

A Semantic Study of Stance Adverbs with Reference to the Language of Emotion in Katherine Mansfield's short fiction Bliss

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Abstract

English has a rich supply of grammatical devices used to express “stance” which can be defined as the linguistic mechanism used by speakers/writers to convey their personal feelings, assessments, attitudes, judgments, or commitment about the proposition. The paper explores adverbs used to mark stance. By discussing the entire system of stance adverbs, the paper aims at investigating this kind of adverbs semantically. Stance adverbs can be classified into three types epistemic, attitudinal and style. "Epistemic stance" is defined as the degree of certainty or evidence towards the content whereas “attitudinal stance” conveys more personal feelings, and “style stance” relates to the speaker’s or writer’s comment on the way in which the information in a clause is presented. The analysis shows that the texts of psycho-narration and free indirect discourse are rich in emotional language beside the extensive use of epistemic stance adverbs .

1.0 Introduction

Various definitions have been introduced in the literature with regard to the field or subtypes of stance. Stance is proposed by Biber et al. (1999) in their book Longman Grammar of Spoken and Written English,. The term ‘stance’ is defined from the speaker’s perspective:

In addition to communicating propositional content, speakers and writers commonly express personal feelings, attitudes, value judgments, or assessments; that is, they express a ‘stance’. (Ibid.:966)

The term of ‘writer stance’ involves, among other things, the communication of assessments and value judgments concerning the described situation by appealing to evidence, expression of degree of certainty or likelihood, as well as arguments regarding the necessity or desirability of the situation obtaining (ibid.). According to Biber (2006 : 87), stance expressions can convey many different kinds of personal feelings and assessments, including attitudes that a speaker has about certain information, how certain they are about its veracity, how they obtain access to the information, and what perspective they are taking.

Hyland (2005:176) proposes the term ‘metadiscourse’ and evaluates writer stance as an attitudinal dimension and includes features which refer to the ways writers present themselves and convey their judgments, opinions, and commitments.

On the one hand, Searle (1983, cited in Matoesian, 2005:177) and Lyons (1982, cited in Matoesian, 2005:178) focus on a narrow aspect of writer stance by ‘intentionality’ and ‘subjectivity’ respectively. While ‘intentionality’ mostly addresses how the writer organizes the text in an integral and complete way to fulfill his/her own intention, with much emphasis on the textual level, ‘subjectivity’ is briefly the speaker's commitment to the truth of and/or attitude toward propositional content. In the same vein, ‘evidentiality’ according to Clift (2006:570) stands for the resources of the author’s statement and how he is certain about what he states. It is actually a kind of representation of the speaker’s epistemological coding of the source and reliability of information or knowledge.

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On the other hand, White (2001:1) uses 'appraisal' to refer to any way of language use to evaluate, to judge, to adopt stances, and to build up textual personas by the author. While this broad characterization is interesting, however, it is unclear how far these resources are actually employed in particular registers and to what extent they can be seen as comprising core semantic features in given contexts of use (Hyland,2005:179).

1.1 Types of Adverbs

As far as functional classes of adverbials are concerned, Biber et al. (1999: 966-972) categorize them into three classes: circumstance adverbials, linking adverbials, and stance adverbials, which essentially parallel the fundamental categorical classifications used by other linguists (i.e., adjuncts, conjuncts/conjunctive, adjuncts, and disjuncts/mood adjuncts as used by Greenbaum, 1969; Quirk & Greenbaum, 1973).

As Biber et al (1999,763) note, circumstance adverbs are those that are the most dependent and least flexible regarding their position in the sentence. They are used as a complement of a verb or a noun and therefore cannot be omitted without disrupting the meaning of the sentence. Circumstance adverbs are part of the core propositional content of a sentence.

Conversely, stance and linking adverbs are detached, both syntactically and semantically, from the core propositional content. Stance adverbs provide a comment about the propositional content while linking adverbs

signal the way in which the propositional content of the one utterance relates to that of utterances elsewhere in the text(Biber et al , 1999 :764-765). Stance adverbs constitute a special category of act-related adverbs. They express the speaker or writer's attitude or judgment about the content of a clause(Cowan,2008:250). In addition, stance adverbs convey information about the propositional content of the sentence or about the speech act that is associated with the sentence, occupying what Ramat and Ricca (1998:187) refer to as the interpersonal level of meaning , which concerns speaker/hearer attitudes. Biber et al. (1999: 853) say :

Stance adverbials have the primary function of commenting on the content or style of a clause or a particular part of a clause. ... [W]ith stance adverbials, the author/speaker's attitude or comment is ... overt.

Depending on the interests of scholars, when the syntactic criterion prevails, stance adverbs are treated next to linking adverbs, under the label of sentence adverbs or sentence adverbials or sentence modifiers. When a pragmatic criterion is used, namely in discourse studies, there is a clear separation between stance adverbs, called comment pragmatic markers and linking adverbs called discourse markers (Fraser,1999:931).

Stance adverbs are a sub-class of disjuncts. In Quirk et al.'s grammar (1985:440) the following distinction between disjuncts and conjuncts can be found:

[...] disjuncts and conjuncts have a [...] peripheral relation in the sentence. Semantically disjuncts express an evaluation of what is being said either with respect to the form of the communication or to its meaning. We identify disjuncts with the speaker's authority for, or comment on the accompanying clause [...] Conjuncts express the speaker's assessment of the relation between two linguistic units [...]

In Sinclair's (1990) grammar they appear under adjuncts. Huddleston and Pullum (2002 :525-697) classify them under adjuncts, too, more specifically under clause-oriented adjuncts. In various studies from the fields of pragmatics and semantics these words also

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appear as pragmatic markers (Fraser, 1996). Other labels include sentence markers, sentence modifiers and sentential adverbs. The common denominator that brings all these adverbs together is that in syntactic terms they occupy the most peripheral position in the clause and that in semantic terms they “characterize how the propositional content of the clause relates to the world or the context”, as Huddleston and Pullum (2002:576) put it.

