds, blues, and yellows. This at times results in some truly beautiful pictures, as the blue mountains of paradise contrast with the sunset spectrum of the sky and sand, and the yellow lights of metropolis play against a dark blue sky. Turner's style has really refined significantly since the days of Fathom (and continues to get better in Soulfire). His character designs are simply sharper, tighter, and better than ever before. Let's face it, when Turner, Loeb, and Steigwald are on it's magic. In the first three parts of this story, that's what it is. The rest of the story and artwork are good, just not as good as the first three. If you're a Turner fan this is a must buy. If you just love Superman, Batman, or Supergirl (and like a little Wonder Woman on the side), this is definitely one to check out. It might not rewrite the book on superheroes, but it IS a whole lot of fun, just like watching a great episode of Justice League, the Superman/Batman show, or Batman the Animated Series. Here's to the REAL Supergirl, Kara Zor-El!"

##

## [1] "Review with highest score in positive"

##

##

## [1] "It addresses the concern with manners and civility that arose in Great Britain in the 18th century, as addressed by Edmund Burke, Lord Chesterfield, John Locke, Mary Wollstonecraft and others, and in the novels Pamela and Mansfield Park. The concern over civility led inevitably to a discussion of hypocrisy. At what point does politeness become hypocrisy or does it? The author looks at different viewpoints. In the end, she seems to take the position that politeness is necessarily dishonest. Samuel Johnson once wrote something like this: \"One says to a friend I am sorry you got wet (that is, caught in the rain). Actually, one does not really care if he got wet.\" Johnson then went on to explain why the expression of regret was polite and proper and necessary for people to get along although not necessarily truly felt. Johnson did not think such sentiments were totally dishonest. Although you were not sorry that he got wet, you feel that you must express sorrow. The need to express sorrow brings about the feeling, that, yes, I am sorry for my friend. The author does not discuss Johnson but she gets into the difference between what is said and what is really felt. Civility became an issue in the western world when deference died. For most of history and still today in most places, deference is a way of life. There is deference to governments and to rulers, to religious authorities, to parents, to one's social superiors. At one time, in the west, when the system of authority was considered legitimate and proper and the ruled and rulers shared a common ideology, deference was not an issue. It was not resented as a concept, although individual rulers might be resented. There might be rebellions but the rebellion was to displace the ruler and rule in his place. It was not to get rid of rulers and the concept of deference altogether. So for centuries, vassals served the kings, the peasants served the lords, and women were supposed to be deferential to men. The author does not say this, but without this knowledge it is difficult to understand why civility became such a pressing concern later on. When deference became questionable, and ideas of human equality arose, civility arose and also concern over hypocrisy. One could no longer, at least theoretically, be rude to underlings. No more, do this, do that, you peasant or vassal. Manners t

owards others were not based solely on their station in life, but on a concept that everyone deserved to be treated with at least civility. One could no longer be vulgar or coarse, but instead had to strive to be genteel and refined. At the same time that equality became important, it became possible for people to change their status, in a way not possible before. A person could rise in the hierarchy to a previously unknown extent. Good manners became a mark of distinction and a gentleman's status. At the same time a new deference arose. So people signed their letters, your honorable servant, and started, for instance, the custom (still followed today) of letting others go before them through the door, saying please and thank you. This was the new civility, not only among the gentry but also to be applied to underlings. But clearly all of it was not sincere. In fact, there was no way it could be sincere. Are you really the servant of your correspondent? The author discusses Burke. Burke believed that there would always be ruled and rulers. Civility was a way to smooth over inequality and make it more palatable. But it was not necessarily dishonest. Burke believed that deference to the ruler or some other authority was not automatically degrading, that it could be honorable to both ruled and ruler. Burke rejected the idea that all inequality and deference should be rejected or resented. The author does not like Burke very much. His insistence on civility she sees as an impediment to progress and liberal reform, as a way for the ruler to continue ruling but pretending the rule was inoffensive. Burke, however, did not feel that rule was offensive, if it was based on tradition and custom. He did not support the French revolutionaries getting rid of the royals. He did support freedom from England for the Americans. Unlike the French, the Americans did not want to start the world anew and would rely on established English law in making the new nation. In some ways, Burke was a liberal. He was against the slave trade and colonialism. But he saw value in aristocracy and tradition. The author notes that many writers about civility discussed the difference between action and feeling. Civility was often pretend concern. This was good and bad, according to the author. Civility became a way for women and middle class people to insist on better treatment from their putative betters, men or aristocrats. Everyone deserved civility was the idea. Also, women were able to harness manners to assert themselves. A woman could speak up if she was civil and polite. At the same time, civility allowed men to condescend to women. Instead of speaking to women truthfully, they would go in for verbal niceties that shielded what they really thought. They could use manners to deceive women. The author discusses the 18th century concept of gallantry but does not explain it adequately for readers who are not acquainted with the period. Gallantry meant being deferential to women, based on the notion that they were not as intelligent or strong and that the man had a duty not to abuse his superior position and pay respect to the female and take care of her. Gallantry also came to mean rakish behavior, adultery, and double dealing, tricking females by pretending affection and respect. The author points out that gallantry, though supposedly respectful to women, could be used to deceive them and look down on them. The author discusses Wollstonecraft's attack on civility and society's requirement of female modesty. But the author does not say what 18th century people meant by modesty. Modesty meant that women should act as if they were ignorant of the world, especially when it came to sexual matters, and act easily shocked by say, bad language, that they should appear delicate even when they were not. Wollstonecraft, as the author shows, decried this false modesty. Wollstonecraft believed that if women were allowed to drop this fake modesty and act like honest human beings, then they would have real modesty because they would know what there was to be modest about. The author does not explain this, which I believe is what Wollstonecraft meant. Along with the modesty went the male civility that took care that women should never hear anything improper or be exposed to certain ideas. As the author points out, Wollstonecraft attacked this also as belittling to women. She said that women should be educated about the world and not possess or pretend to possess so much delicacy and modesty that they could not act like rational beings. Another downside of civility was that manners showed one's superiority to the unmannered. A gentleman was always well behaved and also restrained. Manners became a marker of the gentry. Those without manners were not as good as those with them. The author also talks about Godwin who apparently did not believe in any kind of manners at all. Godwin seems to recommend that we tell people we don't like that we don't like them straight out. He was very strongly against any hypocrisy. The author discusses 18th century writings on this: how one could think one thing and act another; how a polished manner could be a device to hide one's true feelings and manipulate or even show aggression; how civility and manners gloss over real differences in power, how civility covers inequality by making it nice. There is a good chapter on Mansfield Park, pointing out that Fanny is not a hypocrite, she is reserved because relatively powerless but she is rarely dishonest. She does not lie, but she often keeps quiet. She keeps her real feelings hidden as a self protective measure. Consequently, others misread her. In the end, her reserve turns to her advantage. She turns her reserve and tact, that is, her civility, into positive goods for herself. The author discusses how Mansfield Park shows the costs of reserve and the benefits of reserve to one in a dependent position. The author is a bit critical of Austen for not expressing the view that Fanny should not be in a dependent position to begin with. Instead Austen addresses how one can best survive in such a position and maintain integrity and self respect, through manners, tact, and civility, which the lowly can employ as well as the highborn. There is a long section on Pamela, the 18th century epistolary novel. The book is in the form of letters mainly by Pamela to her parents. The author notes that what Pamela writes in her letters does not completely reflect her true feelings or even necessarily represent what really happened. Pamela's employer continually tries to seduce her and she resists. In her letters, Pamela expresses disgust and anger towards her employer, but those are not her only feelings. Other feelings are there, such as an attraction to her employer. Is Pamela a hypocrite? Is she aware of her mixed feelings? Is she truly virtuous or is her virtue just a pretext to gain the ultimate prize of marriage (which she does attain in the end) or both? There is also some discussion of Jane Fairfax in Emma, another reserved person who is also secretive because of her lowly status. In the last chapter the author expresses her feelings clearly. She says that the modern American concern with civility is oppressive, that it cloaks injustice to women and minorities. She finds it sinister that conservatives seem to be more interested in it than liberals. But she does not say what lack of this civility or a new civility would look like. She quotes different modern books that say that discussion should be calm and polite even when disagreement is present and she seems not to approve of this. But what is her idea of what disagreement should be like? Incivility could not just be used to attack unfairness or things the author does not like. It could also be used to attack fairness or things that the author likes. I fear that here the author falls into a familiar contradictory position, as when people say be skeptical of authority. However, they do not mean their own authority or authority that they support. Burke foresaw the problem that comes once attack on civility becomes the norm. He did not believe as the author seems to that once the false civility (what the author deems false civility) was banished, then everything that would come out would be true and good and there would be real civility based on virtue, that people would be nice because everyone really wanted to and that when they said How are you, they really care how you are. Burke thought it was likely that the abolishment of manners and civility and politeness would lead to worse falsity and cruelty."

