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Zásady pro vypracování

Cílem bakalářské práce je prostudovat a porovnat užití příslovečných určení začleněných do větné stavby, tzv. adjunktů a subjunktů, v literárních textech a v knižních recenzích. Studentka nejprve na základě odborné lingvistické literatury vymezí pojem příslovečné určení, shrne odlišnosti mezi příslovečnými určeními větnými a nevětnými. Detailně popíše adjunktů a subjunktů, jejich formální realizace, postavení ve větě, sémantickou klasifikaci a míru obligatornosti. Následně představí žánr románu a recenze, jejich charakteristické rysy a funkce. Na základě analýzy korpusu nashromážděných výskytů adjunktů a subjunktů zhodnotí jejich užití v literárních textech a v recenzích, se zaměřením na objasnění odlišností v jejich formální realizaci, pozici a sémantice. Užití analyzovaných adverbialíí bude interpretovat s ohledem na jejich funkci a zkoumaný diskurz.

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Annotation

This bachelor thesis deals with adverbials, particularly adjuncts and subjuncts, occurring in literary texts and in book reviews. The first chapter introduces adverbials in general along with their functions, positions and syntactic forms. Then the two following chapters focus respectively on adjuncts and subjuncts. In both chapters, each type of adverbial is explained in detail along with its semantic categories, which are also thoroughly described. The theoretical part is concluded with a brief introduction into the literary style and the style of book reviews. The aim of the practical part is to analyse corpus findings and interpret them with respect to their functions, positions, realizations and the type of register.

Keywords

Adverbials, adjuncts, subjuncts, book reviews, literary style

Anotace

Tato bakalářská práce se zabývá příslovečnými určeními, zejména adjunkty a subjunkty, které se vyskytují v literárních textech a v knižních recenzích. První kapitola představuje příslovečná určení jako obecný celek spolu s jejich funkcí, postavením ve větě a realizací. Následující dvě kapitoly se zvláště zaměřují na adjunkty a subjunkty. V obou kapitolách je každá kategorie příslovečných určení podrobně vysvětlena spolu s jejich sémantickou klasifikací, která je také podrobně popsána. Teoretická část je zakončena stručným úvodem do literárního žánru a žánru knižních recenzí. Cílem praktické části je analyzovat výskyty v korpusu, a interpretovat je s ohledem na jejich funkce, postavení ve větě, formální realizaci a na typ registru.

Klíčová slova

Příslovečná určení, adjunkty, subjunkty, knižní recenze, literární žánr

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Introduction

The purpose of this bachelor paper is to compare adverbials, an important clause element, in two different discourses – fiction and book reviews. The comparison will take into account the different properties of adverbials, i.e. their functions, positions, syntactic forms and semantic categories. As adverbials are a wide category, this paper will be focused only on two subcategories. They are adjuncts and subjuncts and they were chosen because they are both placed within the sentence as opposed to conjuncts and disjuncts which are not.

In theoretical part, a general overview of adverbials and their characteristic features will be presented to introduce the topic and to provide a theoretical background for the following chapters. The overview will include a detailed explanation of syntactic forms and positions of adverbials. After that, it will be viable to explain adjuncts and subjuncts in more detail based on the theoretical background provided at the beginning of the paper. Both categories will be thoroughly explained along with their semantic categories. The theoretical part would conclude with a brief description of both discourses as they will also play a vital role in the analysis in the second part of this paper.

The practical part will put into use the information gained in the theory and various analyses will be carried out to find similarities and differences between the occurrences of adverbials in both registers. The corpus findings consist of one representative of the literary style, a famous book by F. Scott Fitzgerald and four representatives of the style of book reviews. The reviews were chosen randomly from two online newspapers – The New York Times and The Guardian. Furthermore, each style consists of approximately 200 findings for the best accuracy of the results. In the analysis, all factors, i.e. functions, realizations, positions and the type of discourse will play an important role in interpreting the usage of the found adverbials.

The aim of this paper is to compare the occurrences of adverbials in both discourses and to find possible similarities and to interpret possible differences between them.

1 Adverbials

The first chapter of the theoretical part deals with general overview of adverbials and provides the theoretical background for this paper. In this chapter, two definitions of adverbials will be presented along with a detailed explanation of their forms, functions, positions and their semantic categories.

1.1 Defining Adverbials

As Quirk et al. point out, “the vast majority of clauses contain at least one adverbial” (1985, 478). That means that adverbials play an important part in the English language because they help us to add information about when, where, how and how much something has happened. To be able to describe functions and characteristic features of adverbials, it is necessary to define the term *adverbial* in more detail. Biber et al. define adverbials as “elements of clauses with three major functions: to add circumstantial information about the proposition in the clause, to express speaker/writer stance towards the clause, or to link the clause (or some part of it) to some other unit of discourse.” (1999, 762). On the other hand, Carter and McCarthy simply defines adverbials as a major clause function which “modifies, comments on or expands the meaning of the clause in terms of manner, place, time, frequency, reason, intensity, etc” (2006, 578).

The first definition mentions that adverbials have similar grammatical functions as adverbs and therefore it is also necessary to explain what an *adverb* is. According to Huddleston and Pullum, an adverb is a word which modifies mainly verbs but can also modify nouns, adjectives and other adverbs (2002, 526). However, Dušková et al. observe that adverbials similarly modify verbs, adjectives, adverbs (1988, 444). Therefore, the main difference between an adverb and an adverbial is that the former is a word class, also known as a part of speech, while the other is an adverb functioning as a clause element (Biber et al. 1999, 538). Unlike adverbs, adverbials can either occur as a single word or as a group of words.

In the definition in the first paragraph, Biber et al. use the terms stance, circumstance and linking adverbials according to their respective function. Stance adverbials are those which comment on the content or the style of the clause or a specific part of it. Circumstance adverbials add information about either an action or a state expressed in the clause. And linking adverbials

merely have a connective function, i.e. they connect two units of discourse (Biber et al. 1999, 763-765). However, the categorization varies from author to author so for the purposes of this paper, the terms used by Quirk et al., i.e. adjuncts, subjuncts, disjuncts and conjuncts, will be used.

As mentioned above, adverbials are clause elements, but they differ from other clause elements (subject, verb, object, complement) in many ways. The following sentence (1) taken from Biber et al. (1999, 762) is a great example on which to illustrate the differences between adverbials and other clause elements.

(1) **In spite of great efforts by their authors**, these books **usually** contain a number of fallacies and errors that are **in due course** passed on [**repeatedly**] [**by later writers of other books**] <...> **Unfortunately**, these authors lack <...> [Biber et al., 1999, 762]

One of the main differences is that adverbials carry various functions and can fulfil different semantic roles (Biber et al. 1999, 762). For example, *usually* is a time adverbial of frequency and *by later writers of other books* is an agentive process adverbial. Moreover, they are optional and the only obligatory adverbials are those which are associated with verbs that require complementation by adverbials (1999, 763). Quirk et al. add that the main difference between obligatory and optional adverbials is that the latter can relatively freely occur both in initial and final position (Quirk et al., 1985, 512).

Another difference is that there is a wide range of possible positions of adverbials in the clause and they can be placed anywhere in the sentence. In the example (1), there are two adverbials in initial position, i.e. *in spite of great efforts* and *unfortunately*, two in medial position, i.e. *in due course* and *usually*, and two in final position, i.e. *repeatedly* and *by later writers of other books*. In addition, the example (1) also shows that adverbials can cooccur in the same sentence which can be also considered as another difference. And the last difference is that they can be realized by various syntactic forms, including adverbs and adverb phrases, prepositional and noun phrases, and finite and non-finite clauses. A more detailed explanation of various syntactic form shall be given in the next chapter.

1.2 Syntactic Forms of Adverbials

As was mentioned in the previous chapter, adverbials can be realized by numerous syntactic forms. Quirk and Greenbaum state that these forms are single adverbs and adverb phrases, noun phrases, prepositional phrases, finite clause and non-finite clauses (1973, 207).

1.2.1 Single Adverbs and Adverb Phrases

According to Biber et al. single adverbs are relatively commonly used, however, the usage of adverb phrases is quite rare. Single adverbs are usually used as conjuncts and disjuncts, because of their relatively fixed feature. However, also the usage of single adverbs in adjuncts and subjuncts is not uncommon, in particular in adjuncts of time and manner and intensifying and focusing subjuncts (1999, 768-787). Moreover, single adverbs and adverb phrases mostly occur in medial position as they do not interrupt the flow of the sentence in contrast with lengthy prepositional phrases.

1.2.2 Noun Phrases

The second type of syntactic form of realization are noun phrases. Carter and McCarthy claim that they are less frequent than other phrases but still common, nonetheless (2006, 578). According to Quirk et al. (1985, 489), noun phrases mainly realize adjuncts of time and Biber et al. add that adverbials realized by noun phrases express specific points in time, e.g. *next Monday* or *this morning*, and show duration or frequency, e.g. *every year* (1999, 789). In terms of position, adverbials realized by noun phrases most commonly occupy final position.

1.2.3 Prepositional Phrases

Biber et al. state that prepositional phrases are by far the most common type of realization for all registers (1999, 768). As they allow the information included in the adverbials to link with the content of the clause, especially adverbials of place and manner use these phrases on a large scale. (1999, 788). Furthermore, prepositional phrases are usually longer than other forms, and therefore they are most commonly placed in final position. Quirk et al. point out that it is rare for a prepositional phrase to be put into medial position and if it is, it is only for greater emphasis and it would be divided by commas (1985, 493).

1.2.4 Non-finite Clauses

The fourth type of syntactic realization are non-finite clauses. The difference between non-finite clauses and finite clauses is that the verb in the former does not show tense (Huddleston and Pullum, 2005, 204). Non-finite clauses are subdivided into four sub-categories: ing-clauses, ed-clauses, to-infinitive clauses and verbless clauses. When compared to finite clauses, they are considerably less common in all registers with to-clauses being the most commonly used (Biber et al., 1999, 826). Moreover, they are not as semantically adaptable as finite clauses, especially to-clauses are very limited and most of these clauses express purpose (1999, 827).

1.2.5 Finite Clauses

The last form of realization are finite clauses. Unlike non-finite clauses, they contain a verb phrase and show a tense or modality (Biber et al., 1999, 193). In comparison to the previously mentioned syntactic forms, finite clauses are not that common. Nonetheless, they are semantically very adaptable and are used to express various semantic categories like time, manner or contingency (1999, 826). They are especially useful in fiction because they show a relationship between two events (1999, 789).

1.3 Position of Adverbials

It was mentioned in the first chapter that one of the typical characteristics of adverbials in which they differ from other clause elements is that they can occupy various positions in the sentence. However, not all adverbials can be placed in all positions and the type of realization and the length of the adverbial strongly determines where it is placed (Quirk et al., 1985, 491). Generally, three major positions can be distinguished, i.e. initial, medial and final.

1.3.1 Initial Position

Adverbials occurring in initial position precede all other clause elements (subject, verb or other obligatory elements) (Biber et al., 1999, 771), as in the following example (2) which precedes the subject *Miss Baker* and the verb *said*.

(2) **At this point** Miss Baker said: ‘Absolutely!’ with such suddenness that I started – it was the first word she had uttered since I came into the room. [App. 1, ex. 37]

Furthermore, if a conjunction is present and it is immediately followed by an adverbial, the position of the adverbial is still considered as initial (Carter and McCarthy, 2006, 582). According to Quirk et al. most types of syntactic forms as well as semantic categories can occur in initial position, apart from focusing subjuncts. They also add that this position is mostly associated with adverbials which provide a setting for the situation that follows in the sentence, for example time adverbials (1985, 491).

1.3.2 Medial Position

Biber et al. describe medial position as all positions “between obligatory initial and final clause elements” (1999, 771). Carter and McCarthy explain more specifically that adverbials in medial position occur between a subject and a verb, however, the exact position depends on various factors, e.g. the type of adjunct or the presence of auxiliary verbs (2006, 582).

According to Biber et al., there can be four specific positions distinguished. Firstly, adverbials can occur between the subject and the beginning of the verb phrase. Secondly, if there is an operator, adverbials can be located between the operator and the main verb. Thirdly, adverbials can occur after the main verb but before other mandatory clause elements, e.g. direct objects. And lastly, apart from the verb *be*, adverbials can also sporadically occur after other main verbs (1999, 771).

Furthermore, Quirk et al. observe that medial position is associated mostly with short adverb phrases, especially single adverbs and that a long prepositional phrase would be put into medial position only for a special effect (1985, 493). Therefore, especially focusing subjuncts and intensifiers are associated with this position as they mostly occur in the form of single adverbs and have a scope only over a part of the clause (Biber et al., 1999, 802- 805).

1.3.3 Final Position

Carter and McCarthy state that final position is neutral for adjuncts of time, manner and space and most commonly used in everyday language (2006, 581). Quirk and Greenbaum add that adverbials either follow an intransitive verb, an object or a complement (1973, 209). Moreover, Biber et al. point out that adverbials do not have to immediately occupy the last position in the clause as the sentence can contain other adverbials in end position as well (1999, 771). In fact,

it is quite common for more than one adverbial to occur in final position (Quirk et al., 2007, 498). In the following example (3), three adverbials of two different semantic categories are placed in final position. The adverbial *in Chicago* is a place adjunct of position and the two remaining adverbials are time adjuncts, *for a day* shows frequency and *on my way East* gives a position in time.

(3) I told her how I had stopped off [**in Chicago**] [**for a day**] [**on my way East**], and how a dozen people had sent their love through me. [App. 1, ex. 92, 32, 33]

Generally, adverbials which have a strong preference for final position are those of place, manner, instrument, agent, means and contingency (Biber et al., 1999, 802-804). Moreover, as was mentioned in the previous chapter, especially prepositional phrases and clauses are placed in final position due to their length.

2 Adjuncts

As was mentioned at the beginning of this paper, adverbials can be further divided into various categories, i. e. adjuncts, subjuncts, disjuncts and conjuncts. This paper will solely focus on only two categories – adjuncts and subjuncts. Both of these are placed within the sentence whereas disjuncts and subjuncts are placed outside of it. The first category which shall be discussed in more detail are adjuncts.