Biber et al. (1999:853) remark that the use of stance adverbs is much less common than the use of circumstance and linking adverbs: “*In fact, most sentences in English do not contain stance adverbs. Rather they are statements made without overt stance markers*”. Of the four registers that Biber et al. (1999:853) have studied and from which they have drawn their examples (conversation, fiction, news, and academic discourse), stance adverbs appear more frequently in conversation. They state that speakers use stance adverbs to convey their judgments and attitudes, to claim the factual nature of what they are saying, and to mark exactly how they mean their utterances to be understood (ibid., 766-767).

1.2 Characteristics of Stance Adverbs

Adverbs stance markers can be characterized with respect to two major parameters (1) semantic class and (2) placement in the clause. In addition, most stance adverbs are similar in having scope over an entire clause and presenting the speaker's attitude or framing towards the proposition in that clause (Hunston & Thompson, 2001:58-59).

1.3. Semantic Classification of Stance Adverbs

Biber et al. (1999:854-857) distinguish three main types of stance adverbs, based on semantic criteria, epistemic adverbs, attitudinal, and stylistic. These adverbs express meanings associated with the speaker or writer's attitude, or stance, towards what s/he is saying. Epistemic stance adverbs indicate how certain the speaker or writer is, or where the information comes from. Attitudinal stance adverbs indicate feelings or judgments about what is said or written. Style stance adverbs indicate how something is said or written (Hunston & Thompson, 2001:59). The term "stance" is used here as a cover term for the three major domains (1) epistemic stance commenting on the certainty (doubt), reliability, limitation of a proposition including comment on the source of information. Attitudinal stance adverbs convey the speaker's attitude, feelings, or value judgments. Style stance adverbs describe the manner in which the information is being presented (Biber et al., 1999:854).

1.3.1. Epistemic Stance adverbs

Epistemic stance adverbs provide speakers comment on the status of the information presented in the main clause. Under epistemic stance adverbs, it is possible to distinguish among several sub-class:

1.3.1.1 Doubt and certainty

Doubt and certainty adverbs show the speaker's certainty or doubt about the proposition in the clause. They include both absolute judgments of certainty and indication of belief in various levels of probability (Biber et al., 1999: 854).

Certainty can be seen as a variety of epistemic modality expressed through epistemic comments. One type of epistemic comment is certainty expressions (e.g., probably, perhaps, undoubtedly) that provide clues to the writer's certainty or assessment of the truth of a statement and qualify a writer's attitude towards expressed knowledge (Coates, 1983:127).

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There is disagreement among grammarians not only about the names of stance adverbs but also about the items that fall under each label, something which allows space for considering these adverbs under one broad group of epistemic stance adverbs.

Greenbaum (1969:43) and Quirk et al. (1985:620) identify a group of adverbs that express a "comment about the truth-value of what is said" and divide it further into three sub-groups. However, each of these authors applies a different criterion for the proposed subdivision. Two of the sub-groups that Greenbaum distinguishes are adverbs that "merely express shades of doubt or certainty", and adverbs that "in addition refer to the observation or perception of a state of affairs". Furthermore, Quirk et al. distinguish between adverbs that express conviction, and adverbs that express some degree of doubt. Biber and Finegan (1988) follow Quirk et al.'s distinction and identify surely-adverbials on the one hand and maybe-adverbials on the other. Biber et al. (1999:854), however, treat all these adverbs under one group of epistemic stance adverbs conveying doubt or certainty. Similarly, Fraser (1996) and Huddleston and Pullum (2002) place the adverbs in question under one group called 'evidential markers' or 'modal clause-adjuncts' respectively, instead of identifying two different groups on the basis of the criterion of degree of probability. Supporting Greenbaum's original distinction, Fraser and Biber et al.(2002) distinguish between adverbs that merely indicate a degree and adverbs that indicate the type of source. For example the following group of adverbs:

allegedly, certainly, clearly, evidently, reportedly, seemingly, supposedly, surely.

According to Greenbaum(2002:59), *certainly, surely, allegedly, reportedly* and *supposedly* belong to the group of adverbs that expresses shades of doubt or certainty. The first two adverbs convey conviction and the other three convey some degree of doubt. *Clearly, evidently, and obviously* belong to another group that expresses, in addition, the observation of a state of affairs. *Seemingly* falls in that same group, indicating some degree of doubt. According to Fraser, however, *certainly, clearly, evidently, obviously, seemingly, supposedly, and surely* belong to the group of evidential markers, while *allegedly* and *reportedly* belong to the group of hearsay markers. The stance adverb '*allegedly*' indicates that the speaker commits herself/himself to some extent to the truth of the statement, but adds a degree of uncertainty by locating the source of evidence externally. Sanders-Spooren (1997:96) states that *allegedly* is also a clear example of how the systems of evidentiality and modality can be closely intertwined. Biber et al. (1999:854) seem to agree with Fraser's groupings with the exception of *evidently*, which they consider to indicate source of knowledge instead of doubt/certainty.

For the same group of adverbs, Quirk et al. and Biber and Finegan agree that *certainly, clearly, obviously, surely, and evidently* indicate strong conviction, while *allegedly, reportedly, seemingly, and supposedly* together with *apparently* and *presumably* indicate some degree of doubt. Huddleston and Pullum(2002: 530) go even further, distinguishing four degrees of strength, with *certainly, obviously* and *surely* indicating strong degree, while *apparently, evidently, presumably, seemingly* indicating a 'quasi-strong' degree. Moreover, according to Greenbaum, Quirk et al., and Biber and Finegan, *apparently* indicates conviction and *evidently* indicates some degree of doubt, but that according to Huddleston and Pullum, both indicate *quasi-strong degree*.

1.3.1.2 Actuality and reality

Actuality and reality adverbs comment on the status of the proposition as real life fact (Biber et al., 1999:854). The adverbs of the second group indicate reality or possibility (*allegedly, certainly, presumably, seemingly, supposedly*). The adverbs of the third group, 'assuming hearer's agreement', include once more the adverb *apparently* of the first group and the adverbs *clearly, obviously* of second group, next to *naturally, of course, and plainly*.