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## [1] "Review with highest score in trust"

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## [1] "It addresses the concern with manners and civility that arose in Great Britain in the 18th century, as addressed by Edmund Burke, Lord Chesterfield, John Locke, Mary Wollstonecraft and others, and in the novels *Pamela* and *Mansfield Park*. The concern over civility led inevitably to a discussion of hypocrisy. At what point does politeness become hypocrisy or does it? The author looks at different viewpoints. In the end, she seems to take the position that politeness is necessarily dishonest. Samuel Johnson once wrote something like this: \"One says to a friend I am sorry you got wet (that is, caught in the rain). Actually, one does not really care if he got wet.\" Johnson then went on to explain why the expression of regret was polite and proper and necessary for people to get along although not necessarily truly felt. Johnson did not think such sentiments were totally dishonest. Although you were not sorry that he got wet, you feel that you must express sorrow. The need to express sorrow brings about the feeling, that, yes, I am sorry for my friend. The author does not discuss Johnson but she gets into the difference between what is said and what is really felt. Civility became an issue in the western world when deference died. For most of history and still today in most places, deference is a way of life. There is deference to governments and to rulers, to religious authorities, to parents, to one's social superiors. At one time, in the west, when the system of authority was considered legitimate and proper and the ruled and rulers shared a common ideology, deference was not an issue. It was not resented as a concept, although individual rulers might be resented. There might be rebellions but the rebellion was to displace the ruler and rule in his place. It was not to get rid of rulers and the concept of deference altogether. So for centuries, vassals served the kings, the peasants served the lords, and women were supposed to be deferential to men. The author does not say this, but without this knowledge it is difficult to understand why civility became such a pressing concern later on. When deference became questionable, and ideas of human equality arose, civility arose and also concern over hypocrisy. One could no longer, at least theoretically, be rude to underlings. No more, do this, do that, you peasant or vassal. Manners towards others were not based solely on their station in life, but on a concept that everyone deserved to be treated with at least civility. One could no longer be vulgar or coarse, but instead had to strive to be genteel and refined. At the same time that equality became important, it became possible for people to change their status, in a way not possible before. A person could rise in the hierarchy to a previously unknown extent. Good manners became a mark of distinction and a gentleman's status. At the same time a new deference arose. So people signed their letters, your honorable servant, and started, for instance, the custom (still followed today) of letting others go before them through the door, saying please and thank you. This was the new civility, not only among the gentry but also to be applied to underlings. But clearly all of it was not sincere. In fact, there was no way it could be sincere. Are you really the servant of your correspondent? The author discusses Burke. Burke believed that there would always be ruled and rulers. Civility was a way to smooth over inequality and make it more palatable. But it was not necessarily dishonest. Burke believed that deference to the ruler or some other authority was not automatically degrading, that it could be honorable to both ruled and ruler. Burke rejected the idea that all inequality and deference should be rejected or resented. The author does not like Burke very much. His insistence on civility she sees as an impediment to progress and liberal reform, as a way for the ruler to continue ruling but pretending the rule was inoffensive. Burke, however, did not feel that rule was offensive, if it was based on tradition and custom. He did not support the French revolutionaries getting rid of the royals. He did support freedom from England for the Americans. Unlike the French, the Americans did not want to start the world anew and would rely on established English law in making the new nation. In some ways, Burke was a liberal. He was against the slave trade and colonialism. But he saw value in aristocracy and tradition. The author notes that many writers about civility discussed the difference between action and feeling. Civility was often pretend concern. This was good and bad, according to the author. 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## [1] "Review with highest score in anticipation"

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## [1] "It would be unfair to suggest that anyone who disagrees with Bloom is simply suffering from the escapist, repressive anxiety of which he claims to be a theorist. Likewise, it would be a circular argument to say that any one who finds Bloom's stance self-defeating is merely an anxious ephebe trying to justify their own mediocrity, to dissemble their own belatedness, to obscure the deeper issues of poetic originality. Or would it? I've been ridiculed for saying this, but *The Anxiety of Influence* is a very harsh, very difficult little book. And yes, most writers *do* tend to shrug it off with defensive laughter and glib overconfidence. "Bloom's theories don't apply to me, after all. *I* don't feel the anxiety of which he speaks. I'm as young as Adam in the literary Garden of Eden, and my work is as important and worthwhile as I wish it to be." Thus tolls the death-knell of the M.F.A. student in Creative Writing. Bloom's vision of the Canon has nothing to do with a required list of books, with the "carrion-eaters" of Tradition, paying uncritical knee-tribute to precedents and precursors. Bloom is simply reminding us that literature is not created in a vacuum of Edenic self-deception (the bland, cheeky optimism of the writing workshop), but rather in the poetomachia of the solitary apprentice testing himself against the creations of the past and present, a gladiatorial dialogue with the collective personae of Anteriority. In other words, the greatest literature is in competition with *itself*, an internalized version of the Canon that each strong poet carries within. The competition is both loving and malicious, and the "precursor" is always a composite of texts and artists, including contemporary authors fighting for imaginative and thematic territory, spurring each other on to higher achievements while stampeding the fallen. For polemical purposes, Bloom simplifies the "composite precursor" in his reading of the English Romantics, testing themselves against the canonical strangeness of one John Milton. By casting the Miltonic Satan as the modern poet *in extremis*, Bloom creates a critical mythology as compelling as it is melodramatic, working through the byzantine evasions and torque-laden inversions the ephebe undertakes to carve out an imaginative space for himself. The "revisionary ratios" are derived from the Kabbalah of Isaac Luria, conceptualizing poetic creation as a heroic self-purgation and regeneration, achieving originality with an apparent loss of power, then returning to the fold for fresh melee and assimilative combat. Bloom's conscious objective is TO MAKE THE POET'S JOB MORE DIFFICULT, the smash complacency where it lives, in the Eliotic idealizations of "Tradition and the Individual Talent", which argues (catastrophically, in Bloom's view) that poetry is the benign and empyreal handing-down of the Muse's wedding-band from precursor to ephebe. But as Bloom persuasively argues, Eliot's stuffy and pretentious election of Dante as his true poetic father desperately obscures his true debts to Tennyson and Whitman, and his poetry may be weaker as a result. The casualties of Eliot's "poetic pacifism" lie forgotten in the charnel-house of unknown soldiers who've mistaken academic careerism for the deeper mysteries of canonical anguish, who've taken the low road of insularity against the combative "wakening of the dead." "To suggest that this sort of gladiatorial perspectivizing is "self-defeating" is rather like calling Nietzsche a "nihilist" because he chose to philosophize with a hammer -- that is, dedicated himself to scraping away all the evasions, the happy-go-lucky subterfuge -- to provide a more truthful genealogy of art and creativity and, more importantly, an Ethics on precisely what is required of writers (born this late in history) pretending to canonical strength. *TAOI* is as Nietzschean a text as you will find, a polemical kick in the stomach, brutal in its necessities, staring deep into the horizon of literature and conceptualizing the intra-poetic psychic warfare of poets WHO WILL NOT DIE. It is a nail-bomb thrown into the seminar-room of creative writing workshops, exploding the glib complacency of young writers who've forgotten that Time is unforgiving in its choice of literary survivors. To put it another way, Bloom never says that originality doesn't exist, only that our idealized, Eliotic perceptions of originality are immature and self-defeating, an excuse not only to *be* mediocre (as young as Adam at the dawn of Creation), but to revel in and celebrate that mediocrity. That said, those who are coddled by Academe will probably find Bloom's book vulgar, incomprehensible, melodramatic, even paranoid in its implications. While others, stoically self-critical, will find themselves reading a completely different book, and a glorious one at that. As the previous reviewer suggested, there may be room enough in the academic industry for a communal fellowship of writers and teachers, but there is an important qualitative difference between the respectable productions of, say, a Mark Van Doren, and the monstrous achievements of canonical prowess Bloom examines here. Mediocrity needs to justify itself, to make excuses for its smug complacency, but just as 99.9% of our generation's literature is "written in water," so the canonical survivors of the future will be forced to take even more extreme measures to be remembered, to stand in the square where martyrs are made. Bloom's book, in essence, attempts to dramatize and account for these "extreme measures." *The Anxiety of Influence*, for all its conceptual fluency and Rube Goldberg convolutions, stands today as a brilliant thought-experiment on the lengths genius will go to to stamp itself in bronze, to carry on and flourish in a universe of Death (or its literary equivalent, Compromise). Even if you find his main argument pedantic and repulsive, Bloom provides dozens of pyrotechnic micro-arguments in each chapter, not to mention some brilliant and provocative readings of classic poetry. Bloom is a great

talker and showman, and those who dismiss his theories as frivolous poppycock may still be charmed by his brash, Hazlittian personality. The important thing is to take the time to understand where Bloom is coming from, and not to project one's own anxieties onto this difficult and rewarding text."