According to Biber et al., adjuncts “add information about the action or state described in the clause, answering questions such as ‘How, When, Where, How much and Why?’” (1999, 763). Moreover, when compared to the rest of the adverbials, they most closely resemble other clause elements, that means that they are on the same level of importance (Quirk et al., 1985, 504). Despite this similarity, one of the main distinctions between adverbials and other clause elements is optionality which is also the key feature of adjuncts. However, adjuncts can also be obligatory in some cases, e.g. functioning as verb complementation (Sailor and Schütze 2013, 1).

Adjuncts are subdivided into different semantic categories. However, each author categorizes them slightly differently and, in this paper, four main categories will be discussed in detail. They are adjuncts of space, time, process and contingency. Quirk et al. mention that all these

semantic classes can cooccur with each other and the order largely depends on information focus. However, the general rule is that shorter adjuncts precede longer ones, which means that single adverbs occur initially, and clauses are at the very end (1985, 565).

Position-wise, the most common position depends on the type of each adjunct and its realization. However, Quirk et al. observe that those adjuncts which are placed in initial position either carry little information or are solely setting ‘a scene’. Therefore, it is quite unusual for more than one adjunct to appear in initial position (1985, 566). On the other hand, as it was already established, it is not uncommon for more than one adjunct to occur in final position.

2.1 Semantic Categories

This chapter follows up the previous chapter, which briefly mentions that adverbials can be subdivided into respective semantic categories or classes. In this chapter, the major semantic categories shall be explained in more detail.

2.1.1 Adjuncts of Place

The first category of adverbials which shall be thoroughly discussed are adjuncts of space or place. They are subdivided into three subcategories: distance, direction and position (Biber et al., 1999, 776).

According to Quirk and Greenbaum, adjuncts of space are mostly realized by prepositional phrases, but it is not uncommon to find them in the form of clauses or noun and adverb phrases as well (1973, 224). In terms of position, Quirk et al. observe that final position is most favoured whereas medial position is quite uncommon and only short position adjuncts are occasionally placed there (1985, 522). Moreover, it is not uncommon for adjuncts of space to cooccur, especially adjuncts of position and direction. In that case, direction adjunct precedes position adjunct. However, it is also possible for two place adjuncts of the same semantic class but different grammatical function to cooccur in the same clause. In that case, the smaller location precedes the larger one (1985, 519).

2.1.1.1 Distance

Distance adjuncts give both general and specific measurements or descriptions of distance. In most cases, they answer the question ‘How far?’ (Biber et al., 1999, 776). Quirk et al. (1985, 514) add that distance adverbials are further categorized as specific and general. The former is merely expressed by obligatory adjuncts in the form of noun phrases, e.g. *two miles*.

General distance adjuncts can also be in the form of noun phrases and in that case, they are also obligatory. On the other hand, when those adjuncts are realized by prepositional phrases, they can be both obligatory and optional (1985, 514-515).

(4) We hurried **for a few miles**. [Quirk et al., 1985, 515]

(5) **For the next two miles**, the road had a very poor surface, making speed impossible. [Quirk et al., 1985, 515]

Both examples (4) and (5) contain distance adjuncts in the form of prepositional phrases, however, the first one is obligatory as the verb *hurried* requires a complementation whereas the second one is optional. Therefore, it could easily be put into initial position without changing the meaning of the clause. Overall, based on the examples provided by Huddleston and Pullum (2002, 691) and supported by the corpus findings, the occurrence of distance adjuncts in final position prevails.

2.1.1.2 Direction

The next subcategory of place adjuncts is direction. According to Biber et al., they can either “give general orientation of the direction (e.g. *westwards*) or describe direction from a point of origin (e.g. *from London*) or towards a destination (e.g. *to the city*)” (1999, 776). As they express the direction from one place to another, they typically begin with the prepositions *from*, *away*, *off*, *out* or *to* (Huddleston and Pullum, 2002, 686-687). Moreover, Quirk and Greenbaum (1973, 225) point out that direction adjuncts can be used only with dynamic verbs, e.g. *drive*. However, if it is the case of general direction, the occurrence with stative verbs is also possible. Furthermore, direction adjuncts can occur with the linking verb *be* if the adjunct indicates that the goal was reached (Quirk et al., 1985, 517).

2.1.1.3 Position

The last subcategory to be discussed regarding space adjuncts is position. In comparison with direction adjuncts which mainly occur with dynamic verbs, position adjuncts often occur with stative verbs (Biber et al., 1999, 777).

As was mentioned in chapter 3.3.1, space adjuncts are mostly realized by prepositional phrases (e.g. *on the table*), but position adjuncts can occasionally occur in the form of noun phrases as well (Quirk et al., 1985, 515). Carter and McCarthy also add that position adjuncts can cooccur and in that case, the common rule is that a general location precedes a specific one (2006, 587).

2.1.2 Adjuncts of Time

Another category of adjuncts which shall be focused on are adjuncts of time which are used to express different meanings related to time. The semantic categories related to time are position in time, duration, frequency and temporal relationship (Biber et al., 1999, 777).

In comparison with other classes of adjuncts, time adjuncts have the widest range of possible grammatical realizations, with noun and prepositional phrases and adverbs being the most common. However, there are various limitations to noun phrase realizations (e.g. semantic categories), and therefore prepositional phrases are more usual. Apart from noun and prepositional phrases, time adjuncts can also be realized by finite and non-finite clauses, especially when expressing temporal relationship (Quirk et al., 1985, 526-529).

Similarly, as space adjuncts, time adjuncts can also cooccur in the same clause. In case of the three major semantic classes occurring in final position, the order is following: duration, frequency and position (Quirk et al., 1985, 551).

2.1.2.1 Position in time

The function of this next semantic category is quite clear, i.e. it tells when an event or an action occurred (Biber et al., 1999, 777). According to Quirk et al., these adjuncts typically respond to the ‘When?’ question (1985, 530).

Quirk et al. further divide position in time into two subgroups according to their orientation. The first group includes those adjuncts which express a point in time before something else, e.g. *again*, *now* or *nowadays*. And the second group includes those which put attention to another period, e.g. *afterwards*, *finally* or *since* (1985, 530-531). Moreover, Dušková et al. mention that time-position adjuncts are usually placed in final position except for those which create a ‘scene’ and therefore occur in initial position (1988, 451).

2.1.2.2 Duration

Another semantic class which falls under the category of time adjuncts is duration. According to Magomedova et al., these adjuncts are associated with “time interval, proximate and far events, longer or smaller periods of time” (2019, 2057). On the other hand, Dušková et al. simply states that they answer the question ‘How long?’ or ‘For how long?’ (1988, 451).

Quirk et al. (1985, 541) point out that duration adjuncts are usually placed in final position, however, in case of single adverbs, they can be commonly found in medial. Carter and McCarthy add that duration adjuncts placed in medial position are characteristic for journalistic and literary styles (2006, 588).

2.1.2.3 Frequency

The next semantic class describes how often an action takes place (Biber et al., 1999, 777). Dušková et al. (1988, 452) add that frequency adjuncts respond to the question ‘How often?’ or possibly ‘How many times?’. Moreover, Carter and McCarthy (2006, 588) divide this class into two other subclasses: definite and indefinite frequency. The former includes those adverbials which explicitly name the time, for instance *hourly* or *every October*. This category is usually placed in final position, or in initial for emphasis. The latter category, i.e. indefinite frequency, includes adverbials like *frequently* or *usually*. In contrast to definite frequency, these are frequently put into medial position when realized by adverbs.

Apart from some occurrences of prepositional phrases and nonnumerical expressions, frequency adjuncts are most commonly realized by noun phrases or single adverbs (Quirk et al., 1985, 542).

2.1.2.4 Temporal Relationship

The last category to be discussed regarding time adjuncts is the one which “conveys temporal relationship between two states of events” (Biber et al., 1999, 777). Like frequency adjuncts, this category is also subdivided into three respective groups. The first includes adjuncts which express time sequence, but they can also be used to show position in time, e.g. *afterwards* or *before*. The second group includes those which tend to have concessive relation, i.e. express something unexpected between two statements, for instance (*even*) *by that time*. And the last group contains those adjuncts which compare two times with each other, e.g. *again* (Quirk et al., 1985, 550-551).

Moreover, Quirk et al. also mention two more categories, i.e. forward span and backward span which are also related to time relationship. Forward span refers to other time span in the future and most adverbials are realized by the words *until* or *till*, which introduce either prepositional phrases or clauses. On the other hand, backward span refers to other time span in the past. The main adverb which realizes most of those adjuncts is *since*, which again introduces a prepositional phrase or a clause (1985, 533-536).

2.1.3 Adjuncts of Process

The next category of adverbials to be discussed are process adjuncts. As all the previously mentioned categories of adjuncts, process adverbials are also subdivided into categories, i.e. semantic classes. They are manner adjuncts, which also include those of comparison and accompaniment, adjuncts of means, instrument and agent (Biber et al., 777-778). However, the boundaries between these four main categories are blended in relation to grammatical form and meaning (Huddleston and Pullum, 2002, 670).

According to Quirk et al., all those semantic categories can be realized by prepositional phrases. In addition, adjuncts of manner and means can be in the form of noun phrases and means and instrument can be realized as adverb phrases (1985, 556).

Process adjuncts usually occur in final position, but also medial position is quite common, especially when the verb is in the passive. However, that is not true for all process adjuncts as means and instrument are rare in medial position even in the passive. Similarly, like adjuncts

of place and time, also process adjuncts of different semantic classes can cooccur with each other (Quirk et al., 1985, 561-563).

2.1.3.1 Manner

The most common semantic class of process adjuncts describes how and in which way something is done (Biber et al., 1999, 777). Carter and McCarthy point out that manner adjuncts can be placed in medial position for emphasis and if even greater emphasis is needed, then in initial (2006, 586). Manner adjuncts can be either in the form of single adverbs or prepositional phrases, however, the adverb form is preferred (Quirk et al., 1985, 557). Huddleston and Pullum add that these adverbs are mostly gradable and derived from an adjective by adding the suffix *-ly* (2002, 670). In the following example (6) the manner adverbial *unjustly* is in the form of a single adverb; however, it could be altered into prepositional phrase *in an unjust way* like in the example (6b).

(6) [...] in college I was **unjustly** accused of being a politician, because I was privy to the secret griefs of wild, unknown men.

(6b) [...] in college I was **in an unjust way** accused of being a politician, because I was privy to the secret griefs of wild, unknown men. [App. 1, ex. 102]

Biber et al. also add two more subcategories which are considered as manner adjuncts. The first category is called comparison and the adverbials compare the manner of a state or an action with another (1999, 778). In the following example (7), the adjunct *like pale flags* compares the manner of the movement of curtains to flags. This adjunct is realized by a prepositional phrase which is quite common for adjuncts of comparison.

(7) A breeze blew through the room, blew curtains in at one end and out the other **like pale flags** [...] [App. 1, ex. 117]

The second category related to manner is accompaniment which describes who or what accompanied the subject in the clause (Biber et al., 1999, 778). These adjuncts are headed by the preposition *with* forming a prepositional phrase, e.g. *with his friend*.

2.1.3.2 Means, Instrument and Agent

As the following three semantic classes are closely related to each other, they are merged into one chapter. Generally, these types of adjuncts can be derived by the question ‘How?’ and are usually in the form of a prepositional phrase (Huddleston and Pullum, 2002, 673). According to Biber et al., the first category tells “the means by which an activity or state was accomplished” (1999, 778). In the example (8), the adjunct of means *with cicada song* is in the form of a prepositional phrase, introduced by the preposition *with* which, along with the preposition *by*, most commonly introduces adjuncts of means.

(8) Kemp opens in the off-season, when the land is “winter-bitten”, building slowly towards summer’s taut midpoint, its evenings filled **with cicada song**. [App. 2, ex. 47]

The next semantic class included in this chapter are instrument adjuncts. According to Biber et al. (1999, 778), they “describe the item used to undertake a task”. They are often expressed by the preposition *with* or *by* and a noun phrase as in the following example (9):

(9) Well you can listen to what you’ve taped **with headphones**. [Biber et al., 1999, 778]

(10) He’s a writer, too; in a small-world twist, he attended a fiction workshop led **by Oscar**. [App. 2, ex. 100]

The last semantic class, i.e. agentive adjuncts, simply defines the agent of an action. They are most commonly used with the passive voice as in example (10) (Biber et al., 1999, 778).

2.1.4 Adjuncts of Contingency

Another semantic category which shall be discussed are adjuncts of contingency. Biber et al. describes them as “adverbials that show how one event or state is contingent upon another”, hence the name (1999, 779). As well as other previous categories of adjuncts, this category is also subdivided into six respective semantic classes. They are cause, reason, purpose, concession, condition and result.

Moreover, this category is more diversified in comparison to adverbials of time or place. However, despite this diversion, some of the semantic classes are closely related to each other (Biber et al., 1999, 779). Huddleston and Pullum even consider reason and purpose as subcategories of cause because they all answer the question ‘Why?’ (2002, 725).

In terms of realization, it is unusual for contingency adjuncts to be realized by adverbs. Cause and purpose adverbials are commonly expressed by prepositional phrases; however, clauses are also very common for these adjuncts and they can be both finite and non-finite (Quirk et al., 1985, 564).

Additionally, adjuncts of purpose, cause and concession tend to be rather optional than obligatory and they are most frequently placed in final position. However, they can similarly occur in initial or even medial position and it highly depends on where information focus is required (Quirk et al., 1985, 565).

2.1.4.1 Adjuncts of Cause

As was mentioned in the previous chapter, adjuncts of cause answer the question ‘Why?’ and the main difference between them and reason is that they express more objective statements (Biber et al., 1999, 779), as in the following example (11) where the speaker objectively states the cause of death. The adverbial *of head injuries* is in the form of a prepositional phrase which is quite common realization for cause adjuncts.

(11) He was buried under bricks, and died **of head injuries**. [Biber et al., 1999, 779]

However, in most cases, it is challenging to determine whether the statement is rather objective than subjective, and therefore it is hard to discern whether it is an adjunct of cause or reason.