Greenbaum (1969:60) and Quirk et al. (1985:621) distinguish a third sub-group within the group of adverbs that indicate a *comment on the truth-value of what is said*, which includes adverbs that "state the sense in which the speaker judges what he says to be true". Here is a list of the adverbs that both authors place under it:

basically, essentially, formally, fundamentally, ideally, nominally, ostensibly, outwardly, superficially, technically, theoretically

Quirk et al. (ibid.) additionally include *actually, factually, and really*. They serve a function of epistemic grounding in that they specify an expression relative to the speakers and the addressees and their spheres of knowledge (Langacker, 1987:489). Stance adverb *really* expresses a judgment of truth from the point of view of the speaker in a given situation. The evidence that is presupposed by *really* is that of 'reality' and by implication 'truth'. Biber and Finegan, however treat the above adverbs in two different groups: *basically, essentially, fundamentally, and nominally* fall under 'generally-adverbials', together with *broadly, generally, roughly, and simply*, while *ideally, officially, technically, and theoretically* fall under 'maybe-adverbials'. Sinclair too, distinguishes between *technically* indicating 'specification' and *basically, broadly, essentially, fundamentally, and generally* indicating 'generalization', within the broad category of 'field of reference'. In Sinclair (1996:180), *nominally, officially, and theoretically* appear under the group of adverbs indicating 'reality or possibility'. Fraser excludes from the lists of his commentary pragmatic markers such adverbs as *ideally, literally, officially, technically and theoretically*, which he labels 'hedgies' and takes them to be "proposed adverbials that are part of the propositional content". Huddleston and Pullum follow Bellert (1977:338), who calls the adverbs *aesthetically, linguistically, logically, and morally* 'domain adjuncts'.

1.3.1.3 Source of knowledge

Adverbs of source of knowledge show the source of the information reported in the associated proposition. These adverbs include adverbs such as *evidently, apparently, reputedly, reportedly* which allude to evidence supporting the proposition (Biber et al., 1999: 855).

Evidentials primarily indicate sources of knowledge. They show the source of the information or the evidence of what the writer proposes, which offers the reader high reliability and objectivity. It refers to the speaker or writer's expressed attitudes towards knowledge, more specifically, to how they obtain and evaluate knowledge (Marin-Arrese et al., 2004). Chafe (1986: 266) identifies three areas: the reliability of the information or the probability of its truth, the modes of knowing or the ways in which knowledge is acquired (belief, induction, hearsay, deduction), and the sources of knowledge (language in the case of hearsay, evidence in the case of induction, hypothesis for deduction).

1.3.1.4 Limitation

Epistemic stance adverbs can mark the limitation of the proposition. Stance adverbs commonly used to mark limitation include: *generally, largely, mainly, typically*(Biber et al., 1999:855).

1.3.2 Attitudinal Stance adverbs

A variety of linguistic expressions can be used to describe a speaker's attitude; one of them is so-called evaluative adverbs. Attitudinal stance adverbs convey speakers' personal attitudes or feelings towards the proposition e.g. likes and dislikes, evaluations of events and personal experiences, value judgment ,or assessment of expectations (*e.g. fortunately, happily, interestingly, oddly, strangely, unfortunately*)(Biber et al., 1999, Conrad and Biber ,2000).

Quirk et al. (1985:620) call evaluative and modal adverbs *content disjuncts* (also known as attitudinal disjuncts) from the point of view of the function which they perform in sentences. *Content disjuncts* convey the speaker's comment on the content of what he is saying. They(ibid.,621), however, distinguish two sub-groups under the general group of adverbs conveying 'value judgment'. The adverbs of the first sub-group "express a judgment on what is being said as a whole and they normally apply the same judgment simultaneously to the subject of the clause". The adverbs of the second sub-group express a "judgment [that] carries no implication that it applies to the subject of the clause". Adverbs such as *foolishly , rightly ,wisely ,reasonably ,sensibly ,cleverly*) fall in the first sub-group while the adverbs listed above belong to the second sub-group.

Greenbaum(1969:75) provides a very detailed subdivision of adverbs like the following:

conveniently, curiously, fortunately, happily, interestingly, ironically, luckily, oddly, paradoxically, regrettably, sadly, surprisingly, unfortunately

All these adverbs appear under a group that conveys 'a judgment about what is being said', subdivided in six sub-sets. Other authors list all these adverbs under one group without any subdivisions. Biber and Finegan list the above adverbs under 'amazingly-adverbials', Biber et al. under 'attitude adverbials', Fraser under 'assessment markers', and Sinclair under adverbs expressing 'opinion'.

As far as the same list of adverbs is concerned, Huddleston and Pullum (2002:588) identify a group of 'evaluative clause-oriented adjuncts', under which the adverbs curiously, disappointingly, fortunately, funnily, happily, luckily, oddly, regrettably, sadly, strangely, surprisingly, and unfortunately fall. The authors do not consider, however, adverbs such as foolishly, rightly, and stupidly to be part of that group. Instead, they classify these adverbs under another group that they call 'act-related adjuncts', which is oriented to the

verb phrase and not to the whole clause. Adverbs like accidentally, knowingly, and reluctantly belong to this latter group. In addition, they distinguish two sub-types within the group of 'act-related adjuncts' along the same lines of Quirk et al.'s distinction. The first sub-type includes adverbs like *cleverly, foolishly, rudely, and wisely*, while the second sub-type includes adverbs like *accidentally, deliberately, intentionally, knowingly, and willingly*.

1.3.3 Style Stance adverbs

This type of adverbs are called style stance adverbs which comment on the manner of conveying the message (e.g. *frankly*, *honestly*, *truthfully*) (Biber et al., 1999:857), (Biber and Conrad, 2000: 60). Style adverbs indicate how something is said or written (Hunston and Thompson, 2001:56).

Pragmatically, this type of adverbs add a comment that concerns the act that is being performed, not the content of the act. Such a comment indicates the language user's awareness of the conditions that pertain to the performance of an assertive speech act.

1.3.3.1 Illocutionary adverbs and expectation markers

Style stance adverbs belong to the group of adverbs that are known in the literature as 'pragmatic adverbs' (Bellert, 1977) or 'speech-act related adverbials' (Huddleston & Pullum, 2002).