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## [1] "Review with highest score in surprise"

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## [1] "The World of Suzie Wong is a fantasy, a lovely fairy tale written for adults; it is \"Cinderella\" as told by the Prince. Consider its plot: A poor but beautiful girl has always suspected she was really a princess, and after she has survived various ordeals, a chaste hero's kiss reveals the princess' true identity. A young man goes on a quest through an exotic and mysterious land, and along the way he gathers a colorful group of companions, a collection of important talismans, and finally a bride. They live happily ever after. Richard Mason has created in \"The World of Suzie Wong\" a delightful, purely imaginary world of romance, tragedy and humor, and if taken on those terms the book is one of the best books ever written on the themes of \"East meets West\" or \"The Harlot With a Heart of Gold.\" However, \"The World of Suzie Wong\" must be taken on those terms. You must not come to this book looking for a tour guide for your upcoming vacation to Hong Kong. The book reflects small pieces of the Hong Kong that existed in 1957, but also pieces of a Hong Kong that never existed anywhere other than in the mind of the author. As the hero of the book says, the purpose of art is not to describe the way something looked, but to describe the way it appeared to a particular observer at a particular moment. You must not come to this book looking for a documentary on the lives of commercial sex workers. Mr. Mason describes a life that, while it is lightly daubed with hints of danger and degradation, is for the most part painted as fun and profitable. The Nam Kok Hotel, its bar and the women who work there are idealized, as is the artist's top floor room with the spectacular view, or the saintly British nurse who saves the princess from a near-fatal curse. You must not come to this book looking for a realistic examination of the lives of Chinese people, at least not of all types of Chinese people. Mr. Mason only lived in Hong Kong for five months, and drew on memories in order to write his novel after he left. Of three million Chinese in Hong Kong, Mr. Mason only gives names to the prostitutes and the waiter who serves them tea. The European characters all have names and elaborate histories, but the non-European characters who don't sell sex are only \"the Indian shopkeeper,\" or \"the rickshaw coolie with the torn shirt.\" The book's hero, Robert Lomax, describes the Nam Kok Hotel as his \"point of contact.\" In fact Mr. Mason found a similar point of contact and there he learned as much as he could in five months, but it was contact with only a very small, very atypical niche of Chinese society. And certainly we would make a big mistake if we came to this book looking for pornography. While sex is the center of the lives of these women, constantly in their thoughts, their only source of power in a world dominated by men and the only reason the Nam Kok Hotel exists, what sex that actually occurs is described demurely, never graphically. The reason for this is that the narrator of the book is its hero, and it is important, after all, that a noble knight remain celibate so that his love is pure enough to save a princess. Suzie Wong is the most beautiful woman in Hong Kong, maybe in the world, but she is trapped by economic need in her profession, as though locked inside a sultan's harem, or locked in a room at the top of a tall tower, and so she remains inaccessible to the prince until he can break through the walls and deliver the transforming kiss. We must enter the world of Suzie Wong as we would enter the world of Mother Goose, or the world of the Brothers Grimm. We must open our minds to the possibilities of myth. We must not allow ourselves to be distracted by noticing that an uneducated, illiterate girl from a Chinese village, after only a couple of years' association with rough sailors and soldiers, will speak English like a native, able to articulate very subtle and complex thoughts. It is the author's intention that we understand why the beautiful fairy princess behaves the way she does, and so she must be allowed to express herself with fluency and wit. If we accept this, we hear a voice that is musical, at once naive and wise, carefree as a bird and yet also sad beyond consolation. The voice of Suzie Wong is music. It is magic. We must believe that a healthy young man will live for months inside a brothel and never bring a girl to his bed. It is necessary that our hero be chaste because the artist must suffer if he is to earn inspiration, and the ascetic must deny himself pleasure if he is to achieve enlightenment. The hero must pass through fire to earn his prize. And while a real prostitute would forgive her boyfriend for paying another woman for sex (as long as the other woman did not work in the same bar) certainly the book-buying public in 1957 would not have forgiven him. To fully enter the world of Suzie Wong we must believe that a girl who has suffered extreme poverty, who has grown up in a culture that does not include the Western notion of romantic love, will discard the self-reliance and economic independence she enjoys at the beginning of the book in order to become the meek, submissive wife of a penniless artist. In fairy tales true love is always a beautiful surrender. Snow White and Sleeping Beauty were both unconscious, and thus powerless, when they received the kiss of their prince. The Little Mermaid must give up the sea, Cinderella must live in dire poverty. To earn the love of her prince Suzie must give up all her power. She must lose the thing she loves most in the world, her child, and it destroys her. The cursed peasant must die so that the prince's kiss may bring her new life, reborn as the princess. In the novel's final scene, the confident, witty, bullying Suzie of the novel's first section has been transformed into a child/woman crippled by insecurities that can only be calmed by her conquering hero. It is no accident that this scene takes place in the bedroom, formerly Suzie's domain and source of her power. We are lucky that Mr. Mason's writing is of such a high quality that it is an easy matter to suspend disbelief and enter the fantastical world of Suzie Wong, because this book is a work of fine art. As his protagonist is a painter who observes and records, so too Mr. Mason was exceptionally skilled at describing for his readers the teeming, steaming, smelly, sexy Hong Kong in his head. And while the Wanchai district of the book is mostly fiction, and the fairy princess did not really exist (although a woman named Wong did bring legal action against the author claiming that she was the \"real\" Suzie) the portrait of the gallant hero who saves the princess may be close to fact. You will come away from this book feeling that you have learned much about its author. Just as Milton described Paradise, Dante Hell, and Hilton Shangri-La without ever going there, Richard Mason has created an exotic foreign land full of magic and mystery largely from his own fertile imagination. As impressive as are his descriptions of Hong Kong, and the wonderfully varied and colorful cast of supporting characters, Mr. Mason's talent is most on display in the character of Suzie Wong herself. In Suzie he has created one of the iconic characters of modern English Literature, a woman whose name is more familiar to many modern readers than Lady Macbeth. Participate in any writing class in the English-speaking world, and say to the class, \"I'm writing about a woman right now, she's sort of a Suzie Wong character...\" All of your fellow students will nod their heads and say, \"Ahhh, yes, we know what you mean...\" Suzie Wong, the fairy tale princess who sells her body in a bar, raised the profile of Hong Kong internationally, had her story adapted for the Broadway stage and a Hollywood motion picture, loaned her name to a cartoon character, a reggae song and dozens of taverns all over the world. She also made the author and anybody attached to the book, play or movie rich and famous. (William Shatner came to America to play Lomax on Broadway.) But her biggest effect will always be on the million

s of readers who have fallen in love with her. To enter the world of Suzie Wong is to be enchanted. The spell lasts forever."

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## [1] "Review with highest score in sadness"