2.1.4.2 Adjuncts of Reason

It was already mentioned that it is sometimes hard to discern reason adjuncts from cause adjuncts. What is more, also purpose adjuncts are closely related to reason and occasionally, it is possible to interpret the sentence both as a purpose and a reason adjunct (Biber et al., 1999, 779). According to Dušková et al. (1988, 463), adjuncts of reason typically answer the question ‘For what reason?’ as in the next example (12); however, this example can also be considered as a purpose adjunct.

(12) And so it happened that on a warm windy evening I drove to East Egg **to see two old friends** whom I scarcely knew at all. [App. 1, ex. 197]

The example (12) can be interpreted both as a reason adjunct, i.e. the reason why the speaker drove to East Egg was to see two old friends or as a purpose adjunct, i.e. the speaker drove to East Egg for the purpose of seeing two old friends. Moreover, according to Carter and McCarthy, both reason and purpose adjuncts can be placed in final or initial position, although the former is less frequent. Medial position is possible only occasionally and in rather formal discourse (2006, 589).

2.1.4.3 Adjuncts of Purpose

In the previous chapter, it was briefly mentioned that purpose adjuncts are closely related to reason adjuncts and sometimes a sentence can be interpreted both ways. Biber et al. (1999, 779) state that purpose adjuncts can be explained as ‘for the purpose of’. Huddleston and Pullum add that they imply intention and are mostly oriented towards the future (2002, 726). Moreover, according to Quirk et al. (1985, 564), purpose adjuncts can be introduced by the preposition *for* forming a prepositional phrase or more frequently by non-finite or finite clauses, which are more formal.

2.1.4.4 Adjuncts of Concession

Biber et al. define adjuncts of concession as those which “express material that runs counter to the proposition of the rest of the clause or, in the case of adverbials realized as clauses, counter to the proposition in the main clause” (1999, 779). These adjuncts are most commonly realized by prepositional phrases which are introduced by *despite*, *in spite of*, *although*, *nevertheless* and more (Carter and McCarthy, 2006, 735-736). However, Biber et al. state in the definition of concession adjuncts that the realization by clauses is also possible.

2.1.4.5 Adjuncts of Condition

The next semantic category of contingency which shall be discussed are adjuncts of condition. According to Biber et al., they “express conditions which hold on the preposition of the main clause” (1999, 779). Carter and McCarthy (2006, 738) claim that condition is realized by prepositional phrases headed by *if*; however, Biber et al. argue that they are realized by finite and non-finite clauses. It is also worth mentioning that conditions can be subdivided into open and hypothetical. The former one does not clearly specify whether the condition was fulfilled or not whereas the latter does imply the unfulfillment of the condition (1999, 818-819).

2.1.4.6 Adjuncts of Result

The last semantic class related to contingency is also closely connected to other classes, especially to cause and purpose. According to Huddleston and Pullum, they are typically realized by prepositional phrases headed by the preposition *with* forming the prepositional phrase *with the result*. Moreover, they can also be headed by the adverb *so* which is similarly used to express purpose. However, unlike purpose, result adjuncts cannot be placed in initial position and they occur merely in final (2002, 726-734).

3 Subjuncts

After having discussed adjuncts in more detail, the following chapters will focus on the second category, subjuncts. In comparison to other clause elements and even to adjuncts, they have a subordinate role in the clause. Unlike adjuncts, they cannot become the focus of a cleft sentence, they cannot occur within the scope of predication ellipsis and pro-forms nor can they be evoked by question forms (Quirk et al., 1985, 504). Based on corpus findings, in terms of position and realization, they are commonly realized by adverbs placed in medial or final position.

As well as adjuncts, also subjuncts can be further divided into subcategories. They can be divided into two main groups: wide orientation and narrow orientation. The former is further subdivided into viewpoint subjuncts and courtesy subjuncts and the latter is subdivided into item subjuncts, emphaziers, intensifiers and focusing subjuncts. Some of these subcategories are also divided into semantic classes (Quirk et al., 1985, 567). All respective categories will be discussed in detail in the succeeding chapters.

3.1 Semantic Categories

This chapter discusses respective semantic categories of subjuncts in more detail. As was already mentioned, subjuncts are divided into two main categories which are also subdivided into various subcategories.

3.1.1 Wide Orientation

The first category which shall be focused on are wide orientation subjuncts. They are called wide orientation subjuncts because they may apply to the whole clause (Quirk et al., 1999, 567).

As was already mentioned in chapter 4, this category includes two classes of subjuncts: viewpoint subjuncts and courtesy subjuncts. The latter category is realized only by a limited number of adverbs which are mostly related to expressions of politeness, e.g. *kindly* (Quirk et al., 1985, 569-570). Due to their limitations and their absence in the corpus, they will not be further discussed; however, more detailed description of them can be found in Quirk's Comprehensive Grammar of the English Language.

3.1.1.1 Viewpoint Subjuncts

Carter and McCarthy state that they “express the personal perspective from which the speaker views an event or a subject or topic” (2006, 592). According to Huddleston and Pullum, they are typically realized by adverb or prepositional phrases. Moreover, they can be either realized by single adverbs which are mostly derived from adjectives by adding the suffix *-ly* or from nouns by adding the suffix *-wise*. In addition, the adverbs are neither gradable nor can they be negated (2002, 766). The following example (13) shows an adverb which was derived from the adjective *architectural*. A participle clause could be also added to this adverb forming an adverbial *from architectural point of view*.

(13) **Architecturally**, it is a magnificent conception. [Quirk et al., 1985, 568]

Moreover, this type of subjuncts is usually placed in initial position no matter whether the participle clause or the prepositional phrase is added or not (Quirk et al., 1985, 569).

3.1.2 Narrow Orientation

The second category into which are subjuncts divided is narrow orientation. As opposed to wide orientation, these subjuncts apply to a single clause element or function as an item forming a part of an element (Quirk et al., 1985, 567). It was already mentioned in chapter 4 that these subjuncts are subdivided into item subjuncts, emphaziers, intensifiers and focusing subjuncts. All these respective categories shall be discussed in more detail in the subsequent chapters.

3.1.2.1 Item Subjuncts

According to Quirk et al., item subjuncts can be subdivided into subject-orientation, verb phrase and predication and time-relationship subjuncts (1985, 567). Subject-orientation subjuncts are

related to a subject in the clause, as the name implies, and they cannot be placed in final position as this position is characteristic for process adjuncts (Dušková et al., 1988, 456).

(14) I **foolishly** lent him some money. [Dušková et al., 1988, 456]

In the example (14), the adverbial *foolishly* functions as a subject-oriented subjunct not as a process adjunct. Moreover, Dušková et al. add that these adverbials can also be paraphrased by the anticipatory *it*, forming *It was foolish of me to lend him money* (1988, 457).

The second group which shall be briefly mentioned are verb-phrase and predication subjuncts. As was mentioned in chapter 4.1.2. explaining narrow orientation, subjuncts can also function as a part of a clause element, in this case as a part of a verb as in the following example (15):

(15) She is **really** an intelligent child. [Quirk et al., 1985, 578]

(16) He's **just** stopped talking. [Quirk et al., 1985, 581]

The last group of adverbials which are included in the item subjunct category are time-relationship subjuncts. The items on which should be put a special emphasis are adverbs *already*, *still* and *yet* and they are usually placed in medial or final position. Another time subjunct to be worth mentioning is *just*, which can, along with focus and intensification, also express position in time as in the following example (16) where it can be paraphrased as *at this moment* (Quirk et al., 1985, 579-581).

3.1.2.2 Emphasizers

One of the main categories regarding narrow orientation subjuncts are emphasizees. According to Quirk et al. (1985, 583), emphasizees are “subjuncts expressing the semantic role of modality which have a reinforcing effect on the truth value of the clause or part of the clause to which they apply”.

The most typical example is *really*, and according to Diani it is used “to increase the degree of certainty [...] and it also signals a truth-value to what is being emphasized” (Diani 2008, 297). Quirk et al. list other common emphasizees like *actually*, *certainly*, *definitely* or *frankly*, which can also function as disjuncts (1985, 583). Generally, emphasizees are placed before the item

they emphasize and therefore, the most common position is medial, however, with subjuncts like *for certain* and *for sure* final position is possible too (1985, 587).

3.1.2.3 Intensifiers

Another vast category belonging to the narrow orientation group are intensifiers. Biber et al. state that these subjuncts either “amplify or lower the intensity of the clause proposition” (1999, 780). Quirk et al. add that they indicate a point of intensity on an abstract scale and it can be either proportionally high or proportionally low. Intensifiers are mostly realized by single adverbs but sometimes they can also be realized by noun and prepositional phrases (1985, 589-590). According to Carter and McCarthy, they generally modify the lexical verb instead of the whole clause thus they immediately precede the verb and follow the auxiliary verb (2006, 590).

As was mentioned at the beginning of this chapter, they can either amplify or lower the intensity, therefore they are divided into two groups: amplifiers and downtoners. Amplifiers can be further divided into other two categories: maximizers and boosters, and downtoners are as well subdivided into four respective categories: approximators, compromisers, diminishers and minimizers (Quirk et al., 1985, 589-590).

3.1.2.3.1 Amplifiers

It is clear from the name that intensifiers in this group amplify the intensity of the clause. They can often be evoked by questions like ‘How much?’ or ‘To what extent?’ (Quirk et al., 1985, 597). Boosters indicate a high point on an abstract scale while maximizers indicate the highest point on the scale (1985, 590). For that reason, maximizers cannot be further amplified, e.g. *very immensely* (Huddleston and Pullum, 2002, 722).

Moreover, the distinction between maximizers and boosters is not always clear. When a maximizer is placed in medial position, it denotes a high degree, whereas when it is in final position, it expresses extreme degree (Quirk et al., 1985, 591). Regarding positions, amplifiers in the form of noun or prepositional phrases are solely restricted to final positions but otherwise medial position is also possible (1985, 595).

3.1.2.3.2 Downtoners

Unlike amplifiers, downtoners lower the intensity of the clause. According to Quirk et al. (1985, 597), they can be further divided into approximators (*almost, nearly*), compromisers (*kind of, sort of*), diminishers (*partly, only*) and minimizers (*barely, at all*).

Medial position is the commonest for all types of downtoners; however, a few exceptions like *a bit* or *at all* favour final position and *enough* or *a little* are even restricted to it. On the other hand, only a small group of diminishers can occur in initial position, namely *partly* or *in part* (Quirk et al., 1985, 601-602).

3.1.2.4 Focusing Subjuncts

The last category of subjuncts which shall be focused on are focusing subjuncts. According to Lyons (1990, 54), “they draw attention to a part of a sentence – the focus of the focusing subjunct – which often represents ‘new’ information”. Commonly, they are realized by limited number of single adverbs and some prepositional phrases (Quirk et al., 1985, 604).

Focusing subjuncts tend to immediately precede or follow the focused clause element (Carter and McCarthy, 2006, 591). Quirk et al. add that they are most commonly placed in medial position except for the cases where the item focused is a subject or an auxiliary verb (1985, 605). Furthermore, Biber et al. mention that focusing subjuncts oftentimes cannot be moved into another position without altering the meaning as the position is crucial in determining what clause element is being the focus of the subjuncts (1999, 781).

As well as previous categories, focusing subjuncts are subdivided into respective categories: restrictive and additive (Biber et al., 1999, 780).

3.1.2.4.1 Restrictive Subjuncts

According to Biber et al. (1999, 780), they “emphasize that the proposition is true in a way which expressly excludes some other possibilities”. The most common restrictive subjuncts include *only, alone, but, exactly, just, solely, precisely, purely, merely, exclusively* and *simply* (Huddleston and Pullum, 2002, 587).

Moreover, restrictive subjuncts can either precede or follow the focused item depending on the type of the adverb (Huddleston and Pullum, 2002, 589-591). However, Quirk et al. add that the case where a subjunct precedes the focused element is more frequent (1985, 607).

3.1.2.4.2 Additive Subjuncts

Biber et al. state that they “show that a current proposition is being added to a previous one”. Sometimes, they can be confused with additive disjuncts, however, those disjuncts link units of discourse whereas additive subjuncts express that another proposition was added to a previous one (1999, 780). Huddleston and Pullum list the following subjuncts as the most common: *also*, *as well*, *too*, *even* and the prepositional phrase *in addition* (2002, 592).

As well as restrictive subjuncts, additive subjuncts usually precede the focused item; however, they can also follow it, especially if it is a subject in which case they are obliged to do so. Typically, the most frequent position is medial (Quirk et al., 1985, 609).

4 Literary Style

As was mentioned in the introduction, this paper focuses on adverbials in literary style and the style of book reviews. Therefore, it is crucial to also briefly describe what literary style is along with its most important features.

Urbanová and Oakland define style of discourse as the relationship between participants in written or spoken language (2002, 9). Moreover, literary style helps to create author’s image of the world and their perception of reality through the narrator and the characters in the literary work (2002, 47). Biber et al. add that the main communicative purpose of fiction is merely the pleasure of reading as opposed to, for example, academic prose whose purpose is to give information (1999, 16). Literary style contains various stylistic devices with the most important being figures of speech, like metaphors or irony, direct speech to demonstrate dialogues between the characters or the usage of informal language (Hoffmanová, 1997, 91-93).

In terms of adverbials, adjuncts of place, time and process are widely used in fiction. According to Biber et al. (1999, 785), they are “used to create an imaginary setting and narrate characters’

actions”. Moreover, due to the high amount of description in fiction, longer and more complex prepositional phrases are also very common (1999, 792).

5 Style of Book Reviews

As opposed to literary style, the communicative purpose of book reviews is to provide the reader with information about a particular book. Hoffmanová defines reviews as an indirect feedback for literary works (1997, 74).

According to Motta-Roth, the communicative purpose of book reviews is to “introduce and evaluate new publications”. She also adds that readers want description and evaluation of the new publications and in turn reviewers produce texts (book reviews) which fulfil those expectations. Moreover, there are numerous steps or moves which apply to the structure of the majority of book reviews. Firstly, the reviewed book is briefly introduced where the reviewer might define the topic and give information about the author. Secondly, the reviewer outlines the book and possibly provides general overview of the structure of the book. Thirdly, the most important parts of the book are highlighted which then become the focus of the evaluation. And finally, the reviewer concludes the review and either recommends the book or not (1995, 3-4).