Next to the groups of adverbs that Quirk et al. (1985:615) identify as 'content disjuncts', under which the adverbs presented previously, the authors distinguish two more groups, under the label of 'style disjuncts'. The one group indicates 'modality and manner' and includes adverbs such as:

broadly, confidentially, frankly, generally, honestly, roughly, seriously, simply, truly

The other group that Quirk et al. identify indicates 'respect' and includes adverbs such as:

figuratively, generally, literally, metaphorically, personally, strictly

Fraser (1999:933) groups *frankly*, *honestly*, and *seriously* together with *generally*, *metaphorically*, *personally*, and *strictly* under what he calls 'manner-of-speaking markers'. Biber and Finegan, however, keep the two groups apart, namely under 'honestly-adverbials', on the one hand, and 'generally-adverbials' on the other. Similarly, Biber et al. list the former under 'style stance adverbials' and the latter under a sub-group of 'epistemic stance

adverbials' conveying 'limitation'. Sinclair, too, groups adverbs like *frankly*, *honestly*, and *seriously* separate from *broadly* but together with *personally*. Nevertheless, in Huddleston and Pullum these adverbs appear all under the group of 'speech-act related adjuncts'. Within that group, the authors distinguish 'manner of speaking adjuncts' such as *briefly*, *confidentially* and *frankly*, from what they call 'meta-linguistic adjuncts' such as *literally* and *metaphorically speaking*.

Of the group of illocutionary adverbs, those that comment on the speaker's own sincerity, such as *frankly*, *honestly* and *seriously*, can also be used to emphasize the truth of what the speaker says, as the example below illustrates:

(1) I am so happy for you! *Honestly*, I'm really happy for you!

However, this is not possible with the rest of the adverbs that are usually listed in the group, such as *briefly*, *literally*, *metaphorically*, and *strictly*. As Quirk et al. remark, adverbs like *actually*, *indeed*, *of course*, and *really* together with *honestly*, *frankly* and *certainly*, *clearly*, *obviously*, and *surely* may also function as 'emphasizers', reinforcing the truth value of the clause. The adverbs *certainly*, *clearly*, *obviously*, and *surely* have been dealt with as modal adverbs indicating strong degree of commitment to the truth of the propositional content. The adverbs *actually*, *indeed*, *of course* and *really* appear, in the literature, either in the same group as epistemic adverbs or in related groups. Greenbaum (1969:141) discusses the adverb *actually* together with *surely* and *certainly* as expressing the speaker's conviction of the truth or reality of what he is saying. He observes:

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The disjunct 'actually' conveys explicitly the speaker's view that what he is saying is factually true. At the same time, it suggests that what he is saying may be surprising to the person addressed. (ibid.)

Surely invites agreement from the person or persons addressed. *Certainly* expresses conviction and at the same time often suggests that the speaker is restricting what he is saying (concessive force). Quirk et al. also treat *actually*, *indeed*, *of course*, and *really* together with *certainly*, *clearly*, and *obviously* as expressing a comment 'that what is being said is true'. On the contrary, Biber and Finegan distinguish a group called 'actually-adverbials' from the group of 'surely-adverbials'. Similarly, Biber et al. distinguish a sub-group within epistemic stance adverbs that conveys 'actuality and reality' that is different from the one that conveys 'doubt or certainty'.

Frankly belongs to a group that includes such adverbs as *honestly*, *in all honesty*, *seriously*, *to be honest*, and *truly*. In the pragmatics and discourse analysis literature, *frankly* adverbs have received less attention in comparison to adverbs signalling unexpectedness.

Interestingly, the authors remark that such adverbs as *actually*, *certainly*, *in fact*, and *really* have a related function (Edwards & Fasulo, 2006: 344). They report that a feature of the use of honesty-phrases that is common to both question-answer sequential environments and assessments is that "they convey a kind of reluctance on the speaker's part to be saying what they are saying". Their attested use in prefacing non-answers to expectably answerable questions and in generally negative assessments of persons or situations indicates that the speaker is aware that his utterance goes against the interlocutor's expectations but chooses to foreground his preference for sincerity.

In Gricean terms, the speaker's sincerity is a prerequisite for achieving communication (Grice, 1975:73). However, being explicit about adherence to the quality maxim counts as saying more than is required and thus creates an implicature about the speaker appearing defensive or even untrustworthy.

A language user would feel the need to emphasize his cooperativeness and sincerity in a context where he expects or knows that there is doubt about him cooperating and/or in a context where he expects or knows that what he says will not be well received. In either case, the language user would be acknowledging that there is a discrepancy between what he says and what would be expected of him to say.

Aijmer and Simon-Vandenberg (2004:1783) note that words such as *actually*, *in fact*, and *of course* "explicitly indicate the speakers' awareness of the communication process as taking place in a context and thereby help to shape that process in a particular way" This is what distinguishes adverbs in this group (to which adverbs such as *frankly*, *honestly*, and *truly* can be added) from adverbs such as *clearly*, *obviously*, *perhaps*, and *probably* as well as from adverbs such as *fortunately*, *ironically*, and *strangely*. The comment that the speaker makes when using adverbs of these last two groups does not concern his own act of asserting a proposition but is a comment about the proposition itself. In the case of epistemic adverbs, the comment concerns the speaker's knowledge behind his asserting the proposition he asserts, while in the case of evaluative adverbs, it concerns his evaluation of that proposition. *Actually* like *frankly* adverbs can be said to convey a comment about the act that is performed rather than about the propositional content asserted in that act. *Frankly* and *actually* adverbs can be understood as acknowledging that the propositional content of the act performed by means of asserting that content comes as unexpected for the interlocutor.

1.4 Placement of stance adverbs

In their function as modifier in group structure , adverbs occupy fixed positions. As adjuncts , however, they are more mobile , occupying initial , medial or end position ,as in (Downing and Locke,2002:509)

(2) **Really** , *I don't like driving.*

(3) *I really don't like driving.*

Additionally, not all adjunctive adverbs are equally mobile .The choice of position is determined by its type (circumstantial , degree, modal etc..) the scope of its meaning (whole clause or part of it), the degree of emphasis the speaker wishes to give it , and the general information structure of the clause(ibid.,510).