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## [1] "It addresses the concern with manners and civility that arose in Great Britain in the 18th century, as addressed by Edmund Burke, Lord Chesterfield, John Locke, Mary Wollstonecraft and others, and in the novels Pamela and Mansfield Park. The concern over civility led inevitably to a discussion of hypocrisy. At what point does politeness become hypocrisy or does it? The author looks at different viewpoints. In the end, she seems to take the position that politeness is necessarily dishonest. Samuel Johnson once wrote something like this: \"One says to a friend I am sorry you got wet (that is, caught in the rain). Actually, one does not really care if he got wet.\" Johnson then went on to explain why the expression of regret was polite and proper and necessary for people to get along although not necessarily truly felt. Johnson did not think such sentiments were totally dishonest. Although you were not sorry that he got wet, you feel that you must express sorrow. The need to express sorrow brings about the feeling, that, yes, I am sorry for my friend. The author does not discuss Johnson but she gets into the difference between what is said and what is really felt. Civility became an issue in the western world when deference died. For most of history and still today in most places, deference is a way of life. There is deference to governments and to rulers, to religious authorities, to parents, to one's social superiors. At one time, in the west, when the system of authority was considered legitimate and proper and the ruled and rulers shared a common ideology, deference was not an issue. It was not resented as a concept, although individual rulers might be resented. There might be rebellions but the rebellion was to displace the ruler and rule in his place. It was not to get rid of rulers and the concept of deference altogether. So for centuries, vassals served the kings, the peasants served the lords, and women were supposed to be deferential to men. The author does not say this, but without this knowledge it is difficult to understand why civility became such a pressing concern later on. When deference became questionable, and ideas of human equality arose, civility arose and also concern over hypocrisy. One could no longer, at least theoretically, be rude to underlings. No more, do this, do that, you peasant or vassal. Manners towards others were not based solely on their station in life, but on a concept that everyone deserved to be treated with at least civility. One could no longer be vulgar or coarse, but instead had to strive to be genteel and refined. At the same time that equality became important, it became possible for people to change their status, in a way not possible before. A person could rise in the hierarchy to a previously unknown extent. Good manners became a mark of distinction and a gentleman's status. At the same time a new deference arose. So people signed their letters, your honorable servant, and started, for instance, the custom (still followed today) of letting others go before them through the door, saying please and thank you. This was the new civility, not only among the gentry but also to be applied to underlings. But clearly all of it was not sincere. In fact, there was no way it could be sincere. Are you really the servant of your correspondent? The author discusses Burke. Burke believed that there would always be ruled and rulers. Civility was a way to smooth over inequality and make it more palatable. But it was not necessarily dishonest. Burke believed that deference to the ruler or some other authority was not automatically degrading, that it could be honorable to both ruled and ruler. Burke rejected the idea that all inequality and deference should be rejected or resented. 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## [1] "Review with highest score in negative"

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## [1] "It addresses the concern with manners and civility that arose in Great Britain in the 18th century, as addressed by Edmund Burke, Lord Chesterfield, John Locke, Mary Wollstonecraft and others, and in the novels Pamela and Mansfield Park. The concern over civility led inevitably to a discussion of hypocrisy. At what point does politeness become hypocrisy or does it? The author looks at different viewpoints. In the end, she seems to take the position that politeness is necessarily dishonest. Samuel Johnson once wrote something like this: \"One says to a friend I am sorry you got wet (that is, caught in the rain). Actually, one does not really care if he got wet.\" Johnson then went on to explain why the expression of regret was polite and proper and necessary for people to get along although not necessarily truly felt. Johnson did not think such sentiments were totally dishonest. Although you were not sorry that he got wet, you feel that you must express sorrow. The need to express sorrow brings about the feeling, that, yes, I am sorry for my friend. The author does not discuss Johnson but she gets into the difference between what is said and what is really felt. Civility became an issue in the western world when deference died. For most of history and still today in most places, deference is a way of life. There is deference to governments and to rulers, to religious authorities, to parents, to one's social superiors. At one time, in the west, when the system of authority was considered legitimate and proper and the ruled and rulers shared a common ideology, deference was not an issue. It was not resented as a concept, although individual rulers might be resented. There might be rebellions but the rebellion was to displace the ruler and rule in his place. It was not to get rid of rulers and the concept of deference altogether. So for centuries, vassals served the kings, the peasants served the lords, and women were supposed to be deferential to men. The author does not say this, but without this knowledge it is difficult to understand why civility became such a pressing concern later on. When deference became questionable, and ideas of human equality arose, civility arose and also concern over hypocrisy. One could no longer, at least theoretically, be rude to underlings. No more, do this, do that, you peasant or vassal. Manners towards others were not based solely on their station in life, but on a concept that everyone deserved to be treated with at least civility. One could no longer be vulgar or coarse, but instead had to strive to be genteel and refined. At the same time that equality became important, it became possible for people to change their status, in a way not possible before. A person could rise in the hierarchy to a previously unknown extent. 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## [1] "Review with highest score in anger"

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## [1] "It addresses the concern with manners and civility that arose in Great Britain in the 18th century, as addressed by Edmund Burke, Lord Chesterfield, John Locke, Mary Wollstonecraft and others, and in the novels Pamela and Mansfield Park. The concern over civility led inevitably to a discussion of hypocrisy. At what point does politeness become hypocrisy or does it? The author looks at different viewpoints. In the end, she seems to take the position that politeness is necessarily dishonest. Samuel Johnson once wrote something like this: \"One says to a friend I am sorry you got wet (that is, caught in the rain). Actually, one does not really care if he got wet.\" Johnson then went on to explain why the expression of regret was polite and proper and necessary for people to get along although not necessarily truly felt. Johnson did not think such sentiments were totally dishonest. Although you were not sorry that he got wet, you feel that you must express sorrow. The need to express sorrow brings about the feeling, that, yes, I am sorry for my friend. The author does not discuss Johnson but she gets into the difference between what is said and what is really felt. Civility became an issue in the western world when deference died. For most of history and still today in most places, deference is a way of life. There is deference to governments and to rulers, to religious authorities, to parents, to one's social superiors. At one time, in the west, when the system of authority was considered legitimate and proper and the ruled and rulers shared a common ideology, deference was not an issue. It was not resented as a concept, although individual rulers might be resented. There might be rebellions but the rebellion was to displace the ruler and rule in his place. It was not to get rid of rulers and the concept of deference altogether. So for centuries, vassals served the kings, the peasants served the lords, and women were supposed to be deferential to men. The author does not say this, but without this knowledge it is difficult to understand why civility became such a pressing concern later on. When deference became questionable, and ideas of human equality arose, civility arose and also concern over hypocrisy. One could no longer, at least theoretically, be rude to underlings. No more, do this, do that, you peasant or vassal. Manners towards others were not based solely on their station in life, but on a concept that everyone deserved to be treated with at least civility. One could no longer be vulgar or coarse, but instead had to strive to be genteel and refined. At the same time that equality became important, it became possible for people to change their status, in a way not possible before. A person could rise in the hierarchy to a previously unknown extent. Good manners became a mark of distinction and a gentleman's status. At the same time a new deference arose. So people signed their letters, your honorable servant, and started, for instance, the custom (still followed today) of letting others g

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## [1] "Review with highest score in disgust"

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## [1] "It addresses the concern with manners and civility that arose in Great Britain in the 18th century, as addressed by Edmund Burke, Lord Chesterfield, John Locke, Mary Wollstonecraft and others, and in the novels Pamela and Mansfield Park. The concern over civility led inevitably to a discussion of hypocrisy. At what point does politeness become hypocrisy or does it? The author looks at different viewpoints. In the end, she seems to take the

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Modesty meant that women should act as if they were ignorant of the world, especially when it came to sexual matters, and act easily shocked by say, bad language, that they should appear delicate even when they were not. Wollstonecraft, as the author shows, decried this false modesty. Wollstonecraft believed that if women were allowed to drop this fake modesty and act like honest human beings, then they would have real modesty because they would know what there was to be modest about. The author does not explain this, which I believe is what Wollstonecraft meant. Along with the modesty went the male civility that took care that women should never hear anything improper or be exposed to certain ideas. As the author points out, Wollstonecraft attacked this also as belittling to women. She said that women should be educated about the world and not possess or pretend to possess so much delicacy and modesty that they could not act like rational beings. 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She does not lie, but she often keeps quiet. She keeps her real feelings hidden as a self protective measure. Consequently, others misread her. In the end, her reserve turns to her advantage. She turns her reserve and tact, that is, her civility, into positive goods for herself. The author discusses how *Mansfield Park* shows the costs of reserve and the benefits of reserve to one in a dependent position. The author is a bit critical of Austen for not expressing the view that Fanny should not be in a dependent position to begin with. Instead Austen addresses how one can best survive in such a position and maintain integrity and self respect, through manners, tact, and civility, which the lowly can employ as well as the highborn. There is a long section on *Pamela*, the 18th century epistolary novel. The book is in the form of letters mainly by Pamela to her parents. The author notes that what Pamela writes in her letters does not completely reflect her true feelings or even necessarily represent what really happened. Pamela's employer continually tries to seduce her and she resists. In her letters, Pamela expresses disgust and anger towards her employer, but those are not her only feelings. Other feelings are there, such as an attraction to her employer. Is Pamela a hypocrite? Is she aware of her mixed feelings? Is she truly virtuous or is her virtue just a pretext to gain the ultimate prize of marriage (which she does attain in the end) or both? There is also some discussion

n of Jane Fairfax in Emma, another reserved person who is also secretive because of her lowly status. In the last chapter the author expresses her feelings clearly. She says that the modern American concern with civility is oppressive, that it cloaks injustice to women and minorities. She finds it sinister that conservatives seem to be more interested in it than liberals. But she does not say what lack of this civility or a new civility would look like. She quotes different modern books that say that discussion should be calm and polite even when disagreement is present and she seems not to approve of this. But what is her idea of what disagreement should be like? Incivility could not just be used to attack unfairness or things the author does not like. It could also be used to attack fairness or things that the author likes. I fear that here the author falls into a familiar contradictory position, as when people say be skeptical of authority. However, they do not mean their own authority or authority that they support. Burke foresaw the problem that comes once attack on civility becomes the norm. He did not believe as the author seems to that once the false civility (what the author deems false civility) was banished, then everything that would come out would be true and good and there would be real civility based on virtue, that people would be nice because everyone really wanted to and that when they said How are you, they really care how you are. Burke thought it was likely that the abolishment of manners and civility and politeness would lead to worse falsity and cruelty."