There are book reviews written in the academic style; however, also newspaper book reviews have become widely spread. This paper and the analyses carried out in the following chapters will solely focus on the newspaper reviews. Regarding adverbials, they are used similarly as in literary texts and all differences will be illustrated in the upcoming analyses.

6 Analysis

The main purpose of this paper is to analyse the number of occurrences, the type of realizations, used positions and semantic categories of adjuncts and subjuncts in the literary style compared to the style of book reviews. The usage of the all analysed adverbials will be interpreted with respect to their function, realization, position, semantic class and the type of discourse.

The corpus for the analysis consists of a fiction book representing the literary style and four newspaper reviews representing the style of book reviews. The book representing the literary style is presumably the most well-known work by the American author F. Scott Fitzgerald

called *The Great Gatsby*. It is a story depicting the lives of characters living in America during the Roaring Twenties. The story is written in the first person and narrated by Nick Carraway, one of the main characters. Due to the high occurrence of adverbials, only ten pages were analysed. The book reviews representing the second style in this thesis were taken from two online newspapers, *The Guardian* and *The New York Times*. All four reviews were chosen randomly, and they all are reviews on fiction books. In both cases, roughly 200 adverbials were analysed for the best accuracy of the results.

In the subsequent chapters, all semantic categories of adjuncts and subjuncts will be discussed separately. Moreover, the positions and syntactic realizations will also be analysed. Based on the findings, both styles will be compared with each other and the usage will be interpreted accordingly.

Literary style			Style of book reviews		
	Number	Ratio		Number	Ratio
Adjuncts of time	43	22%	Adjuncts of time	46	23%
Adjuncts of place	56	29%	Adjuncts of place	70	35%
Adjuncts of process	54	28%	Adjuncts of process	46	23%
Adjuncts of contingency	6	3%	Adjuncts of contingency	11	6%
Intensifiers	21	11%	Intensifiers	9	5%
Emphasizers	1	1%	Emphasizers	5	3%
Focusing subjuncts	14	7%	Focusing subjuncts	11	6%

Tab 1 Overview of occurrences of adverbials

The table Tab 1 shows the overall occurrence of all adverbials both in fiction and in book reviews. As can be seen from it, the most frequent types of adjuncts are of time, place and process in both registers. This is due to the fact that, as was said in the theoretical part, they are used to both describe locations and time sequences of the story as well as characters' actions. Regarding subjuncts, the most frequent are intensifiers and focusing subjuncts in both registers. It may be due to the fact that when a part of the clause is intensified or focused on, it catches reader's attention which is the purpose of both fiction and book reviews. On the other hand, neither item nor viewpoint subjuncts have occurred in either style. Viewpoint subjuncts could be related more to academic style as they include adverbs like for example *geographically* or *politically*. More detailed analysis of all respective categories and the interpretation of their usage and function will be carried out in the following chapters.

7 Adjuncts of Place

The first type of adjuncts to be analysed in detail are place adjuncts. Firstly, the number of occurrences of all semantic categories will be analysed in both styles. Then, in the following subchapters, the analysis will focus on the positions and realizations of the found adjuncts.

7.1 Semantic Categories

Literary style			Style of book reviews		
Semantic category	Number	Ratio	Semantic category	Number	Ratio
Position	35	63%	Position	37	62%
Distance	3	5%	Distance	0	0%
Direction	18	32%	Direction	23	38%

Tab 2 Semantic categories of adjuncts of place

The occurrences of semantic categories of place are very similar in both fiction and book reviews with position being the most common at over 60%, followed by direction at over 30% and lastly by distance with very few to no occurrences. In literary style, position is mostly associated with giving the location of the story event, as in the example (1), whereas in book reviews, position also commonly gives the location in the book itself as in the example (2), where the adverbial expresses a particular point in the novel. In this case, most probably the climax of the story:

(1) My family have been prominent, well-to-do people **in this Middle Western city** for three generations. [App. 1, ex. 51]

(2) [...] this is the line connecting all three corners of the love triangle **at the heart of this novel**. [App. 2, ex. 91]

In example (3), the reviewer says that the readers were *plunged* into the story which is also a common usage of direction adjuncts in book reviews. On the other hand, direction adjuncts in literary style are solely related to the characters' actions and express locations where the characters want to go or where are they coming from, as in the example (4):

(3) [...] we're plunged **into the chaotic lives of several villagers** in the Witch's orbit [...] [App. 2, ex. 11]

(4) [...] so I decided to go **East** and learn the bond business. [App. 1, ex. 58]

Regarding distance adjuncts, they occur only in literary style and all three findings express specific measurements as in the example (5), where the adjunct *for a quarter of a mile* states the exact distance from a particular point.

(5) The lawn started at the beach and ran towards the front door **for a quarter of a mile** [...] [App. 1, ex. 79]

7.2 Positions

Literary style			Style of book reviews		
Position	Number	Ratio	Position	Number	Ratio
Initial	4	7%	Initial	9	13%
Medial	0	0%	Medial	3	4%
Final	52	93%	Final	58	83%

Tab 3 Positions of adjuncts of place

The number of different positions in adjuncts of place is very unbalanced with the final position being significantly the most frequent in both styles. Quirk et al. mention that final position is indeed the most common and on the other hand, medial position is quite uncommon which corresponds with the corpus findings as they are almost no occurrences in this position. Those in medial position are either short adverbs or they are divided by commas as to not interrupt the flow of the sentence like in the following example (6). Moreover, the adverbial *in the afterword's closing* is giving the location in the book, in this case the end, which is, as mentioned in the previous chapter, typical for position adjuncts in book reviews.

(6) Erdrich ends the book, **in the afterword's closing**, with a kind of blessing. [App.2, ex. 172]

In comparison to medial position, the reason for the high occurrence of final position is because most place adjuncts are realized by lengthy prepositional phrases which tend to be put at the end as illustrated in the example (7) and (8).

(7) It was a matter of chance that I should have rented a house **in one of the strangest communities** in North America. [App.1, ex. 56]

(8) Marguerite Duras is a nurse running from her past **in this moving tale of village secrets and romance** in the south of France. [App. 2, ex. 34]

The difference between the two examples presented above is that the former (7) is, apart from being realized by a long prepositional phrase, an obligatory adjunct and therefore the final position is necessary whereas the latter example (8) includes an optional adjunct. Moreover,

many adjuncts of place, especially position, cooccur in final position which, as was stated by Carter and McCarthy in 2.1.1.3, is not unusual. This also corresponds with both examples (7) and (8) where there are two adjuncts of position in final position. In that case, as was mentioned in the theoretical part, the more specific location (*in one of the strangest communities*) precedes the general one (*in North America*).

On the other hand, initial position is also not as frequent and usually adverbials are placed there for an emphasis or to set a scene. The adverbial in the following example (9) could be both placed initially for an emphasis or to also avoid the cooccurrence of two adjuncts in final position.

(9) **Across the courtesy bay** the white palaces of fashionable East Egg glittered along the water [...] [App. 1, ex. 68]

7.3 Realizations

Literary style			Style of book reviews		
Realization	Number	Ratio	Realization	Number	Ratio
Prepositional phrase	43	77%	Prepositional phrase	63	90%
Noun phrase	4	7%	Noun phrase	0	0%
Adverb phrase	3	5%	Adverb phrase	2	3%
Single adverb	6	11%	Single adverb	4	6%
Finite clause	0	0%	Finite clause	1	1%
Non-finite clause	0	0%	Non-finite clause	0	0%

Tab 4 Syntactic realizations of adjuncts of place

The most common syntactic form are prepositional phrases with the highest number of occurrences. In fact, 90% of all findings in book reviews consist of prepositional phrases. This is due to the fact that, as mentioned by Quirk and Greenbaum in 2.1.1, they are the most common realization of adjuncts of place. In both styles, they realize both adjuncts of position and direction. Position adjuncts are mostly introduced by the preposition *in*, e.g. *in the south of France* or *in my mind*. However, occasionally, they are also introduced by the preposition *on* as in *on the horizon* or *on the hard rock*. On the other hand, direction adjuncts are headed by the preposition *into* or *from*, e.g. *into the warm south* or *from Lake Forest*.

Quirk et al. add that place adjuncts can also be realized by noun or adverb phrases, or single adverbs. In the corpus findings, a few adjuncts are indeed in the form of single adverbs or

adverb phrases as in *overhead* or *over there*. However, only a few adjuncts are realized by noun phrases and they are mostly expressing distance, e.g. *ten thousand miles away*. On the other hand, except for one finding, adjuncts of place are not realized by clauses at all.

8 Adjuncts of Time

The next type of adverbials are time-related adjuncts. As in adjuncts of place, the analysis consists of separate analyses of semantic categories, positions and realizations in this order.

8.1 Semantic Categories

Literary style			Style of book reviews		
Semantic category	Number	Ratio	Semantic category	Number	Ratio
Position in time	15	35%	Position in time	25	54%
Frequency	6	14%	Frequency	7	15%
Duration	10	23%	Duration	5	11%
Temporal relationship	12	28%	Temporal relationship	9	20%

Tab 5 Semantic categories of adjuncts of time

It is evident from the table Tab 5 that position in time is the most frequently used class in both registers. In fact, these adjuncts consist of more than half of all findings in book reviews. Typically, in both styles, position in time expresses the time when an event in the story happened or provides a background for a current event. They can express general time period, as in the example (10) or more specific like in the next example (11):

(10) The sudden loss is far enough **in the past** [...] [App. 2, ex. 60]

(11) This isn't **in 1893**; the novel takes place in the 1950s. [App. 2, ex. 125]

Another typical feature of fiction is expressing a relationship between two states or events, and for that reason, adjuncts of temporal relationship are the second most common. In the example (12), the narrator expresses the state between when he had a dog until he did not have him anymore. They are also very frequent in book reviews as they similarly show time relationship but from the perspective of the reviewer, who summarizes the plot as illustrated in example (13).

(12) I had a dog – at least I had him for a few days **until he ran away** [...] [App. 1, ex. 14]

(13) Thomas, **meanwhile**, rallies his troops, a motley crew of heroes, and makes his way to Washington to fight for his people. [App. 2, ex. 142]

On the other hand, frequency and duration adjuncts are considerably less frequent with only around 15% of occurrences in both styles. The following example (14) contains a frequency adjunct *always* which is realized by a single adverb as most of the frequency adjuncts in the corpus and the example (15) includes a duration adjunct *for a year*. The function of both of these adjuncts is similar in both styles.

(14) He didn't say any more, but we've **always** been unusually communicative in a reserved way [...] [App. 1, ex. 3]

(15) Father agreed to finance me **for a year** [...] [App. 1, ex. 11]

8.2 Position

Literary style			Style of book reviews		
Position	Number	Ratio	Position	Number	Ratio
Initial	15	35%	Initial	19	41%
Medial	11	26%	Medial	12	26%
Final	17	40%	Final	15	33%

Tab 6 Positions of adjuncts of time

In terms of position, the most common one is final and initial position and all semantic classes occur there. However, the semantic class which occurs initially the most are adjuncts of position in time. They are either placed there for an emphasis or more commonly they are setting a scene as illustrated in the example (16). In case of the book reviews, the reviewers are occasionally setting the book into a time period like in the following example (17):

(16) **After a bad bout of vomiting**, Jerome is like “a boxer, strung out backwards on the ropes” [...] [App. 2, ex. 33]

(17) **In this era of modern termination assailing us**, the book feels like a call to arms. [App. 2, ex. 143]

(18) You **never** doubt these are her people. [App. 2, ex. 129]

It is also worth mentioning that medial position is also quite regular in both styles. This position is usually occupied by single adverbs or short phrases as in the example (18) where the adverbial *never* can easily be in medial position without interrupting the sentence. Moreover, this adjunct is expressing frequency which is, along with duration, most commonly placed in medial position. However, position in time and temporal relationship realized by single adverbs or short phrases also occur in this position. Moreover, unlike adjuncts of place, time adjuncts do

not cooccur in the same clause in the corpus findings, although Quirk et al. state that it is possible.

8.3 Realization

Literary style			Style of book reviews		
Realization	Number	Ratio	Realization	Number	Ratio
Prepositional phrase	18	42%	Prepositional phrase	20	43%
Noun phrase	3	7%	Noun phrase	6	13%
Adverb phrase	3	7%	Adverb phrase	0	0%
Single adverb	16	37%	Single adverb	20	43%
Finite clause	2	5%	Finite clause	0	0%
Non-finite clause	1	2%	Non-finite clause	0	0%

Tab 7 Syntactic realizations of adjuncts of time

Regarding realizations, the syntactic forms used in fiction are significantly more diverse than in book reviews. All forms are used at least once whereas in book reviews, only prepositional phrases, noun phrases and single adverbs are present. However, in both styles the most common are prepositional phrases and single adverbs which corresponds with the statement by Quirk et al. regarding grammatical realizations in 2.1.2. Prepositional phrases which realize positions in time are frequently introduced by the preposition *in*, *on*, *at* or *after*, like in the following example (19), while those which realize duration are most commonly introduced by the preposition *for* as in the following example (20):

(19) Kemp opens **in the off-season** [...] [App. 2, ex. 31]

(20) Father agreed to finance me **for a year** [...] [App. 1, ex. 11]

Moreover, prepositional phrases expressing temporal relationship are frequently headed by prepositions *since* or *until*. However, they are also realized by single adverbs, e.g. *originally*, *then* or adverb phrases, e.g. *ever since*. On the other hand, noun phrases are quite rare, and it is most probably due to their limitations as Quirk et al. pointed out. In literary style, they solely express duration as in the next example (21), while in book reviews, they additionally express frequency and position in time as in example (22):

(21) They had spent **a year** in France for no particular reason [...] [App. 1, ex. 20]

(22) “When I was visiting her **a few years ago** she hugged me and said [...] [App. 2, ex. 61]

In terms of clauses, they are present only in fiction expressing time sequence and temporal relationship and they are introduced by the prepositions *after*, *since* or *until*.

9 Adjuncts of Process

Process adjuncts are the next category of adverbials to be analysed in more detail. As in the previous chapters, separate analyses on semantic categories, positions and realizations will be carried out.