Stance adverbs are placed in initial position as adjuncts , their scope extend to the whole clause. Their meaning express the speaker's attitude to the content of the clause or comment on its truth value (ibid.) as in :

(4) **Hopefully** , *the new plan will lead to some improvements.*

Biber et al.,(1999:872) state that every semantic category of stance adverbs can be placed in medial position. Adverbs conveying certainty , likelihood, actuality, limitation are often placed immediately before and after the operator . In this position , the adverbs emphasize their relationship to the state or action described by the verb as in :

(5) *For some months Wallace had **actually** practiced law.*

(6) *The primary lesion is **generally** treated with pituitary surgery.*

Attitude and style adverbs also occur in medial position , often immediately the following subject.

(7) *At the time my mother **fortunately** never thought of selling her books.*

Unlike other types of adverbs like degree, manner, stance adverbs sometimes are not used at the end of the sentence as in the following example:

(8) **She will leave **definitely**.*

On the other hand, many stance adverbs function as adjuncts , and they may appear at the end of the sentence of internally ,set off by a comma , as the following example illustrates (9) *He is not available just now , **unfortunately**.*

2.1 The language of emotion

Emotions often play a significant role in depicting a literary character's mind. This paper discusses how the characters' emotions are depicted in Katherine Mansfield's short fiction, *Bliss*. The focus is on those sections in Mansfield's story that depict characters' psyches and feelings. The analysis is carried out by a semantic analysis of stance adverbs to find out whose consciousness and emotions are depicted in the text.

Many authors adopt an internal perspective and depicts the mind of the character yet still from the point of view of the narrator or author. But Mansfield gradually discards her own or the narrator's point of view in the course of narrative and sets her characters free in order that they can narrate their own stories. Therefore , the readers can have a chance to probe into the consciousness of the characters and have a more thorough understanding of their psyches. Free indirect style, stream of consciousness and flashbacks are the devices that Mansfield uses to depict the psyches of her characters. While allowing her characters to express their views freely, Mansfield does not totally suppress the voice of the narrator, whose view is in fact constantly infiltrated into the views of the characters. The narrator's voice helps to throw light on the psyches and minds of the characters.

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Psycho-narration and free indirect discourse are ways of presenting characters' emotions to readers. In this section, Katherine Mansfield's story Bliss is analyzed in order to find linguistic devices that suggest a character's emotional involvement. Mansfield uses psycho-narration and free indirect discourse in Bliss. Some quotations from Mansfield's short story are integrated into the analysis for a more convenient discussion of the context.

Characters' emotions perspective tells the reader whose point of view is adopted in the text. The first aim of the analysis is to pinpoint the stance adverbs that imply the presence of consciousness or emotional involvement in Bliss. The second aim is to study consciousness report that is often marked by stance adverbs. The analysis is based on semantic evidence in sections of psycho-narration or free indirect discourse with reference to characters' emotions and emotional changes. When a fictional character's feelings change, the readers may also change their views of that character. Thus, changing emotions affects the reader's interpretation of the story.

2.2 Data Description and Analysis

The analysis focuses on what Biber et al. (1999) call the stance adverbs, and within them, on the ways in which the speaker indicates the degree of certainty, limitation, reality, and actuality regarding the proposition uttered, evaluative comment on the propositional content, and adding information to the proposition.

This short-story is about Bertha Young and how bliss blossoms in her life. The short-story excerpt has a three-staged macrotheme, since it is divided into the first three paragraphs, which encapsulate the protagonist's young spirit (first indicated through the hypotactic clause marked theme "ALTHOUGH Bertha Young was thirty" that is a concession for her young spirit); the narrator's questioning about a thirty-year-old woman's bliss; and the impossibility of expressing such bliss, respectively (Rodrigues, 2006:351)

The story is told from a third person, limited point of view. This means that readers are privy to only Bertha's perspective. In "Bliss", all events are filtered through Bertha, and her overexcited way of viewing the world forms the story's narrative technique.

ALTHOUGH Bertha Young was thirty she still had moments like this when she wanted to run instead of walk, to take dancing steps on and off the pavement, to bowl a hoop, to throw something up in the air and catch it again, or to stand still and laugh at—nothing—at nothing, simply.

The opening extract is a mental soliloquy in free indirect style which traces a sequence of psychological triggers-enables one to push the analogy still further. The narrator adopts an omniscient perspective: She knows exactly how Bertha is feeling and what she feels like doing. The reader's attention is directed towards the protagonist's perspective through the use of the demonstrative *this*, symbolizing the here-and-now narrative present, Bertha's present state of mind. The narrator's speech presents society's expectations at the beginning and Bertha's own thoughts at the end of it (*nothing – at nothing, simply*).

The opening sentence defines bliss as longing to express herself physically with the exuberant movement of a child. But Bertha ends this litany with a passive desire "to stand still ---", a longing that contradicts her more active desire for movement. The word **still** traces this shift from active to passive desire, denoting the endurance of childhood desire at the beginning of the sentence but shifting to motionlessness by its end.

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She is incapable of finding suitable words for the peculiar feeling; the impression is increased by the repeated words **at nothing**. The effect of immediacy is created by hints of Bertha's psyche within narratorial discourse, suggesting that after the first part of the sentence the writer resorts to free indirect discourse with comment at the end of the extract introduced by the style stance adverb **simply**. Using stance adverb shows the immediate access to the Bertha's thoughts and feelings and adds a comment that concerns the act that is being performed, not the content of the act. Such a comment indicates Bertha's awareness of her bliss feelings. The narrator explains Bertha's euphoria to the readers by saying that she is "overcome suddenly by a feeling of absolute bliss". The attitudinal stance adverb "**suddenly**" intensifies even more the 'absolute bliss', which stands for an amplifying positive appreciation of the *force* kind. The first reference of using repeated stance adverbs comes almost immediately when the reader is given an insight into Bertha Young's happy mental state and in her appraisal of her own blissful feelings. In this short story "Bliss", this technique is most apparent from the beginning till the end in significance of expressing Bertha's emotions (Rodrigues, 2006:359).

Oh, is there no way you can express it without being "drunk and disorderly" ? How idiotic civilisation is! Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?