##

## [1] "Review with highest score in fear"

##

##

## [1] "It addresses the concern with manners and civility that arose in Great Britain in the 18th century, as addressed by Edmund Burke, Lord Chesterfield, John Locke, Mary Wollstonecraft and others, and in the novels Pamela and Mansfield Park. The concern over civility led inevitably to a discussion of hypocrisy. At what point does politeness become hypocrisy or does it? The author looks at different viewpoints. In the end, she seems to take the position that politeness is necessarily dishonest. Samuel Johnson once wrote something like this: \"One says to a friend I am sorry you got wet (that is, caught in the rain). Actually, one does not really care if he got wet.\" Johnson then went on to explain why the expression of regret was polite and proper and necessary for people to get along although not necessarily truly felt. Johnson did not think such sentiments were totally dishonest. Although you were not sorry that he got wet, you feel that you must express sorrow. The need to express sorrow brings about the feeling, that, yes, I am sorry for my friend. The author does not discuss Johnson but she gets into the difference between what is said and what is really felt. Civility became an issue in the western world when deference died. For most of history and still today in most places, deference is a way of life. There is deference to governments and to rulers, to religious authorities, to parents, to one's social superiors. At one time, in the west, when the system of authority was considered legitimate and proper and the ruled and rulers shared a common ideology, deference was not an issue. It was not resented as a concept, although individual rulers might be resented. There might be rebellions but the rebellion was to displace the ruler and rule in his place. It was not to get rid of rulers and the concept of deference altogether. So for centuries, vassals served the kings, the peasants served the lords, and women were supposed to be deferential to men. The author does not say this, but without this knowledge it is difficult to understand why civility became such a pressing concern later on. When deference became questionable, and ideas of human equality arose, civility arose and also concern over hypocrisy. One could no longer, at least theoretically, be rude to underlings. No more, do this, do that, you peasant or vassal. Manners towards others were not based solely on their station in life, but on a concept that everyone deserved to be treated with at least civility. One could no longer be vulgar or coarse, but instead had to strive to be genteel and refined. At the same time that equality became important, it became possible for people to change their status, in a way not possible before. A person could rise in the hierarchy to a previously unknown extent. Good manners became a mark of distinction and a gentleman's status. At the same time a new deference arose. So people signed their letters, your honorable servant, and started, for instance, the custom (still followed today) of letting others go before them through the door, saying please and thank you. This was the new civility, not only among the gentry but also to be applied to underlings. But clearly all of it was not sincere. In fact, there was no way it could be sincere. Are you really the servant of your correspondent? The author discusses Burke. Burke believed that there would always be ruled and rulers. Civility was a way to smooth over inequality and make it more palatable. But it was not necessarily dishonest. Burke believed that deference to the ruler or some other authority was not automatically degrading, that it could be honorable to both ruled and ruler. Burke rejected the idea that all inequality and deference should be rejected or resented. The author does not like Burke very much. His insistence on civility she sees as an impediment to progress and liberal reform, as a way for the ruler to continue ruling but pretending the rule was inoffensive. Burke, however, did not feel that rule was offensive, if it was based on tradition and custom. He did not support the French revolutionaries getting rid of the royals. He did support freedom from England for the Americans. Unlike the French, the Americans did not want to start the world anew and would rely on established English law in making the new nation. In some ways, Burke was a liberal. He was against the slave trade and colonialism. But he saw value in aristocracy and tradition. The author notes that many writers about civility discussed the difference between action and feeling. Civility was often pretend concern. This was good and bad, according to the author. Civility became a way for women and middle class people to insist on better treatment from their putative betters, men or aristocrats. Everyone deserved civility was the idea. Also, women were able to harness manners to assert themselves. A woman could speak up if she was civil and polite. At the same time, civility allowed men to condescend to women. Instead of speaking to women truthfully, they would go in for verbal niceties that shielded what they really thought. They could use manners to deceive women. The author discusses the 18th century concept of gallantry but does not explain it adequately for readers who are not acquainted with the period. Gallantry meant being deferential to women, based on the notion that they were not as intelligent or strong and that the man had a duty not to abuse his superior position and pay respect to the female and take care of her. Gallantry also came to mean rakish behavior, adultery, and double dealing, tricking females by pretending affection and respect. The author points out that gallantry, though supposedly respectful to women, could be used to deceive them and look down on them. The author discusses Wollstonecraft's attack on civility and society's requirement of female modesty. But the author does not say what 18th century people meant by modesty. Modesty meant that women should act as if they were ignorant of the world, especially when it came to sexual matters, and act easily shocked by say, bad language, that they should appear delicate even when they were not. Wollstonecraft, as the author shows, decried this false modesty. Wollstonecraft believed that if women were allowed to drop this fake modesty and act like honest human beings, then they would have real modesty because they would know what there was to be modest about. The author does not explain this, which I believe is what Wollstonecraft meant. Along with the modesty went the male civility that took care that women should never hear anything improper or be exposed to certain ideas. As the author points out, Wollstonecraft attacked this also as belittling to women. She said that women

should be educated about the world and not possess or pretend to possess so much delicacy and modesty that they could not act like rational beings. Another downside of civility was that manners showed one's superiority to the unmannered. A gentleman was always well behaved and also restrained. Manners became a marker of the gentry. Those without manners were not as good as those with them. The author also talks about Godwin who apparently did not believe in any kind of manners at all. Godwin seems to recommend that we tell people we don't like that we don't like them straight out. He was very strongly against any hypocrisy. The author discusses 18th century writings on this: how one could think one thing and act another; how a polished manner could be a device to hide one's true feelings and manipulate or even show aggression; how civility and manners gloss over real differences in power, how civility covers inequality by making it nice. There is a good chapter on Mansfield Park, pointing out that Fanny is not a hypocrite, she is reserved because relatively powerless but she is rarely dishonest. She does not lie, but she often keeps quiet. She keeps her real feelings hidden as a self protective measure. Consequently, others misread her. In the end, her reserve turns to her advantage. She turns her reserve and tact, that is, her civility, into positive goods for herself. The author discusses how Mansfield Park shows the costs of reserve and the benefits of reserve to one in a dependent position. The author is a bit critical of Austen for not expressing the view that Fanny should not be in a dependent position to begin with. Instead Austen addresses how one can best survive in such a position and maintain integrity and self respect, through manners, tact, and civility, which the lowly can employ as well as the highborn. There is a long section on Pamela, the 18th century epistolary novel. The book is in the form of letters mainly by Pamela to her parents. The author notes that what Pamela writes in her letters does not completely reflect her true feelings or even necessarily represent what really happened. Pamela's employer continually tries to seduce her and she resists. In her letters, Pamela expresses disgust and anger towards her employer, but those are not her only feelings. Other feelings are there, such as an attraction to her employer. Is Pamela a hypocrite? Is she aware of her mixed feelings? Is she truly virtuous or is her virtue just a pretext to gain the ultimate prize of marriage (which she does attain in the end) or both? There is also some discussion of Jane Fairfax in Emma, another reserved person who is also secretive because of her lowly status. In the last chapter the author expresses her feelings clearly. She says that the modern American concern with civility is oppressive, that it cloaks injustice to women and minorities. She finds it sinister that conservatives seem to be more interested in it than liberals. But she does not say what lack of this civility or a new civility would look like. She quotes different modern books that say that discussion should be calm and polite even when disagreement is present and she seems not to approve of this. But what is her idea of what disagreement should be like? Incivility could not just be used to attack unfairness or things the author does not like. It could also be used to attack fairness or things that the author likes. I fear that here the author falls into a familiar contradictory position, as when people say be skeptical of authority. However, they do not mean their own authority or authority that they support. Burke foresaw the problem that comes once attack on civility becomes the norm. He did not believe as the author seems to that once the false civility (what the author deems false civility) was banished, then everything that would come out would be true and good and there would be real civility based on virtue, that people would be nice because everyone really wanted to and that when they said How are you, they really care how you are. Burke thought it was likely that the abolishment of manners and civility and politeness would lead to worse falsity and cruelty."