9.1 Semantic Categories

Literary style			Style of book reviews		
Semantic category	Number	Ratio	Semantic category	Number	Ratio
Manner	32	58%	Manner	18	39%
Accompaniment	3	5%	Accompaniment	7	15%
Comparison	13	24%	Comparison	6	13%
Means	2	4%	Means	5	11%
Instrument	1	2%	Instrument	3	7%
Agent	4	7%	Agent	7	15%

Tab 8 Semantic Categories of adjuncts of process

It comes as no surprise that the most frequent semantic class is manner as it is the most common category out of all. In literary style, manner adjuncts are used to describe character's actions and how or in what manner they were done as illustrated in the example (23). The adjunct *snobbishly* tells in what manner the characters talked about a certain topic. It could also be paraphrased as '*in a snobbish way*' which is typical for manner adjuncts. However, in book reviews, the reviewers, through manner adjuncts, show how they perceived the characters' actions or occasionally describe the way the book was written as in the following example (24), where the reviewer comments on the description of the setting.

(23) I forget that, as my father snobbishly suggested, and I **snobbishly** repeat, a sense of fundamental decencies is parcelled out unequally at birth. [App. 1, ex. 103]

(24) The texture of her setting is **loosely** sketched [...] [App. 2, ex. 48]

The second most frequent adverbial in literary style is adjunct of comparison. As was already mentioned in chapter 4, fiction uses various figures of speech like similes and metaphors, which

compare one thing to another and therefore adjuncts of comparison are so common. These figures of speech are used to catch the reader’s attention or to present a meaning which is familiar to them and that is why they are also quite frequent in book reviews. The adverbial in the following example (25) taken from one book review compares the ending of the book to *a long summer twilight* to show the reader that the ending will linger for a long time.

(25) Marguerite finds romance beyond the house’s walls, and the narrative accrues an easy grace, moving towards an ending that lingers **like a long summer twilight** [...] [App. 2, ex. 49]

Another category whose usage differs from both styles are adjuncts of means. In book reviews, they are especially used to describe the means by which the author of the book caught reader’s attention or connected with them in a way as in the example (26) where the reviewer describes the means by which the author made the book so gripping. Whereas in fiction, means are closely related to characters and their actions like in the example (27) where the adjunct *over the telephone* tells the means by which the character communicated. As of the categories of agent and instrument, the usage in both styles is similar.

(26) Melchor’s long, snaking sentences make the book almost literally unputdownable, shifting our grasp of key events **by continually creeping up on them from new angles**. [App. 2, ex. 23]

(27) This was a permanent move, said Daisy **over the telephone**, but I didn’t believe it [...] [App. 1, ex. 126]

9.2 Positions

Literary style			Style of book reviews		
Position	Number	Ratio	Position	Number	Ratio
Initial	1	2%	Initial	1	2%
Medial	10	18%	Medial	13	28%
Final	44	80%	Final	32	70%

Tab 9 Positions of adjuncts of process

According to Quirk et al., process adjuncts mostly favour final position which corresponds with the corpus findings. Medial position is also possible, particularly when the verb is in the passive voice. However, in the majority of the adverbials in medial position, the verb was indeed not in

passive. According to the corpus findings, medial position is mostly occupied by single adverbs expressing manner as in the following example (28):

(28) [...] we've always been **unusually** communicative in a reserved way [...] [App. 1, ex. 100]

(29) I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of fundamental decencies is parcelled out **unequally** at birth. [App. 1, ex. 105]

However, single adverbs expressing manner also quite frequently appear in final position. In most cases, the meaning would not be altered if they were moved to medial position. The only difference is, that as Carter and McCarthy pointed out, when manner adjuncts are in medial position, there is a bigger emphasis put on them in comparison to when they are in final position. The adverbial *unequally* in the example (29) is placed in final position, but the meaning would not be changed if the adjunct was placed in medial position: '*a sense of fundamental decencies is unequally parcelled out at birth*'.

Moreover, final position is also favoured by the rest of the semantic classes as they tend to be in the form of long prepositional phrases or clauses as the adjunct of instrument in the following example (30).

(30) [...] a story where absence is a constant presence, stitched **with humor, determination and hope**. [App. 2, ex. 107]

On the other hand, initial position is very rare with only one occurrence in each style. In these two cases, it is most probably placed initially for even greater emphasis.

9.3 Realizations

Literary style			Style of book reviews		
Realization	Number	Ratio	Realization	Number	Ratio
Prepositional phrase	23	42%	Prepositional phrase	27	59%
Noun phrase	0	0%	Noun phrase	0	0%
Adverb phrase	1	2%	Adverb phrase	1	2%
Single adverb	22	40%	Single adverb	16	35%
Finite clause	7	13%	Finite clause	1	2%
Non-finite clause	2	4%	Non-finite clause	1	2%

Tab 10 Syntactic realizations of adjuncts of process

Regarding syntactic forms, the two most common realizations in both styles are prepositional phrases and single adverbs. As was mentioned in the previous chapter, single adverbs mostly realize adjuncts of manner while prepositional phrases realize the rest of the semantic classes. On the other hand, the subcategories of manner, i.e. accompaniment and comparison are not realized by single adverbs like their superior category manner adjuncts. Accompaniment is mostly introduced by the preposition *with* forming a prepositional phrase, whereas comparison is more diverse. It can be both realized by a prepositional phrase headed by *with* or more commonly by a clause. They are mostly introduced by *as if* or *as though* followed by both a finite or a non-finite clause. In the following example (31) the adjunct of comparison is in the form of a non-finite clause and indeed introduced by *as though*.

(31) The only completely stationary object in the room was an enormous couch on which two young women were buoyed up **as though upon an anchored balloon**. [App. 1, ex. 119]

The rest of the semantic classes, i.e. agent, means and some instrument adjuncts are introduced by the preposition *by* forming a prepositional phrase. Instrument adjuncts, in addition, are also introduced by *with* or *through*. However, as was mentioned in the previous paragraph, both finite and non-finite clauses are significantly more frequent in comparison to adjuncts of place or time. In literary style, they solely realize adjuncts of comparison while in book reviews, they also realize an adjunct of means, which is introduced by the preposition *by*.

Although, according to Quirk et al., noun phrases can also realize adjuncts of manner and means, they are not present in this corpus findings at all in either style.

10 Adjuncts of Contingency

The last category of adjuncts to be analysed are adjuncts of contingency. Like with all previous categories, semantic classes, positions and realizations will be discussed separately.

10.1 Semantic Categories

Semantic category	Number	Ratio	Semantic category	Number	Ratio
Condition	4	67%	Condition	6	60%
Concession	1	17%	Concession	3	30%
Cause	0	0%	Cause	0	0%
Result	0	0%	Result	0	0%
Purpose	0	0%	Purpose	0	0%
Reason	1	17%	Reason	1	10%

Tab 11 Semantic categories of adjuncts of contingency

In comparison to previous categories of adjuncts, this category is the least frequent in both registers. As was mentioned in chapter 2.1.4, despite their diversity, the semantic classes are very closely related to each other, therefore it is sometimes hard to clearly categorize them into respective classes and most contingency adjuncts will be analysed in greater detail in dubious cases at the end of the practical part.

As can be seen from the table, the most frequent are condition adjuncts in both styles with more than half occurrences. In literary style, they are used both in reported speech and in narrator's descriptions, as illustrated in example (32) and (33), whereas in book reviews, they are mostly used by the reviewer commenting or comparing certain parts of the book to something the reader could relate to in order to make the situation in the book more familiar to them. In the following example (34), the reviewer is connecting with the readers trying to challenge them not to mark the page in the book.

(32) 'You will **if you stay in the East.**' [App. 1, ex. 158]

(33) **If she saw me out of the corner of her eyes** she gave no hint of it. [App. 1, ex. 157]

(34) **If you've ever missed someone**, I challenge you not to dog-ear this page. [App. 2, ex. 108]

The second most common are concession adjuncts, which are more frequent in book reviews than in literary style. However, in both styles they have the same function, i.e. to contradict with the rest of the clause or the main clause. On the other hand, the semantic classes of result and cause are not present in both styles at all. The reason for the absence of adjuncts of cause might be that they are related to rather objective statements, which are more frequently used in journalistic styles.

10.2 Positions

Literary style			Style of book reviews		
Position	Number	Ratio	Position	Number	Ratio
Initial	2	33%	Initial	6	60%
Medial	0	0%	Medial	1	10%
Final	4	67%	Final	3	30%

Tab 12 Positions of adjuncts of contingency

In terms of positions, the most common are final and initial. In book reviews, initial is in fact the most common with 60% of the occurrences. The adjuncts in the corpus findings typically occurring initially are of condition and concession. However, one adjunct of concession, in the example (35), appears in medial position which is quite rare. The concession is related to the subject *these details* and as it is in the form of a short non-finite clause and divided by commas, therefore it can be put in medial position without interrupting the flow of the sentence.

(35) These details, **though sparse**, are enough to plunge the reader into the warm south [...] [App. 2, ex. 53]

As was already mentioned in the previous chapter, due to their similarities, reason and purpose adjuncts will be analysed in detail in dubious cases at the end of the practical part. However, the adverbial in the example (36) can clearly be categorized as reason adjunct. In this case, it is placed in final position, which is typically common for this type of adjuncts.

(36) They had spent a year in France **for no particular reason** [App. 1, ex. 156]

10.3 Realizations

Literary style			Style of book reviews		
Realization	Number	Ratio	Realization	Number	Ratio
Prepositional phrase	1	17%	Prepositional phrase	1	10%
Noun phrase	0	0%	Noun phrase	0	0%
Adverb phrase	0	0%	Adverb phrase	0	0%
Single adverb	0	0%	Single adverb	0	0%
Finite clause	5	83%	Finite clause	8	80%
Non-finite clause	0	0%	Non-finite clause	1	10%

Tab 13 Syntactic realizations of adjuncts of contingency

Syntactic forms which are used to realize contingency adjuncts in the corpus findings are very limited. There are only three types present, i.e. prepositional phrases and non-finite and finite clauses. In both registers, the most frequent are finite clauses which realize either condition or concession adjuncts. The former is solely introduced by the subordinator *if* whereas concession adjuncts are more diverse. They are frequently introduced by *though* or *even if*. In the example (37), the condition adjunct is realized by a finite clause similarly like the concession adjunct from example (38), which is also realized by a finite clause.

(37) **If she has any ethical doubts about the project**, she keeps them to herself; this is fiction with the brakes off. [App. 2, ex. 24]

(38) But Casey keeps pedaling, **even if she's not entirely sure** where she's going. [App. 2, ex. 109]

The example (39) includes the only occurrence of a contingency adverbial realized as a non-finite clause, which could be further categorized as a verbless clause.

(39) These details, **though sparse**, are enough to plunge the reader into the warm south, where expectations lean towards the shedding of inhibitions, and clothes. [App. 2, ex. 53]

Moreover, there are two adjuncts in the corpus findings which can be clearly categorized as reason. They are both in the form of prepositional phrases introduced by the connectors *for the reason* and *in an effort to* which clearly indicates the semantic class.

11 Intensifiers

After the detailed analyses of different categories of adjuncts were carried out in detail, the subsequent chapters will focus on analyses of the respective categories of subjuncts. The first category to be focused on are intensifiers. Like with adjuncts, separate analyses of semantic categories, positions and realizations will be conducted.

11.1 Semantic Categories

Literary style			Style of book reviews		
Semantic category	Number	Ratio	Semantic category	Number	Ratio
Amplifier	5	25%	Amplifier	6	67%
Downtoner	15	75%	Downtoner	3	33%

Tab 14 Semantic categories of intensifiers

The number of semantic categories of intensifiers is, in comparison to all categories of adjuncts, considerably lower. They are only two classes, i.e. amplifiers and downtoners. As was already stated in chapter 3.1.2.3, these subjuncts intensify what is being said. It is clear from their names that amplifiers amplify the intensity while downtoners lower the intensity. As can be seen from the table 14, in literary style, the number of occurrences of downtoners is considerably higher than the number of amplifiers with the ratio of around 70:30%. On the other hand, in book reviews it is vice versa and amplifiers are more dominant.

As was mentioned in chapter 3.1.2.3 by Quirk et al., amplifiers can also be subdivided into maximizers and boosters. In literary style, there are three boosters and two maximizers and in book reviews, there are two boosters and four maximizers. The example (40) illustrates the usage of a booster whereas the example (41) shows the usage of a maximizer.

(40) [...] and I understood that he meant **a great deal more** than that. [App. 1., ex. 160]

(41) [...] it's often the smallest details that testify to how **thoroughly** Melchor has inhabited her often appalling material [...] [App. 2, ex. 25]

Similarly, downtoners are subdivided into categories. In literary style, diminishers are the most common, e.g. *slightly*, followed by compromisers, e.g. *enough*, and lastly by approximators, e.g. *almost* and minimizers, e.g. *at all*. In book reviews, downtoners are significantly less common with approximators, e.g. *nearly* being the most frequent followed by one occurrence of a compromiser. The following example (42) contains one of the most commonly used downtoners belonging under the category of diminishers.

(42) She was extended full length at her end of the divan, completely motionless, and with her chin raised **a little** [...] [App. 1, ex. 173]

11.2 Positions

Literary style			Style of book reviews		
Position	Number	Ratio	Position	Number	Ratio
Initial	2	10%	Initial	1	11%
Medial	13	65%	Medial	8	89%
Final	5	25%	Final	0	0%

Tab 15 Positions of intensifiers

In terms of position, the most frequent is medial in both styles. It is due to the fact that intensifiers usually precede or are in close proximity to the clause element they intensify. The element is usually a predicate or some part of it as in the following example (43), where the subjunct *almost* is placed in the middle of the verb phrase. In the next example (44), the amplifier (booster) *enormously* intensifies how much wealthy the character's parents are by preceding the subject complement *wealthy* which is a part of the predicate.