She questions, "Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?" but then immediately edits her own thoughts: "No, that about the fiddle is not quite what I mean." Bertha's repetition of the phrase shows her experimentation with finding a way to express her feelings, but she is only able to rework an expression she was not happy with in the first place.

Although Bertha defines this mood as a feeling of absolute bliss, she also recognizes her incapacity to verbalize her state of mind to give full expression to her emotions. Thus, far from being shallow or "limited," this "elliptical" opening highlights, on the contrary, how Bertha's inner self is also "**shut up like a rare, rare fiddle**" that is, marginalized or alienated from a culture (and language) which cannot accommodate such feelings. Suspicions that Bertha Young's struggles to deal with the powerful feeling of bliss may turn against her are then confirmed into fact. As Bertha enters her house, her brief interchange of words with Mary immediately indicates the status of the protagonist: a housewife.

In this extract, the following sentence '**Oh, is there no way you can express it without being 'drunk and disorderly'?**' presents a verbal process '**can express**', followed by the evaluative narrator's opinion inside a prepositional phrase i.e., '**without being 'drunk and disorderly'**'. Here, the evaluative narration's opinion is conveyed by using the evaluative stance adverb that is of "disorderly".

This statement proves crucial in the type of analysis of this text. On the one hand, the reference to being "drunk and **disorderly**" presents an implicit and inherent judgment of a certain class behaviourism. On the other hand, the way the statement is phrased also indirectly suggests that, as opposed to drunkenness and disorderliness, the accepted (and endorsed) norms of behaviour for the main female character are dignity and propriety. The reader is therefore given the first clue as to a certain, and maybe unintentional, class prejudice, for

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Bertha is most probably innocently and unconsciously reflecting the viewpoint of her world and environment. At this early stage in the story it can therefore already be assumed that she comes from a well-to-do, middle-class, bourgeois milieu. (<http://www.enotes.com/bliss/copyright>)

*But in her bosom there was still that bright glowing place—that shower of little sparks coming from it. It was almost unbearable. She **hardly** dared to breathe for fear of fanning it higher, and yet she breathed **deeply, deeply**. She **hardly** dared to look into the cold mirror—but she did look, and it gave her back a woman, radiant, with smiling, trembling lips, with big, dark eyes and an air of listening, waiting for something . . . divine to happen . . . that she knew must happen . . . **infallibly**.*

The perspective adopted here is Bertha's own. She experiences the chill of the room and she regards herself in the mirror, perceiving her own radiance, the trembling of her lips, etc. In other words, whatever is observed in the room is focalized through Bertha, and the readers are invited to look at the same things as if they were looking through Bertha's own eyes. Moreover, the readers have access to Bertha's state of mind and emotions: "she could not bear" the tight clasp of the coat; she felt a "bright glowing" in her bosom, and she "hardly dared to breathe" because of her overpowering sense of bliss. Bertha gives her personal, emotional – loaded judgment. The reference for the attitudinal stance adverbs(*hardly, deeply, and infallibly*) modifies the entire proposition. It marks Bertha's attitude toward the utterance as a whole. Bertha comments on her attitude or feelings during the speech event. Furthermore, her evaluation establishes the grounds on which her feelings of a bliss in this sentence is to be judged. It is evident that *deeply* calls attention to a relevant issue for the fear of vanishing of this moment of love and bliss and is worth exploring whether it semantically participates in evaluative thoughts that play a role in the construction of consensus through discourse (ibid.).

*And **indeed**, she loved Little B so much—her neck as she bent forward, her exquisite toes as they shone transparent in the firelight—that all her feeling of bliss came back again, and again she didn't know how to express it—what to do with it.*

After arranging the many-colored fruit in the blue bowl and the glass dish, Bertha runs upstairs to the nursery where Nanny has just finished bathing and feeding her daughter. Here Nanny is the authority, disapproving of this unwanted interruption, and Bertha is just the "poor little girl in front of the rich little girl with the doll." She loves her baby so much and again

she has the feeling of bliss that she does not know how to express it. She uses stance adverb *indeed* to reinforce the truth value of the clause and to express the certainty of the feelings of happiness towards her baby. Even her desire for her daughter is breached in this way. In this scene too Bertha completes a reflection she had begun as she waited on the stoop to be let in, having childishly forgotten her key, a reflection interrupted (as many of Bertha's thoughts are) when the maid opened the door. There she had thought: "Why be given a body if you have to keep it shut up in a case like a rare, rare fiddle?," but had then corrected herself: "No, that about the fiddle is not quite what I mean. . . . It's not what I mean, because—Thank you, Mary," she stops, as the door is opened. The dash is later filled in when Bertha begs Nanny to let her finish feeding her daughter: "How absurd it was. Why have a baby if it has to be kept—not in a case like a rare, rare fiddle—but in another woman's arms?"—a woman who, in this scene, stands in for a mother, and has a visibly but paradoxically greater authority and power. "In another woman's arms" is precisely where

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Bertha will at last see the reality of her husband. In the triangle relating Harry, Bertha, and Miss Fulton, Bertha stands in the position of the child who discovers her desire for her father, and immediately thereupon discovers that she is merely repeating her mother's desire.

*The provoking thing was that, though they had been about together and met a number of times and **really** talked, Bertha couldn't make her out. Up to a certain point Miss Fulton was **rarely, wonderfully** frank, but the certain point was there, and beyond that she would not go.*

Harry does not like Pearl, Bertha's friend, saying that she is cold and anemic in the brain. However, Bertha feels that there is more to her than that and is determined to understand her better. Harry tends to put Bertha's ideas and feelings down, but she seems to enjoy it. Here, using stance adverb "really" expresses her real feelings towards Pearl. She comments upon her appearance as well-talked person.