## NRC Visualisations

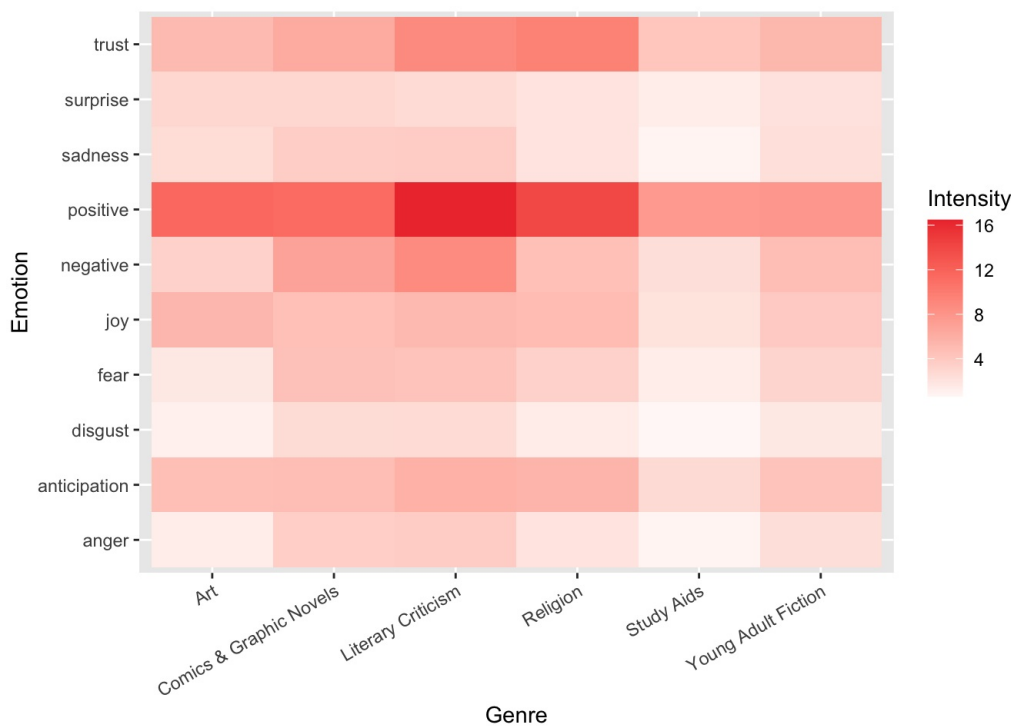
*#Creating heatmap to show the emotions*

```
emotions_df <- df_sentiment %>%
  pivot_longer(cols = c("joy", "positive", "trust", "anticipation", "surprise", "sadness", "negative", "anger", "disgust", "fear"),
               names_to = "Emotion",
               values_to = "Intensity")

emotion_scores <- emotions_df %>%
  group_by(Genre, Emotion) %>%
  summarize(avg_intensity = mean(Intensity))
```

## `summarise()` has grouped output by 'Genre'. You can override using the  
## `.groups` argument.

```
ggplot(emotion_scores, aes(x = Genre, y = Emotion, fill = avg_intensity)) +
  geom_tile() +
  scale_fill_gradient2(low = "dodgerblue", high = "brown2") + # Adjust colors
  labs(x = "Genre", y = "Emotion", fill = "Intensity") +
  theme(axis.text.x = element_text(angle = 30, hjust=1))
```



From the above heatmap, “positive” emotion stands out as the highest intensity across all Genres, with “Sadness”, “Surprise” and “Disgust” recording lower intensities.

## TASK C

### Topic Modelling

In order to gain insights into customer segmentation and uncover hidden patterns, topic modelling techniques are applied to the review text feature to analyse clusters within the reviews.

### Data Exploration Analysis

```
df_topic_m %>% group_by(Genre) %>% summarise(count=n()) %>% arrange(desc(count)) -> genre_counts
head(genre_counts) # Top 6 most reviewed genres
```

```
## # A tibble: 6 × 2
##   Genre                                count
##   <chr>                                <int>
## 1 Fiction                                12663
## 2 Religion                               4266
## 3 Juvenile Fiction                      3190
## 4 Biography & Autobiography             3094
## 5 History                                3018
## 6 Business & Economics                   2930
```

```
summary(genre_counts) #Summary statistics showing Min. Max. and Average no. of reviews
```

```
##      Genre      count
## Length:85      Min.   :  1.0
## Class :character 1st Qu.:  8.0
## Mode  :character Median : 225.0
##                      Mean  : 697.6
##                      3rd Qu.: 741.0
##                      Max.   :12663.0
```

### Data Selection

Selecting the correct data is a pivotal step in topic modeling. Opting for a suitable dataset helps prevent encountering a model that drains resources, potentially taxing both computing resources and time.

The review\_text feature serves as the primary source for identifying topics. The quantity of text chosen for analysis varies between 100 and 500 characters.

```
df_topic_m <- df_topic_m %>%
  filter(str_count(Review_text) >= 100 & str_count(Review_text) <= 500)

set.seed(20)

# selecting genres that have more than 100 reviews.
greater_than_100 = filter(genre_counts, count >= 100)

#Ten indexes for selecting 10 genres
sample_index <- sample(length(unique(greater_than_100$Genre)), 10)
sampled_genre <- unique(greater_than_100$Genre)[sample_index]
df_topic_m <- df_topic_m %>% filter(Genre %in% sampled_genre)

print(sampled_genre)
```

```
## [1] "Comics & Graphic Novels" "Study Aids"
## [3] "Religion"                "Literary Criticism"
## [5] "Young Adult Fiction"     "Art"
## [7] "Games"                  "Drama"
## [9] "Juvenile Fiction"       "Music"
```

```
print(df_topic_m)
```

```
## # A tibble: 5,310 × 6
##   Title                               Rating Review_title Review_text Genre Review_id_new
##   <chr>                             <int> <chr>         <chr>         <chr>         <int>
## 1 The Secret of the Lord: ...      5 great!      "Excellent... Reli...           4
## 2 Eldest (Inheritance, Boo...      5 A good book... "I've neve... Juve...           7
## 3 His Princess: Love Lette...      5 Im a daught... "This book... Reli...          15
## 4 Nausicaa of the Valley o...      5 Wonderful b... "... in a ... Comi...          23
## 5 CliffsAP 5 Biology Pract...      5 Short and S... "These Pra... Stud...          43
## 6 Froggy Goes to Bed              5 Reality in ... "My sister... Juve...          52
## 7 CliffsTestPrep Math Revi...      5 Great exerc... "Very usef... Stud...          57
## 8 Ghouls Gone Wild (Mostly...      5 My 11 year ... "My 11 yea... Juve...          66
## 9 The ACLU vs. America: Ex...      5 ACLU vs Ame... "Every per... Reli...          88
## 10 Little Critter: Just a S...      5 mercer maye... "Mercer ma... Juve...         109
## # i 5,300 more rows
```

10 genres were used for the analysis and a total observations of 5,310 were selected.

## Creating Term Document Matrix

```
# Convert review text to corpus
corpus <- VCorpus(VectorSource(df_topic_m$Review_text))

# Creating additional stopwords
corpus <- tm_map(corpus, content_transformer(tolower)) %>%
  tm_map(content_transformer(function(x) gsub("[^a-zA-Z ]", "", x))) %>% tm_map(removeWords, stopwords("en")) %>%
  tm_map(stemDocument)

#Term document matrix
tdm <- TermDocumentMatrix(corpus, control = list(wordLengths = c(4, 15)))

tdm_matrix <- as.matrix(tdm)
```