(43) [...] indeed, I was **almost** surprised into murmuring an apology for having disturbed her by coming in. [App. 1, ex. 176]

(44) His family were **enormously** wealthy [...] [App. 1, ex. 166]

(45) I drove over to East Egg to see two old friends whom I scarcely knew **at all**. [App. 1, ex. 171]

However, in literary style, final position is also common in comparison to book reviews. The adverbial *at all* in example (45) is in fact obliged to be placed in final position as the sentence would otherwise not make sense if it was put in front of the subject or between the subject and the verb as is the downtoner *scarcely* in the example. This corresponds with the statement by Quirk et al. in chapter 3.1.2.3.2, where it was mentioned this particular downtoner favours final position. Moreover, a few intensifiers also occur in initial position, however, it is quite rare for them to be placed there as they apply to a predicate which is commonly preceded by a subject.

11.3 Realizations

Literary style			Style of book reviews		
Realization	Number	Ratio	Realization	Number	Ratio
Prepositional phrase	1	5%	Prepositional phrase	0	0%
Noun phrase	1	5%	Noun phrase	0	0%
Adverb phrase	1	5%	Adverb phrase	0	0%
Single adverb	17	85%	Single adverb	9	100%
Finite clause	0	0%	Finite clause	0	0%
Non-finite clause	0	0%	Non-finite clause	0	0%

Tab 16 Syntactic realizations of intensifiers

The types of syntactic forms used in book reviews are significantly lower than in literary style. In fact, there are only single adverbs present, as opposed to fiction where there are additionally noun, adverb and prepositional phrases. However, in both registers single adverbs prevail. The reason is that intensifiers from the corpus findings are mostly placed in medial position because they are in close proximity to the predicate. The subjunct in the next example (46) is the only

intensifier in the corpus findings which is realized by a noun phrase. It immediately follows the verb *meant* which it intensifies. Moreover, it is placed in medial position and it cannot be moved anywhere else in the sentence as it would make no sense otherwise.

(46) [...] and I understood that he meant **a great deal more** than that. [App. 1, ex. 160]

(47) [...] I drove over to East Egg to see two old friends whom I scarcely knew **at all**. [App. 1, ex. 171]

The second example (47) contains an intensifier *at all* which is realized by a prepositional phrase. It is one of the rare examples where the subjunct is in final position and it cannot be placed anywhere else. Moreover, another intensifier frequently occupying final position in the corpus findings is *a little*. This corresponds with Quirk et al. who mentioned that this particular subjunct is in fact restricted to final position.

12 Emphasizers

The next category of subjuncts which shall be analysed in detail are emphasizers. Unlike all previous categories of adjuncts and subjuncts, emphasizers will be analysed only in terms of positions and realizations as they are not subdivided into any semantic classes.

The occurrences of emphasizers are the least present out of all categories in the corpus findings in both literary style and the style of book reviews. However, despite their lack of occurrences, they are considerably diverse in terms of the wide range of adverbs used. These adverbs will be analysed in greater detail in the chapter 12.1. Overall, the number of occurrences of emphasizers in book reviews is significantly higher than in fiction.

12.1 Positions

Literary style			Style of book reviews		
Position	Number	Ratio	Position	Number	Ratio
Initial	0	0%	Initial	0	0%
Medial	1	100%	Medial	5	100%
Final	0	0%	Final	0	0%

Tab 17 Positions of emphasizers

As was mentioned in previous chapter, there are only two occurrences of emphasizers in literary style whereas in book reviews, there are five. Nonetheless, medial position is the most common

in both registers. The reason is that emphasizees are in the form of single adverbs and they are usually placed before the item they emphasize. The emphasizee *really* in example (48) precedes the verb *begins* which is also the clause element it emphasizes and therefore it is placed in medial position. By the usage of *really*, the narrator wants to emphasize that it is indeed on the evening he drove to have dinner with his friends, when the history of the summer and actually the whole plot of the book begins.

(48) [...] and the history of the summer **really** begins on the evening I drove over there to have dinner with the Tom Buchanans. [App. 1, ex. 181]

(49) [...] the Witch, it turns out, might **actually** be a man and there are three of them. [App. 2, ex. 28]

In the second example (49), the emphasizee *actually* is also in medial position and the reviewer puts emphasis on the verb *be* expressing that it might actually be true that the Witch is a man.

12.2 Realizations

Literary style			Style of book reviews		
Realization	Number	Ratio	Realization	Number	Ratio
Prepositional phrase	0	0%	Prepositional phrase	0	0%
Noun phrase	0	0%	Noun phrase	0	0%
Adverb phrase	0	0%	Adverb phrase	0	0%
Single adverb	1	100%	Single adverb	5	100%
Finite clause	0	0%	Finite clause	0	0%
Non-finite clause	0	0%	Non-finite clause	0	0%

Tab 18 Syntactic realizations of emphasizees

In both registers, emphasizees are solely realized by single adverbs which are placed in medial position and before the item they emphasize. There is a considerably wide range of adverbs which can be considered as emphasizees. However, all of them can also function as disjuncts, which are used to comment on what is being said is true, and sometimes it can be hard to distinguish whether it is a disjunct or an emphasizee. Quirk et al. mentioned in chapter 3.1.2.2 that the most common emphasizee is *really*, however there is only one occurrence of this

subjunct in the corpus. The emphasizeers present in the corpus are for example *actually*, *simply* or *literally*.

13 Focusing subjuncts

Focusing subjuncts are the last category of subjuncts and adverbials overall which shall be analysed in greater detail. As with most adverbials, there will be three separate analyses on semantic categories, positions and realizations of these subjuncts.

13.1 Semantic categories

Literary style			Style of book reviews		
Semantic category	Number	Ratio	Semantic category	Number	Ratio
Additive	6	43%	Additive	6	55%
Restrictive	8	57%	Restrictive	5	45%

Tab 19 Semantic categories of focusing subjuncts

As can be deduced from the table Tab 19, focusing subjuncts are subdivided into two respective categories: additive and restrictive. The occurrences of both subcategories are even in both registers with the ratio around 50:50%. However, in literary style, restrictive subjuncts are more dominant whereas in book reviews it is vice versa. As was mentioned in the theoretical part in the chapter 3.1.2.4., the function of focusing subjuncts is to draw attention to a part of a sentence, particularly to a new information. Restrictive subjuncts are expressing that the proposition is true while simultaneously excluding other possibilities. The restrictive subjunct *only* is considered as one of the most common adverbs belonging to this category and indeed it is the most frequent subjunct in the corpus findings. In the example (50), it solely focuses on the subject *Gatsby*, and therefore it is placed initially before it. However, they do not have to focus only on a subject but also on an adverbial as illustrated in the example (51), where the subjunct *only* focuses on the agentive adjunct *by a courtesy bay*.

(50) **Only** Gatsby, the man who gives his name to this book, was exempt from my reaction. [App.1, ex. 184]

(51) Twenty miles from the city a pair of enormous eggs, identical in contour and separated **only** by a courtesy bay [...] [App. 1, ex. 188]

The second subcategory, i.e. additive subjuncts express that the current proposition is added to a previous one. The most frequently used additive subjunct in the corpus is the adverb *even* but also the adverbs *too* or *also* are quite common.

(52) His family were enormously wealthy – **even** in college his freedom with money was a matter for reproach [...] [App. 1, ex. 190]

In the example (52), the subjunct *even* adds to the proposition that the character’s family was wealthy and that in college it was also very obvious.

13.2 Positions

Literary style			Style of book reviews		
Position	Number	Ratio	Position	Number	Ratio
Initial	8	57%	Initial	5	45%
Medial	4	29%	Medial	5	45%
Final	2	14%	Final	1	9%

Tab 20 Positions of focusing subjuncts

In terms of positions, all three are present in the corpus findings in both styles. However, in literary style, the most common position is initial with over 50% of findings while in book reviews, the most common is in addition also medial. In the following example (53), the restrictive subjunct *just* is in initial position at the beginning of the reported speech. Moreover, it can also be paraphrased as *only because I’m stronger [...]*.

(53) [...] ‘**just** because I’m stronger and more of a man than you are.’ [App. 1, ex. 193]

(54) ‘**just** remember that all the people in this world haven’t had the advantages that you’ve had.’ [App. 1, ex. 182]

On the other hand, in the second example (54), the restrictive subjunct *just* also seems to be in initial position as it is placed initially in the sentence. However, this particular subjunct is indeed in medial position even though the subject *you* is not expressed. Moreover, this sentence can be also paraphrased as ‘*the only thing you need to remember [...]*’. What both subjuncts have in common, nonetheless, is that they cannot be moved to another position without altering the meaning as the position of the subjunct shows what clause element is being focused.

Final position is also possible for focusing subjuncts, however, it is the least common position in the corpus findings. Moreover, only additive subjunct, e.g. *besides* and *too* occur in this position.

13.3 Realizations

Literary style			Style of book reviews		
Realization	Number	Ratio	Realization	Number	Ratio
Prepositional phrase	2	14%	Prepositional phrase	0	0%
Noun phrase	0	0%	Noun phrase	0	0%
Adverb phrase	0	0%	Adverb phrase	0	0%
Single adverb	12	86%	Single adverb	11	100%
Finite clause	0	0%	Finite clause	0	0%
Non-finite clause	0	0%	Non-finite clause	0	0%

Tab 21 Syntactic realizations of focusing subjuncts

Regarding realizations, focusing subjuncts are present only in the form of single adverbs or, less commonly, in the form of prepositional phrases. The following examples (55) and (56) contain the two prepositional phrases occurring in literary style. The restrictive subjunct *at least* in the first example is excluding the possibility that the narrator had the dog for a longer period of time by adding that he had him only for a few days. And in the second example, the subjunct restricts the intimate revelations of young men only to the terms in which they express them.

(55) I had a dog – **at least** I had him for a few days until he ran away [...] [App. 1, ex. 185]

(56) For the intimate revelations of young men, or **at least** the terms in which they express them, are usually plagiaristic and marred by obvious suppressions. [App. 1, ex. 182]

Otherwise, both restrictive and additive subjuncts are realized by a limited number of single adverbs in the corpus findings, e.g. *only* and *just* for restrictive and *even*, *also* and *too* for additive.

14 Dubious Cases

As was already mentioned throughout the practical part, there are some cases of adverbials, both adjuncts and subjuncts, which could function as different categories and it is sometimes

hard to clearly categorize them into one category. This chapter will solely focus on these dubious cases and both their interpretations will be analysed in more detail.

14.1 Purpose vs Reason

The vast majority of all dubious cases in both registers are adjuncts of reason and purpose. It was already mentioned in chapter 2.1.4.2 that these two categories are very closely related to each other and both interpretations could be possible. In the subsequent example (57), if the adverbial was treated as a purpose adjunct, it could be paraphrased as ‘*I drove over there for the purpose of having dinner with the Tom Buchanans.*’. On the other hand, if it was considered to be a reason adjunct, it would be paraphrased as ‘*The reason I drove over there was to have dinner with the Tom Buchanans.*’. The same would apply to the second example (58) where reason adjunct would be paraphrased as ‘*The reason why he needs her is to lift him to the bedpan.*’ and purpose adjunct would be again paraphrased as ‘*He needs her for the purpose of lifting him to the bedpan.*’

(57) and the history of the summer really begins on the evening I drove over there **to have dinner with the Tom Buchanans.** [App. 1, ex. 196]

(58) He taunts and manipulates Marguerite, but needs her **to lift him to the bedpan.** [App. 2, ex. 58]

One of the reasons why the distinction between reason and purpose is not always clear is that they both answer the question ‘Why?’. ‘*Why did he drove over there?*’ or ‘*Why does he need her?*’. Another reason might be that both reason and purpose adjuncts in all dubious cases in the corpus findings share the same qualities – they are both in the form of non-finite clauses introduced by to-infinitive and they are placed in final position.

14.2 Position in Time vs Temporal Relationship

Another two categories which quite frequently appeared in the corpus findings as dubious cases are two adjuncts of time, i.e. position in time and temporal relationship. All of the cases were concerned only with one single adverb *now*. This particular adverb can function both as a position in time and as a temporal relationship and occasionally it is hard to distinguish between these two. The adverb *now* in the following example (59) can either function as a position in time stating that Jerome is now, at this point in time, bed-bound bully. However, it can also be

interpreted as a temporal relationship showing the distinction between now and then, which is especially pointed out by the adverb *once* in the previous phrase *a once-tyrannical patriarch*.

(59) Her charge is the cantankerous Jerome Lanvier, a once-tyrannical patriarch, **now** bed-bound bully, dying alone in a grand old house. [App. 2, ex. 59]

(60) Here was Rose's coat from the early days of their marriage, blue-gray and thin **now**, but still bearing the fateful shape of her as she walked away from him [...] [App. 2, ex. 205]

In the second example (60), the usage of the adverb *now* is very similar – it functions as a position in time stating that now, at this time, the coat is of different colour and thin. However, it can also be interpreted as a temporal relationship where the author is comparing the coat to the past versus the present saying that the coat is no longer how it used to be. Although both interpretations may be possible, it seems that temporal relationship is more fitting, however, this might depend on the point of view.

14.3 Focusing Subjunct vs Emphasizer

The last category of dubious cases to be analysed deals with the two interpretations of the adverb *just*. In the example (61), it can be classified both as a focusing restrictive subjunct and as an emphasize. If it was interpreted as a restrictive subjunct, it could be paraphrased as '*This isn't only an epigram*' where it states that it does not solely restrict to being an epigram. On the other hand, if it was interpreted as an emphasize, the narrator would use the adverb *just* to emphasize the fact that it is not only an epigram.

(61) This isn't **just** an epigram – life is much more successfully looked at from a single window, after all. [App. 1, ex. 199]

The reasons why it might be hard to clearly categorize this adverbial might be that both focusing subjuncts and emphasize commonly occur in medial position as in this example and that both are most commonly realized by single adverbs. Moreover, both these categories of subjuncts stand before the item they emphasize or focus on, which in this case is the object *an epigram*. Like in the previous chapter, different interpretations might solely depend on the point of view of the reader, however, emphasize seems more plausible.

Conclusion

Adverbials are an important clause element and they are used both in everyday language and in written texts. They help to add information about when, where and how something has happened. This bachelor paper was specifically focused on the usage of two subcategories of adverbials, i.e. adjuncts and subjuncts, which add information about the action or state described in the proposition. Moreover, they are also integrated within the sentence structure as opposed to conjuncts and disjuncts.