As Bertha dresses for dinner, she sees the lovely pear tree blooming outside in the garden. She is taken by its beauty as the "slender pear tree in fullest, richest bloom...stood perfect." Here is a very interesting image, again showing the feelings that are arising in Bertha. The tree also symbolizes the completeness and perfectness she is feeling. The tree is in full bloom, full of life, and so is she. She has a husband with whom she gets along splendidly, she has an adorable baby, they have a nice house and good friends, they have never had to worry about money, and Bertha still finds pleasure in small things. Bertha dresses in a white dress with green shoes and stockings. Her ensemble is exactly that of the blooming pear tree. She is

even personified as the tree in blossom when "her petals rustled softly into the hall" as she went to greet her guests. She looks out the window at the garden, and a perfect pear tree reinforces her feelings of perfection and satisfaction until she sees a cat crouching on the lawn being followed by a black one, and she feels a shiver of apprehension.

*She went into the drawing-room and lighted the fire; then, picking up the cushions, one by one, that Mary had disposed so **carefully**, she threw them back on to the chairs and the couches. That made all the difference; the room came alive at once. As she was about to throw the last one she surprised herself by **suddenly** hugging it to her, **passionately, passionately**. But it did not put out the fire in her bosom. Oh, on the contrary!*

Hours before the dinner party, Bertha's excited anticipation of Pearl's imminent visit causes her bosom to glow unbearably as if a "shower of little sparks" were exploding, though the reader only learns later that Pearl has caused this excitement. "As she was about to throw the last [sofa cushion] she surprised herself by suddenly hugging it to her, passionately, passionately. But it did not put out the fire in her bosom. Oh, on the contrary!" The repetition of attitudinal stance adverb "passionately, passionately" conveys the image of Bertha's never-ending, strong passion to her husband 'Harry'.

Although Bertha tries to persuade herself-assembling too many stance adverbs for conviction-that she is happily married and very much in love with Harry, there seems to be little real communication and effective sharing of feeling between herself and her husband. She could not find words to describe her state to him over the phone.

A very large portion of the story is devoted to the pretentious and inane conversation among these remarkable specimens of the superficial, self-satisfied bourgeoisie, providing a comic backdrop to the seemingly sublime drama within Bertha. The narrative induces the reader to pursue this contrast even into the relation between husband and wife; although

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Bertha's tenderness toward Harry does not readily allow the reader to see him as an utter grotesque, like his guests, we doubt that this blunt, superficial, "**extravagantly cool and collected**" pasteboard confection will rise to Bertha's sublime heights. His first manifestation in the story already reveals that he is not on Bertha's poetic level. So brusque is he on the phone that she cannot tell him about her new feeling, and she concludes that civilization is idiotic(<http://www.enotes.com/bliss/copyright>).

In Mansfield's short story "Bliss" the repetitive technique is most apparent, perhaps, in a significant passage occurring just after Bertha Young has her first experience of sexual desire for her husband: "But now—

ardently! ardently! The word ached in her ardent body! Was this what that feeling of bliss had been leading up to? But then—." Only a proper understanding of the psychological meaning of the story's action enables us to complete correctly that final sentence. "Bliss" embodies a provocative study in mood and feeling within a conventional love-triangle plot. The climax has been seen as Bertha's discovery that her husband Harry and her friend Pearl Fulton are lovers, a revelation which shatters her growing sense of marital bliss.

When Bertha shows her garden to Pearl Fulton, this is a crucial moment of the story. Bertha is highly emotional in this scene because she forgets the world and the time around her and her thoughts are described emotively. The pear tree occurs in this scene in a remarkable way for it seems "to touch the rim of the round, silver moon". It is kept in the mind that the pear tree symbolizes Bertha for she explicitly says that and her dress resembles to the pear tree. The moon and its silver light are an important symbol, too. Pearl is associated with the moon. She is dressed all in silver, she has "moonbeam fingers" and Bertha compares her to the moonlight, thinking: "(...) the light of (...) [the] moon, silver as Miss Fulton"(Rodrigues,2006:363).

There are two longer paragraphs of psycho-narration in "Bliss". They discuss Bertha's situation in life and her relationship with Harry. The first paragraph reads as follows:

Really – really - she had everything. She was young. Harry and she were as much in love as ever, and they got on together splendidly and were really good pals. She had an adorable baby. They didn't have to worry about money. They had this absolutely satisfactory house and garden. And friends - modern, thrilling friends, writers and painters and poets or people keen on social questions - just the kind of friends they wanted. And then there were books, and there was music, and she had found a wonderful little dressmaker, and they were going abroad in the summer, and their new cook made the most superb omelettes ...

This extract starts in free indirect discourse and shows syntactic marker by using stance adverbs that imply consciousness report, such as the epistemic stance adverb **really** commenting on the actuality of the proposition . As Bertha continues to congratulate herself on her privileged life, her very words indicate the rationalization taking place in her mind. "**Really— really—**she had everything," she thinks, as if trying to convince herself. The list that she manufactures moves swiftly from family and home to praises for her dressmaker and her cook. Harry and she "were as much in love as ever," but then she qualifies this statement with the revelation that they were *really* good pals. 'Really— really—she has everything' gives the lie

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to the words themselves. The repetition of 'really' and over enthusiastic 'everything' reveal the emptiness of the lines(<http://www.enotes.com/bliss/copyright>).

Thus, a major effect of Bertha's speech is to reinforce her sad awareness that she will not be able to communicate her vision, unless a sympathetic woman friend shares it. Because her language for experience must stress its affective and subjective qualities, there will be few reference points in such a language beyond the self unless there is congruence of emotion. Yet Harry's response to Bertha's emotion is to deny it and to hood his own. Bertha, in trying to tell her husband about her "bliss" during the phone conversation, recognizes that it will seem absurd to him and breaks off their exchange. Her very sensitivity to her husband's insensitivity, her secret admiration for his deflating jokes about her enthusiasms, insures that she will not ask for intimate communication with him. Thus she will remain the impersonal "good pals".

Really in this extract expresses type of reality, i.e. implied evidence of factual truth and implied evidence of subjective belief. **Really** expresses epistemic stance adverb in the sense that it expresses a judgment of the truth of the proposition based on what is known to be part of an 'objective' reality. Additionally, the repetition of **Really** has the function of emphasizing the reality or the truth judgment of the importance of a situation involved in the proposition in question.