## Word Distribution

Top 10 terms and their Frequencies

```
term_frequencies <- rowSums(tdm_matrix)

# Create a data frame for plotting
term_frequency_df <- data.frame(term = names(term_frequencies), frequency = term_frequencies)

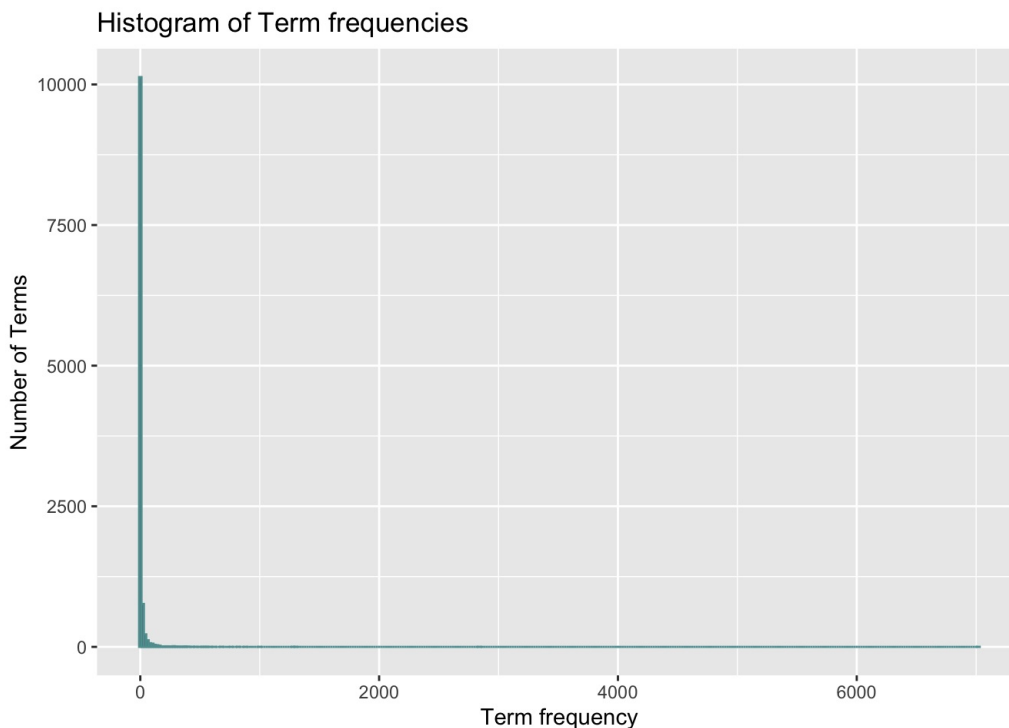
#Top 10 terms in descending order
top_terms <- term_frequency_df %>%
  arrange(desc(frequency)) %>%
  head(10)

print(top_terms)
```

```
##          term frequency
## book      book      7020
## read      read      2848
## great     great     1292
## love      love      1290
## stori     stori     1003
## good      good       877
## like      like       825
## will      will       819
## time      time       751
## recommend recommend  677
```

Histogram displaying term frequencies after stopwords were removed.

```
# Create histogram
ggplot(term_frequency_df, aes(x = frequency)) +
  geom_histogram(binwidth = 20,color='cadetblue') +
  labs(title = "Histogram of Term frequencies",
       x = "Term frequency",
       y = "Number of Terms")+
  theme_gray()
```



## Filtering Words

Common and uncommon terms are eliminated from the dataset to avoid biasing or impacting document topics. Terms appearing in over 10% of the documents and those appearing in less than 5% of the documents are both removed.

```
# Words that appear in more than 10% of the document
frequent_terms <- findFreqTerms(tdm, lowfreq = 0.10 * ncol(tdm_matrix))

# Terms that appear in less than 5% of documents
rare_terms <- findFreqTerms(tdm, highfreq = 0.05 * ncol(tdm_matrix))

print("Frequent Terms")
```

```
## [1] "Frequent Terms"
```

```
print(frequent_terms)
```

```
## [1] "book"      "good"      "great"     "help"      "just"      "like"
## [7] "love"      "read"      "realli"    "recommend" "stori"     "time"
## [13] "want"      "well"      "will"      "year"
```

```
print("First 20 Infrequent Terms")
```



```
## [1] "First 20 Infrequent Terms"
```

```
print(rare_terms[1:20])
```

```
## [1] "aaaachooo" "aagg"      "aamc"      "aaron"     "aayla"     "abandon"
## [7] "abaut"     "abclearn"  "abdsit"    "abid"      "abil"      "abiut"
## [13] "abli"      "abomin"    "abort"     "abosilut"  "about"     "aboutread"
## [19] "abovegrad" "abraham"
```

## Useful Words

Most meaningful word that might be helpful for further analysis include: love

```
# Retaining useful words
to_keep <- c("love")

to_remove <- frequent_terms[!frequent_terms %in% to_keep]

filtered_tdm_matrix <- tdm_matrix[!rownames(tdm_matrix) %in% to_remove, ]
filtered_tdm_matrix <- filtered_tdm_matrix[!rownames(filtered_tdm_matrix) %in% rare_terms, ]

# Calculate column sums
column_sums <- colSums(filtered_tdm_matrix)

# All zero columns
zero_columns <- which(column_sums == 0)

# Remove all zero columns or maintain original matrix
if(length(zero_columns) > 0) {
  filtered_tdm_matrix <- filtered_tdm_matrix[, -zero_columns]
} else {
  print("No zero columns in TDM matrix")
}
```

## Distribution

```
term_frequencies <- rowSums(filtered_tdm_matrix)

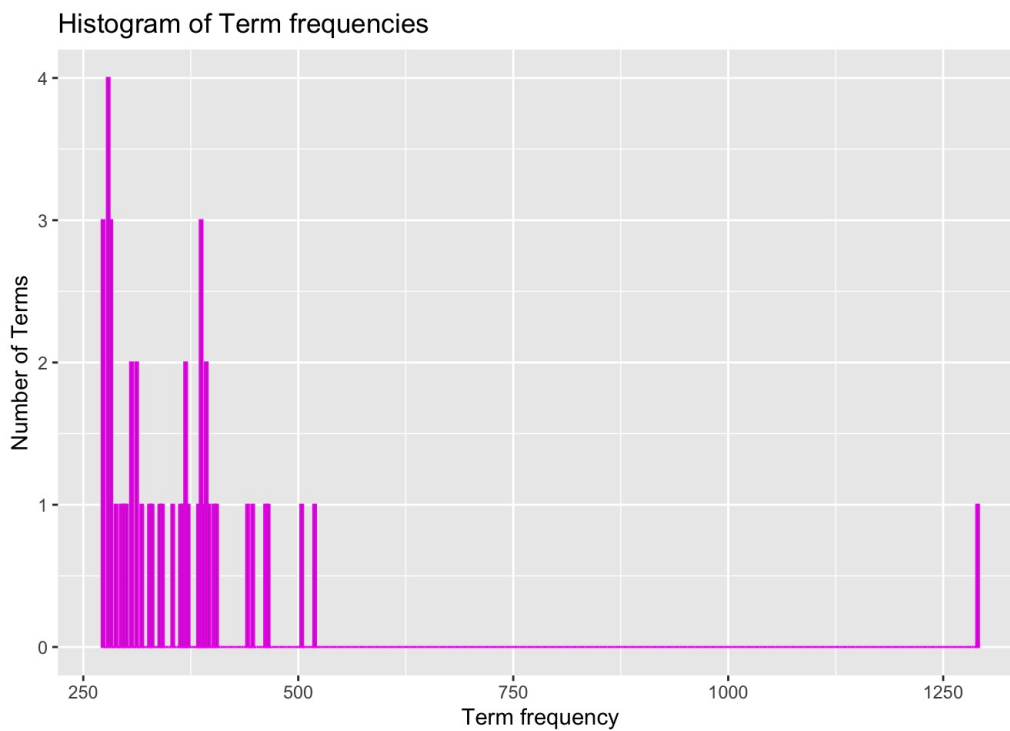
# Data frame for plotting
term_frequency_df <- data.frame(term = names(term_frequencies), frequency = term_frequencies)

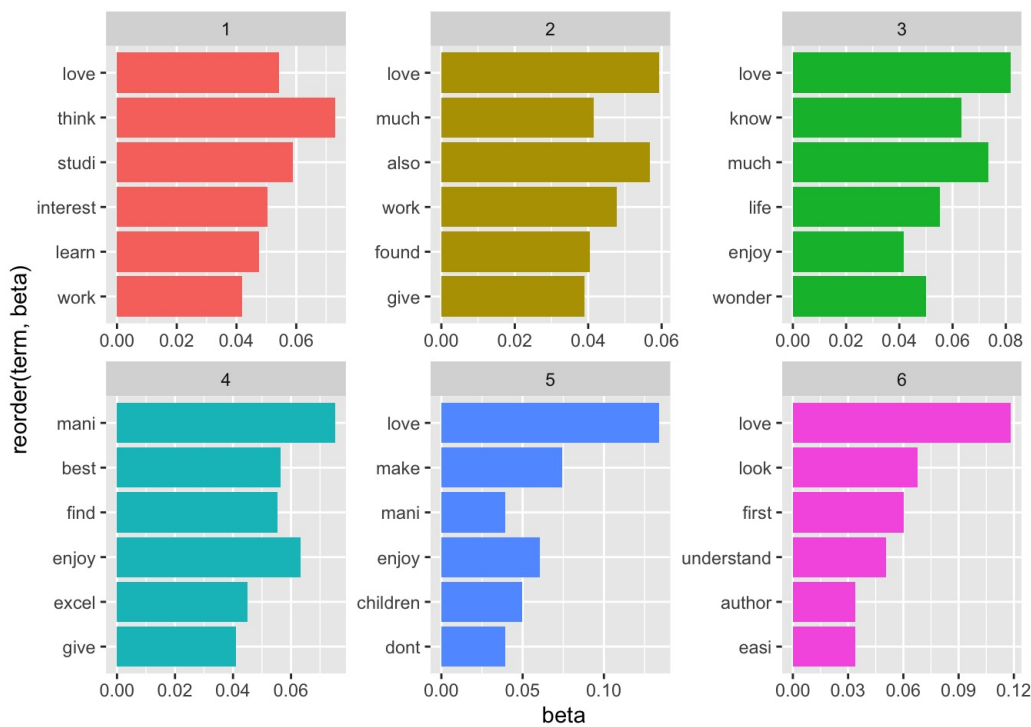
#Top 10 terms in descending order
top_terms <- term_frequency_df %>%
  arrange(desc(frequency)) %>%
  head(10)
print(top_terms)
```

```
##           term frequency
## love          love    1290
## enjoy         enjoy     519
## make          make     505
## much          much     464
## mani          mani     463
## life          life     446
## look          look     440
## first         first     406
## understand    understand  403
## wonder        wonder     397
```