The aim of this paper was to analyse and compare the occurrences of adverbials in two different discourses – literary texts and book reviews. However, before the analysis was carried out, it was necessary to explain adverbials in more detail to provide a theoretical background for the practical part. The theoretical part began with explaining adverbials in general along with their characteristic features, i.e. functions, positions and realizations. After that, adjuncts and subjuncts along with their respective semantic categories were thoroughly explained as they are the core linguistic items in this paper. Then a brief explanation of both discourses was carried out as they also play a crucial part in interpreting the corpus findings.

The practical part was divided into numerous chapters and subchapters with each containing a brief analysis in order to make the interpretation of the findings as comprehensive as possible. The chapters were divided according to semantic categories, positions and realizations of both adjuncts and subjuncts. Based on the analyses, the occurrences of both types of adverbials in both styles were similar and they all served similar functions. One of the main differences in terms of function was that adjuncts of place expressed the location of where the story happened whereas in book reviews, adjuncts of place were also used to express the location in the book itself. Regarding positions, most adverbials favour final position in both discourses. However, in literary style it was also quite common for numerous adverbials to cooccur in final position which was on the other hand not as common in book reviews. In terms of syntactic forms, the usage of prepositional phrases was the most frequent for adjuncts whereas single adverbs were preferred by subjuncts.

To conclude, apart from a few differences, adverbials occurring in literary texts and in book reviews serve similar functions, occur in similar positions and are realized by similar syntactic forms.

Resumé

Tato bakalářská práce se zabývá příslovečnými určeními v literárních textech a knižních recenzích. Cílem této práce je porovnat nashromážděné výskyty v korpusu v rámci obou diskurzů a interpretovat je s ohledem na typ diskurzu, jejich funkci, pozici, realizaci a sémantiku.

Teoretická část se dělí na pět kapitol, které jsou dále rozděleny do několika podkapitol. V první kapitole bylo nutné nejdříve vymezit pojem příslovečná určení, jejich charakteristické rysy a funkce, jelikož tyto informace budou později tvořit základ pro celou práci. Jako jeden z větných členů příslovečná určení rozvíjí slovesa či jiné větné členy a často doplňují informace o tom co se kdy, kde, jak a proč stalo. Tyto určení se dají dále rozdělit na čtyři podkapitoly – adjunktivy, subjunktivy, konjunktivy a disjunktivy. Poslední dvě podkapitoly patří mezi nevětná příslovečná určení, zatímco adjunktivy a subjunktivy jsou zařazené do větné skladby, a právě na tyto dva druhy příslovečného určení se tato bakalářská práce zaměřuje. V této první kapitole jsou také stručně představeny formální realizace adverbialíí, mezi které patří předložkové vazby, jmenné fráze, příslovce či příslovečné vazby a klauze; a pozice ve větě, ve kterých se příslovečné určení může vyskytovat. Existují tři takové pozice a to počáteční, prostřední a finální.

Druhá kapitola se dopodrobna zaměřuje na již zmíněné adjunktivy. Ty se dále dělí na několik podkapitol, tzv. sémantických kategorií, která vyjadřují místo, čas, způsob a příčinu. Tato práce se dopodrobna věnuje každé sémantické kategorii, kde je vysvětlena jejich funkce, nejčastější pozice, formální realizace a sémantické třídy. Ve většině případů jsou adjunktivy vyjádřeny předložkovými vazbami (např. *na stole*) či příslovci (např. *nespravedlivě*). Co se týká pozic ve větě, adjunktivy nejvíce preferují finální pozici a v mnoha případech se jich v této pozici vyskytuje více než jeden.

Další kapitola se zabývá druhým typem příslovečných určení a to subjunktivy. Tento typ určení se oproti ostatním větným členům, jako je podmět či předmět, ale i oproti adjunktívám, považuje za podřízený větný člen. Jelikož český jazyk nemá překlady pro některé následující termíny, bude uveden jejich anglický název spolu s podrobnějším vysvětlením. Subjunktivy se jako adjunktivy dělí do několika kategorií. Na wide orientation subjuncts, které modifikují i celou větu, a na narrow orientation subjuncts, které se zaměřují pouze na určitou část věty či na konkrétní větný člen. Wide orientation subjuncts obsahují větné modifikátory hodnotící způsob

sdělení (např. *technically*). Narrow orientation se dále dělí na intenzifikátory, které označují stupeň intenzity (např. *completely*), větné modifikátory vyjadřující stupeň faktivity, které zdůrazňují, že tvrzení je pravdivé (např. *really*) a vytýkací příslovce, které buď vymezují určité tvrzení či k němu něco přidávají (např. *only* nebo *also*). Co se týká jejich formálních realizací, subjunktivy jsou nejčastěji vyjádřeny příslovcí, a jelikož se většinou zaměřují na jistou část ve větě či na jiný větný člen, tak stojí nejčastěji v prostřední pozici.

Poslední kapitola teoretické části se stručně zabývá oběma diskurzemi, tj. literárními texty a knižními recenzemi. V této kapitole jsou oba styly stručně představeny spolu s jejich funkcemi a charakteristickými rysy, jelikož tyto informace budou v analýze také hrát zásadní roli. Hlavní funkcí literárního stylu je, aby čtenář měl potěšení ze čtení, proto se často používají metafory, ironie či jiné řečnické figury. Dalšími typickými znaky je neformální styl jazyka či přímá řeč. Oproti tomu, hlavní funkcí knižních recenzí je poskytnout čtenáři informace o knize nebo autorovi, stylu psaní či o příběhu. Většina knižních recenzí je rozdělena do tří základních kroků: nejprve je kniha nebo autor stručně představen, poté kritik knihu nastíní a zmíní se o její struktuře a rozdělení, a nakonec zvýrazní důležité části, které se poté stanou předmětem hodnocení. Závěrem knihu čtenářům buď doporučí nebo ne. Knižní recenze se můžou vyskytovat jak v akademických textech, tak v online novinách, např. The New York Times, a právě na tyto je tato bakalářská práce zaměřena.

Poté co byla veškerá potřebná terminologie podrobněji vysvětlena, mohla započít analýza, která se o teorii silně opírá. K zpracování analýzy byla vybrána jedna kniha zastupující literární styl, Velký Gatsby od F. Scotta Fitzgeralda, a šest náhodně vybraných recenzí zastupující styl knižních recenzí. Dvě tyto recenze byly převzaty z online novin The Guardian a dvě z novin The New York Times. Celkově bylo nalezeno přes 400 výskytů, přibližně 200 z výše zmíněné knihy a přibližně 200 ze všech čtyřech recenzí. Co se týče knihy Velký Gatsby tak pouze prvních 10 stránek bylo analyzováno, jelikož výskyt příslovečných určení byl hojný a zbylý text už nebyl dále brán v potaz. U knižních recenzí byl počet vyskytujících se adverbialíí poněkud nižší a z toho důvodu byly použity čtyři recenze.

Praktická část bakalářské práce byla podobně jako teoretická rozdělena na několik podkategorií a v každé z nich byla provedena samostatná analýza. Tyto kategorie byly rozděleny podle sémantických tříd adjunktů a subjunktů a dále podle pozic ve větě a formálních realizací. Každá analýza se vzájemně propojovala s ostatními tvořící jeden koherentní celek. Výsledky analýz

užití příslovečných určení v literárním textu a v knižních recenzích si byly navzájem velmi podobné. Z analýzy vyplynulo, že jak adjunkty, tak subjunkty jsou v obou diskurzích používány téměř totožně. Za jeden ze zásadních rozdílů by mohly být považovány místní adjunkty, které v literárních textech vyjadřují místa, kde se děj odehrává, zatímco v knižních recenzích byly také použity k vyjádření určitého místa v knize samotné, např. v místě, kde dojde k vyvrcholení zápletky.

Co se týče pozic a formálních realizací, tak oba styly byly v tomto opět velice totožné a obecně se dá říci, že adjunkty nejvíce preferovaly finální pozici pro dlouhé předložkové vazby či klauze a pro krátké vazby či příslovce byla často preferována prostřední pozice. U subjunktů byla nejvíce použita prostřední pozice, jelikož tato kategorie byla převážně realizována příslovci. Obecně se dá říci, že výskyt adjunktů výrazně převyšoval výskyt subjunktů v obou stylech. Analýza také ukázala, že ačkoliv z obou diskurzů bylo nashromážděno zhruba 200 výskytů, příslovečná určení se mnohem častěji vyskytovala v literárním díle než v knižních recenzích. Objevily se tam také příklady, kdy jedna věta obsahovala několik adjunktů ve stejné pozici. Tento jev se naopak v knižních recenzích objevoval jen zřídka.

Celkově tato bakalářská práce prokázala většinu tvrzení. V první řadě jsou adjunkty jak v literárních textech, tak v knižních recenzích mnohem více zastoupeny než subjunkty a jejich použití se zásadním způsobem v těchto dvou stylech nijak neliší. Dále bylo potvrzeno také to, že adjunkty jsou nejčastěji vyjádřeny předložkovými vazbami, které nejčastěji stojí na konci věty, a příslovci, které jsou velmi často vloženy do prostřední pozice. Co se týče subjunktů, tak jejich pozice a realizace byla v obou stylech téměř identická, kde byly nejvíce postaveny do prostřední pozice a vyjádřeny příslovci.

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Appendix 1

The Great Gatsby by F.S. Fitzgerald

Adjuncts

Adjuncts of Time

1. **In my younger and more vulnerable years** my father gave me some advice that I've been turning over in my mind ever since. (position in time)
 - Prepositional phrase, initial position
2. In my younger and more vulnerable years my father gave me some advice that I've been turning over in my mind **ever since**. (temporal relationship)
 - Adverb phrase, final position
3. He didn't say any more, but we've **always** been unusually communicative in a reserved way, and I understood that he meant a great deal more than that. (frequency)
 - Single adverb, medial position
4. Most of the confidences were unsought – **frequently** I have feigned sleep, preoccupation, or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering on the horizon. (frequency)
 - Single adverb, initial position
5. I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of fundamental decencies is parcelled out unequally **at birth**. (position in time)
 - Prepositional phrase, final position
6. And, **after boasting this way of my tolerance**, I come to the admission that it has a limit. (position in time)
 - Non-finite clause, initial position
7. Conduct may be founded on the hard rock or the wet marshes, but **after a certain point** I don't care what it's founded on. (position in time)
 - Prepositional phrase, initial position
8. My family have been prominent, well-to-do people in this Middle Western city **for three generations**. (duration)
 - Prepositional phrase, final position
9. The lawn started at the beach and ran towards the front door for a quarter of a mile, jumping over sundials and brick walks and burning gardens – **finally** when it reached the house drifting up the side in bright vines as though from the momentum of its run. (position in time)
 - Single adverb, initial position
10. Father agreed to finance me **for a year**, and after various delays I came East, permanently, I thought, in the spring of twenty two. (duration)
 - Prepositional phrase, final position

11. Father agreed to finance me for a year, and after various delays I came East, permanently, I thought, **in the spring of twenty two**. (position in time)
 - Prepositional phrase, final position
12. I had a dog – at least I had him **for a few days** until he ran away – and an old Dodge and a Finnish woman, who made my bed and cooked breakfast and muttered Finnish wisdom to herself over the electric stove. (duration)
 - Prepositional phrase, final position
13. I had a dog – at least I had him for a few days **until he ran away** – and an old Dodge and a Finnish woman, who made my bed and cooked breakfast and muttered Finnish wisdom to herself over the electric stove. (temporal relationship)
 - Finite clause, final position
14. And so with the sunshine and the great bursts of leaves growing on the trees, just as things grow in fast movies, I had that familiar conviction that life was beginning **over again** with the summer. (temporal relationship)
 - Adverb phrase, final position
15. I was rather literary in college and now I was going to bring back all such things into my life and become **again** that most limited of all specialists, the ‘well-rounded man’. (temporal relationship)
 - Single adverb, medial position
16. Across the courtesy bay the white palaces of fashionable East Egg glittered along the water, and the history of the summer really begins **on the evening** I drove over there to have dinner with the Tom Buchanans. (position in time)
 - Prepositional phrase, final position
17. And just **after the war** I spent two years with them in Chicago. (position in time)
 - Prepositional phrase, initial position
18. And just after the war I spent **two years** with them in Chicago. (duration)
 - Noun phrase, medial position
19. They had spent **a year** in France for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together. (duration)
 - Noun phrase, medial position
20. They had spent a year in France for no particular reason, and **then** drifted here and there unrestfully wherever people played polo and were rich together. (temporal relationship)
 - Single adverb, initial position
21. And so it happened that **on a warm windy evening** I drove to East Egg to see two old friends whom I scarcely knew at all. (position in time)
 - Prepositional phrase, initial position
22. He had changed **since his New Haven years**. (temporal relationship)
 - Prepositional phrase, final position

23. **Now** he was a sturdy straw-haired man of thirty, with a rather hard mouth and a supercilious manner. (position in time)
 - Single adverb, initial position
24. We were in the same senior society, and while we were never intimate I **always** had the impression that he approved of me and wanted me to like him with some harsh, defiant wistfulness of his own. (frequency)
 - Single adverb, medial position
25. I must have stood **for a few minutes** listening to the whip and snap of the curtains and the groan of a picture on the wall. (duration)
 - Prepositional phrase, medial position
26. **Then** there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly to the floor. (temporal relationship)
 - Single adverb, initial position
27. The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – **then** she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room. (temporal relationship)
 - Single adverb, initial position
28. She laughed again, as if she said something very witty, and held my hand **for a moment** looking up into my face, promising that there was no one in the world she so much wanted to see. (duration)
 - Prepositional phrase, final position
29. **Again** a sort of apology arose to my lips. (temporal relationship)
 - Single adverb, initial position
30. It was the kind voice that the ear follows up and down, as if each speech is an arrangement of notes that will **never** be played again. (frequency)
 - Single adverb, medial position
31. I told her how I had stopped off in Chicago **for a day** on my way East, and how a dozen people had sent their love through me. (duration)
 - Prepositional phrase, final position
32. I told her how I had stopped off in Chicago for a day **on my way East**, and how a dozen people had sent their love through me. (position in time)
 - Prepositional phrase, final position
33. ‘All the cars have the left rear wheel painted black as a mourning wreath, and there’s a persistent wail **all night** along the north shore.’ (duration)
 - Noun phrase, final position
34. ‘Haven’t you **ever** seen her?’ (frequency)
 - Single adverb, medial position