The interpretation of **really** is pragmatically conditioned by the speaker's wish to back up his or her expressions with judgements of truth. Such pragmatic conditions on how the speaker wants the utterance to be interpreted are motivating factors on the conceptual representations which really evokes. Another reference to the adverb "really" in this story is as a degree-reinforcer as in "*He really was a most attractive person. But so was Face, crouched before the fire in her banana skins, and so was Mug, smoking a cigarette and saying as he flicked the ash: "Why doth the bridegroom tarry?"*", the evidence of truth conveyed is indirect through really as a degree operator. Truth is a prerequisite for the reinforcement of a scalar property. The application of scalar meanings are always subjective. Degree-reinforcing really takes scope modified adjective on which it has a reinforcing effect.

Another paragraph reflects the problems Bertha encounters in her marriage:

Oh, she'd loved him—she'd been in love with him, of course, in every other way, but just not in that way. And, equally, of course, she'd understood that he was different.

They'd discussed it so often. It had worried her dreadfully at first to find that she was so cold, but after a time it had not seemed to matter. They were so frank with each other—such good pals.

Here the writer represents herself as simply agreeing with the reader, as recounting a view which is already held by the dialogic partner and by people in generally. The location of the current proposition within a dialogistic exchange is thus employed to increase the cost of any subsequent challenging or rejecting of the proposition.

The extract leads readers into Bertha's consciousness with the clause-initial interjection **oh** suggesting free indirect discourse. Repetitive elements, such as stance adverb **of course** and the intensifier **so**, emphasize the impression of Bertha rationalizing her marriage to Harry. The sentence-initial **and** helps her to articulate her understanding of Harry and his different feelings on the topic, as she is negotiating the good and bad things about her marriage in her mind. There is also a lexical indication of consciousness report, such as style stance adverb **dreadfully**, a colloquialism only to be attached to Bertha's consciousness. This

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emotive device creates an impression of Bertha's inner conflict and the suppression of her feelings, which is evident throughout the story.

Bertha **simply** ran over to the long windows.

"Oh, what is going to happen now?" she cried. But the pear tree was as lovely as ever and as full of flower and as still.

The last lines of this story are immensely important as well. Harry offers to close the house, very coolly and collectedly; showing again how calmly he works in intense situations. He has just embraced his mistress and made plans with her all in his own home, and without realizing it, in front of his wife. Bertha, feeling distressed, runs to the window to look at the pear tree, that is still lovely and quite in full flower, to wonder what is going to happen next. Although this is a quite a shock, Bertha is not destroyed. If she would have been, the blossoms on the tree would have wilted or looked dead in the moonlight. However, the blossoms and Bertha are still brilliant. Mansfield begins and ends the story with the stance adverbs "**simply**". The use of style stance adverb "**simply**" at the end of the story enables the author to express the attitudes of Mansfield's character. Bertha realizes that all her supposed bliss was an illusion.

Once again "**Still**" recurs final time in the concluding sentence, as a response to Bertha's reiterated "*what is going to happen now?*". The last line

suggests that nothing will happen or change: "But the pear tree was as lovely as ever and as full of flower and as still." *Still* connotes not only silence but also sameness. Bertha's life is not likely to change. The nothingness that haunts her in the beginning will continue to do so. Like the pear tree, Bertha will be acknowledged for her fertility and her loveliness, but nothing meaningful will ever be expected of her; her desires will remain elusive and unfulfilled. Bertha sees the blooming pear tree in the garden as a symbol of her happiness and her friendship with Pearl. The pear tree meanwhile is still described as lovely and it is still, portentous of the fact her life is inert, come to a halt and the feeling of numbness inside her. However, when Bertha's mood changes rapidly in the end, the tree remains the same, showing the error in Bertha's perception of a connection.

Conclusion

Adverbs are elements in constructing perspective in a narrative. They help the reader to respond to the feeling experiences of a character that are embodied in the linguistic devices of a text.

Of the class of single word stance adverbs in English, different groups and sub-groups can be shown to constitute the way that expresses personal feelings and emotions, comment concerning commitment, evaluation or style that can be added to the factual meaning of an utterance in narration.

Extensive use of stance adverbs is striking in the story. The analysis of the texts confirms the centrality of the epistemic modality in narration. Mansfield uses a wide variety of stance adverbs to orient her audience as to how they must interpret her statements, thus displaying a very rich and varied chart of types of stance adverbs. On the other hand, the use of stance adverbs assume distinctive characteristics of this type of genre. A common feature in Mansfield's psycho-narration is the adoption of epistemic stance adverbs such as really and of course. In *Bliss*, the interplay between the two dominant voices, that of the narrator and the protagonist, becomes evident through the rich use of stance adverbs. The narrator's

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perspective is mostly introduced through epistemic adverbs indicating certainty or doubt, whereas the protagonist's perspective mostly consists of those of actuality and reality. The effect is a narrator with no intention to intrude upon the story events, and a protagonist with a distinctly marked emotional world including feelings of bliss, future dreams, and moments of despair and love. Mansfield's narrator steers the reader towards the protagonist's climax with subtle remarks and hardly visible hints.

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الخلاصة

اللغة الانجليزية غنية باستخدام الوسائل القواعدية المستخدمة للتعبير عن الموقف والذي يُعرف بأنه الوسيلة اللغوية التي يستخدمها المتحدثون/الكاتبون لنقل مشاعرهم ،تقييماتهم، افكارهم، اراءهم ، احكامهم ، والتزامهم حول موقف ما. يستكشف البحث الظروف التي تُستخدم لتعيين الموقف. يهدف هذا البحث الى استقصاء ذلك النوع من الظروف دلاليًا. تُصنف ظروف الموقف الى ثلاث انواع وهي كالاتي: معرفي او ادراكي ، موقفي، و اسلوبي . يُعرف النوع الأول بأنه درجة التأكيد او الدليل باتجاه الموقف بينما النوع الثاني ينقل اكثر المشاعر الشخصية والنوع الثالث يرتبط بتعليق المتحدث او الكاتب على طريقة تقديم المعلومات في الجملة. أظهر تحليل النصوص بأنها غنية بلغة العاطفة بجانب الاستخدام الموسع للنوع الاول لظروف الموقف وهي ظروف الموقف الادراكي او المعرفي.