Histogram displaying terms after removing non-relevants words for analysis.

```
# Create histogram
ggplot(term_frequency_df, aes(x = frequency)) +
  geom_histogram(binwidth= 3,color='magenta2') +
  labs(title = "Histogram of Term frequencies",
       x = "Term frequency",
       y = "Number of Terms") +
  theme_gray()
```





A bar plot showing probabilities,

represented by beta, displaying terms associated with the seven (6) topics.

Topic 1 - The keys terms from this shows how reviewers engaged with the contents they read.

Topic 2 - Reviewers were focused on discovering or grasping a broader theme of an information.

Topic 3 - This topic has key terms which encompasses affection and appreciation.

Topic 4 - Most words associated with topic suggest curiosity.

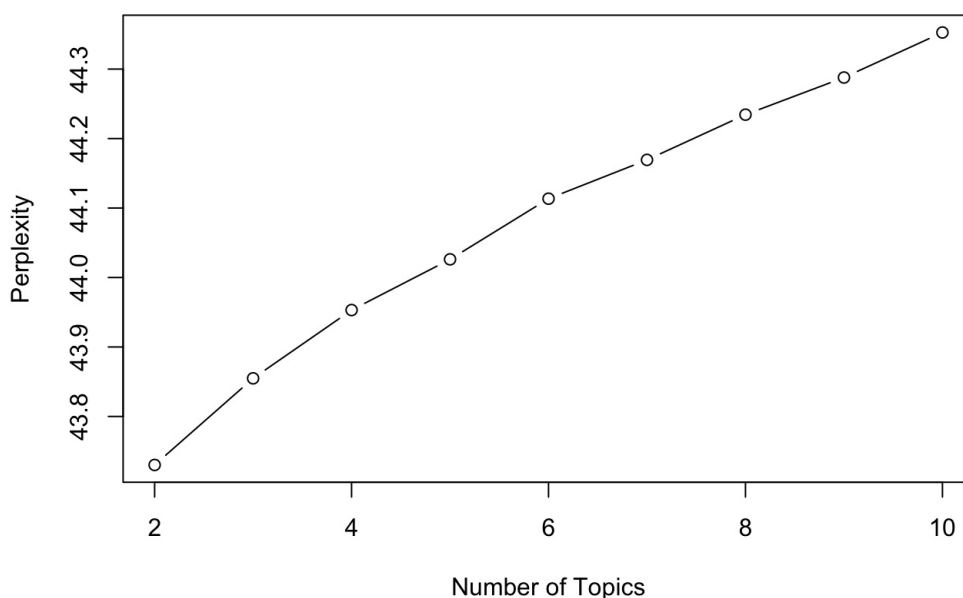
Topic 5 - Terms under this topic reflects on reviewers sense of achievement

Topic 6 - Key terms can be associated with a positive delightful gesture of first impressions made by reviewers.

## Perplexity Plot

```
range_k <- seq(2, 10, by = 1)
perplexities <- sapply(range_k, function(k) {
  model <- LDA(dtm, k = k, control = list(seed = 1))
  perplexity(model)
})

# Plotting perplexities
plot(range_k, perplexities, type = "b", xlab = "Number of Topics", ylab = "Perplexity")
```



A perplexity plot selecting the

appropriate number of topics for the model.

# LDavis

In this analysis, LDavis is utilised to aid in interpreting topics. The visualisation output showed that only 2 topics displayed minor similarities, while all other topics were widely separated, indicating their distinctness. This visualisation also helped represent coherent topics.

```
set.seed(1)
lda_model <- LDA(dtm, k = 6)

lda_vis_data <- createJSON(phi = posterior(lda_model)$terms,
                           theta = posterior(lda_model)$topics,
                           doc.length = rowSums(as.matrix(dtm)),
                           vocab = colnames(as.matrix(dtm)),
                           term.frequency = colSums(as.matrix(dtm)))

serVis(lda_vis_data)
```

It can be observed from the intertopic Distance Map that none of topics were overlapping which indicates how distinct each of the six (6) topics are from each other.

## Task D

## Using Support Vector Machine Model (SVM) for Classification.

Support vector machines (SVMs) are a widely used class of supervised machine learning models. Their learning algorithms analyse input data to generate representative training models that can classify new data points or predict target variables in regression tasks ( *GeeksforGeeks*,2023).

SVMs are highly effective at pattern recognition for classification problems, mapping inputs into multidimensional feature space and identifying boundaries between various output categories. Although SVMs may be applied to either classification or regression, their classification capabilities with both linear and non-linear separable data make them mostly utilised for disambiguating categorical outcomes.

## Data Selection for the SVM Model

```
#Selecting the genres to use for prediction and using only 50 observations
filtered_labels <-
  head(df0 %>% filter(Genre==c("Biography & Autobiography","Religion")),50) %>% select(Title,Genre)

#Making Religion as class 1 and Biography & Autobiography as class 0
data_with_class <-
  filtered_labels %>% mutate(class = ifelse(Genre=='Biography & Autobiography',0,1))
data_with_class
```

```
## # A tibble: 50 × 3
##   Title                                     Genre class
##   <chr>                                     <chr> <dbl>
## 1 The Secret of the Lord: The Simple Key that Will Revive Your Spi... Reli...     1
## 2 Left to Tell: Discovering God Amidst The Rwandan Holocaust         Biog...     0
## 3 The Complete Idiot's Guide to the Bible, Third Edition             Reli...     1
## 4 Can You Cut It So It Looks Longer?: A Hairdresser's Memoirs        Biog...     0
## 5 The ACLU vs. America: Exposing the Agenda to Redefine Moral Valu... Reli...     1
## 6 Training for Transformation: A Handbook for Community Workers, V... Reli...     1
## 7 The Gospel of Mary of Magdala: Jesus and the First Woman Apostle   Reli...     1
## 8 The Cure D'Ars : St. Jean-Marie-Baptiste Vianney                  Biog...     0
## 9 Romans (Sacra Pagina) (Sacra Pagina Series)                       Reli...     1
## 10 Blue Like Jazz: Nonreligious Thoughts on Christian Spirituality    Biog...     0
## # i 40 more rows
```

```
wordcloud(words = data_with_class$Title, min.freq = 30,
           random.order=FALSE, random.color=FALSE,
           colors = sample(colors(), size = 20),scale=c(3,0.5))
```

```
## Warning in tm_map.SimpleCorpus(corpus, tm::removePunctuation): transformation
## drops documents
```

```
## Warning in tm_map.SimpleCorpus(corpus, function(x) tm::removeWords(x,
## tm::stopwords())): transformation drops documents
```



The title of the book, "The Secret of the Lord: The Simple Key that Will Revive Your Spiritual Power" correctly predicted "Religion" as its Genre with a probability of 0.95, which indicates an accurate predictions of a book's Genre.

In future works, if more book titles are trained with the model, a prediction of the Genre of any book can be predicted closer to 100% by the SVM model.

## REFERENCES

*GeeksforGeeks* (2023) Available at: <https://www.geeksforgeeks.org/classifying-data-using-support-vector-machinessvms-in-r/> (<https://www.geeksforgeeks.org/classifying-data-using-support-vector-machinessvms-in-r/>) (Accessed: 10 February 2024).