35. ‘**Never** heard of them,’ he remarked decisively. (frequency)
 - Single adverb, medial position
36. **At this point** Miss Baker said: ‘Absolutely!’ with such suddenness that I started – it was the first word she had uttered since I came into the room. (position in time)
 - Prepositional phrase, initial position
37. At this point Miss Baker said: ‘Absolutely!’ with such suddenness that I started – it was the first word she had uttered **since I came into the room**. (temporal relationship)
 - Finite clause, final position
38. I’m **still** a little afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of fundamental decencies is parcelled out unequally at birth. (temporal relationship)
 - Single adverb, medial position
39. I graduated from New Haven in 1915, just a quarter of a century after my father, and a little **later** I participated in that delayed Teutonic migration known as the Great War. (position in time)
 - Single adverb, initial position
40. It was lonely for a day or so **until one morning** some man, more recently arrived than I, stopped me on the road. (temporal relationship)
 - Prepositional phrase, initial position
41. It was lonely **for a day or so** until one morning some man, more recently arrived than I, stopped me on the road. (duration)
 - Prepositional phrase, final position
42. I graduated from New Haven in 1915, **just a quarter of a century after my father**, and a little later I participated in that delayed Teutonic migration known as the Great War. (position in time)
 - Adverb phrase, final position

Adjuncts of Place

43. In my younger and more vulnerable years my father gave me some advice that I’ve been turning over **in my mind** ever since. (position)
 - Prepositional phrase, final position
44. The abnormal mind is quick to detect and attach itself to this quality when it appears **in a normal person**, and so it came about that in college I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. (position)
 - Prepositional phrase, final position
45. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that **in college** I was unjustly accused of being a politician, because I was privy to the secret griefs of wild, unknown men. (position)
 - Prepositional phrase, initial position

46. Most of the confidences were unsought – frequently I have feigned sleep, preoccupation, or a hostile levity when I realized by some unmistakable sign that an intimate revelation was quivering **on the horizon**. (position)
 - Prepositional phrase, final position
47. Conduct may be founded **on the hard rock** or the wet marshes, but after a certain point I don't care what it's founded on. (position)
 - Prepositional phrase, final position
48. Conduct may be founded on the hard rock or **the wet marshes**, but after a certain point I don't care what it's founded on. (position)
 - Noun phrase, final position
49. I wanted no more riotous excursions with privileged glimpses **into the human heart**. (direction)
 - Prepositional phrase, final position
50. My family have been prominent, well-to-do people **in this Middle Western city** for three generations. (position)
 - Prepositional phrase, final position
51. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes **ten thousand miles away**. (distance)
 - Noun phrase, final position
52. I never saw this great-uncle, but I'm supposed to look like him – with special reference to the rather hard-boiled painting that hangs **in father's office**. (position)
 - Prepositional phrase, final position
53. I had a dog – at least I had him for a few days until he ran away – and an old Dodge and a Finnish woman, who made my bed and cooked breakfast and muttered Finnish wisdom to herself **over the electric stove**. (position)
 - Prepositional phrase, final position
54. It was a matter of chance that I should have rented a house in one of the strangest communities **in North America**. (position)
 - Prepositional phrases, final position
55. It was a matter of chance that I should have rented a house **in one of the strangest communities** in North America. (position)
 - Prepositional phrases, final position
56. Not even the effeminate swank of his riding clothes could hide the enormous power of that body – he seemed to fill those glistening boots until he strained the top lacing, and you could see a great pack of muscle shifting when his shoulder moved **under his thin coat**. (position)
 - Prepositional phrase, final position

57. Instead of being the warm centre of the world, the Middle West now seemed like the ragged edge of the universe – so I decided to go **East** and learn the bond business. (direction)
 - Single noun, final position
58. The practical thing was to find rooms **in the city**, but it was a warm season, and I had just left a country of wide lawns and friendly trees, so when a young man at the office suggested that we take a house together in a commuting town, it sounded like a great idea. (position)
 - Prepositional phrase, final position
59. The practical thing was to find rooms in the city, but it was a warm season, and I had just left a country of wide lawns and friendly trees, so when a young man at the office suggested that we take a house together **in a commuting town**, it sounded like a great idea. (position)
 - Prepositional phrase, final position
60. ‘How do you get **to West Egg village**?’ he asked helplessly. (direction)
 - Prepositional phrase, final position
61. I bought a dozen volumes on banking and credit and investment securities, and they stood **on my shelf** in red and gold like new money from the mint, promising to unfold the shining secret that only Midas and Morgan and Maecenas knew. (position)
 - Prepositional phrase, final position
62. I was rather literary in college and now I was going to bring back all such things **into my life** and become again that most limited of all specialists, the ‘well-rounded man’. (direction)
 - Prepositional phrase, final position
63. It was **on that slender riotous island** which extends itself due east of New York – and where there are, among other natural curiosities, two unusual formations of land. (position)
 - Prepositional phrase, final position
64. **Twenty miles** from the city a pair of enormous eggs, identical in contour and separated only by a courtesy bay, jut out into the most domesticated body of salt water in the Western hemisphere, the great wet barnyard of Long Island Sound. (distance)
 - Noun phrase, initial position
65. Twenty miles **from the city** a pair of enormous eggs, identical in contour and separated only by a courtesy bay, jut out into the most domesticated body of salt water in the Western hemisphere, the great wet barnyard of Long Island Sound. (direction)
 - Prepositional phrase, initial position
66. They are not perfect ovals – like the egg in the Columbus story, they are both crushed flat at the contact end – but their physical resemblance must be a source of perpetual wonder to the gulls that fly **overhead**. (position)
 - Single adverb, final position

67. **Across the courtesy bay** the white palaces of fashionable East Egg glittered along the water, and the history of the summer really begins on the evening I drove over there to have dinner with the Tom Buchanans. (position)
 - Prepositional phrase, initial position
68. Across the courtesy bay the white palaces of fashionable East Egg glittered **along the water**, and the history of the summer really begins on the evening I drove over there to have dinner with the Tom Buchanans. (position)
 - Prepositional phrase, final position
69. Across the courtesy bay the white palaces of fashionable East Egg glittered along the water, and the history of the summer really begins on the evening I drove **over there** to have dinner with the Tom Buchanans. (direction)
 - Adverb phrase, final position
70. And just after the war I spent two years with them **in Chicago**. (position)
 - Prepositional phrase, final position
71. Her husband, among various physical accomplishments, had been one of the most powerful ends that ever played football **at New Haven** – a national figure in a way, one of those men who reach such an acute limited excellence at twenty-one that everything afterward savours of anti-climax. (position)
 - Prepositional phrase, final position
72. For instance, he'd brought down a string of polo ponies **from Lake Forest**. (direction)
 - Prepositional phrase, final position
73. They had spent a year **in France** for no particular reason, and then drifted here and there unrestfully wherever people played polo and were rich together. (position)
 - Prepositional phrase, final position
74. This was a permanent move, said Daisy over the telephone, but I didn't believe it – I had no sight **into Daisy's heart**, but I felt that Tom would drift on forever seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game. (direction)
 - Prepositional phrase, final position
75. And so it happened that on a warm windy evening I drove **to East Egg** to see two old friends whom I scarcely knew at all. (direction)
 - Prepositional phrase, final position
76. The lawn started **at the beach** and ran towards the front door for a quarter of a mile, jumping over sundials and brick walks and burning gardens – finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. (position)
 - Prepositional phrase, final position
77. The lawn started at the beach and ran **towards the front door** for a quarter of a mile, jumping over sundials and brick walks and burning gardens – finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. (direction)
 - Prepositional phrase, final position

78. The lawn started at the beach and ran towards the front door **for a quarter of a mile**, jumping over sundials and brick walks and burning gardens – finally when it reached the house drifting up the side in bright vines as though from the momentum of its run. (distance)
 - Prepositional phrase, final position
79. The front was broken by a line of french windows, glowing now with reflected gold and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing with his legs apart **on the front porch**. (position)
 - Prepositional phrase, final position
80. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning aggressively **forward**. (direction)
 - Single adverb, final position
81. We were **in the same senior society**, and while we were never intimate I always had the impression that he approved of me and wanted me to like him with some harsh, defiant wistfulness of his own. (position)
 - Prepositional phrase, final position
82. ‘We’ll go **inside**.’ (direction)
 - Single adverb, final position
83. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up **toward the frosted wedding-cake of the ceiling**, and then rippled over the wine-coloured rug, making a shadow on it as wind does on the sea. (direction)
 - Prepositional phrase, final position
84. I must have stood for a few minutes listening to the whip and snap of the curtains and the groan of a picture **on the wall**. (position)
 - Prepositional phrase, final position
85. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned slowly **to the floor**. (direction)
 - Prepositional phrase, final position
86. She was extended full length **at her end of the divan**, completely motionless, and with her chin raised a little, as if she were balancing something on it which was quite likely to fall. (position)
 - Prepositional phrase, final position
87. The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed too and came **forward** into the room. (direction)
 - Single adverb, final position

88. The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed too and came forward **into the room**. (direction)
 - Prepositional phrase, final position
89. Again a sort of apology arose **to my lips**. (direction)
 - Prepositional phrase, final position
90. Her face was sad and lovely with bright things in it, bright eyes and a bright passionate mouth, but there was an excitement **in her voice** that man who had cared for her found difficult to forget. (position)
 - Prepositional phrase, final position
91. I told her how I had stopped off **in Chicago** for a day on my way East, and how a dozen people had sent their love through me. (position)
 - Prepositional phrase, final position
92. ‘All the cars have the left rear wheel painted black as a mourning wreath, and there’s a persistent wail all night **along the north shore**.’ (position)
 - Prepositional phrase, final position
93. Tom Buchanan, who had been hovering restlessly **about the room**, stopped and rested his hand on my shoulder. (position)
 - Prepositional phrase, final position
94. Tom Buchanan, who had been hovering restlessly about the room, stopped and rested his hand **on my shoulder**. (position)
 - Prepositional phrase, final position
95. ‘I’ll be a God damned fool to live **anywhere else**.’ (position)
 - Adverb phrase, final position
96. It was on that slender riotous island which extends itself **due east of New York** – and where there are, among other natural curiosities, two unusual formations of land. (direction)
 - Adverb phrase, final position
97. They had spent a year in France for no particular reason, and then drifted **here** and there unrestfully wherever people played polo and were rich together. (position)
 - Single adverb, final position
98. They had spent a year in France for no particular reason, and then drifted here and **there** unrestfully wherever people played polo and were rich together. (position)
 - Single adverb, final position

Adjuncts of Process

99. He didn’t say any more, but we’ve always been **unusually** communicative in a reserved way, and I understood that he meant a great deal more than that. (manner)
 - Single adverb, medial position

100. He didn't say any more, but we've always been unusually communicative **in a reserved way**, and I understood that he meant a great deal more than that. (manner)
- Prepositional phrase, final position
101. The abnormal mind is quick to detect and attach itself to this quality when it appears in a normal person, and so it came about that in college I was **unjustly** accused of being a politician, because I was privy to the secret griefs of wild, unknown men. (manner)
- Single adverb, medial position
102. Most of the confidences were unsought – frequently I have feigned sleep, preoccupation, or a hostile levity when I realized **by some unmistakable sign** that an intimate revelation was quivering on the horizon. (means)
- Prepositional phrase, final position
103. I forget that, as my father snobbishly suggested, and I **snobbishly** repeat, a sense of fundamental decencies is parcelled out unequally at birth. (manner)
- Single adverb, medial position
104. I forget that, as my father **snobbishly** suggested, and I snobbishly repeat, a sense of fundamental decencies is parcelled out unequally at birth. (manner)
- Single adverb, medial position
105. I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of fundamental decencies is parcelled out **unequally** at birth. (manner)
- Single adverb, final position
106. I bought a dozen volumes on banking and credit and investment securities, and they stood on my shelf in red and gold **like new money from the mint**, promising to unfold the shining secret that only Midas and Morgan and Maecenas knew. (comparison)
- Prepositional phrase, final position
107. 'How do you get to West Egg village?' he asked **helplessly**. (manner)
- Single adverb, final position
108. He had **casually** conferred on me the freedom of the neighbourhood. (manner)
- Single adverb, medial position
109. Or, rather, as I didn't know Mr Gatsby, it was a mansion inhabited **by a gentleman of that name**. (agent)
- Prepositional phrase, final position
110. His family was enormously wealthy – even in college his freedom with money was a matter for reproach – but now he'd left Chicago and come East **in a fashion that rather took your breath away**. (manner)
- Prepositional phrase, final position
111. The lawn started at the beach and ran towards the front door for a quarter of a mile, jumping over sundials and brick walks and burning gardens – finally when it reached the house drifting up the side in bright vines **as though from the momentum of its run**. (comparison)

- Non-finite clause, final position
112. Turning me around **by one arm**, he moved a broad flat hand along the front vista, including in its sweep a sunken Italian garden, half acre of deep, pungent roses, and a snub-nosed motor-boat that bumped the tide offshore. (instrument)
- Prepositional phrase, final position
113. He turned me around again, **politely** and abruptly. (manner)
- Single adverb, final position
114. He turned me around again, politely and **abruptly**. (manner)
- Single adverb, final position
115. We walked through a high hallway into a bright rosy-coloured space, fragilely bound into the house **by french windows** at either end. (agent)
- Prepositional phrase, final position
116. A breeze blew through the room, blew curtains in at one end and out the other **like pale flags**, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-coloured rug, making a shadow on it as wind does on the sea. (comparison)
- Prepositional phrase, final position
117. A breeze blew through the room, blew curtains in at one end and out the other like pale flags, twisting them up toward the frosted wedding-cake of the ceiling, and then rippled over the wine-coloured rug, making a shadow on it **as wind does on the sea**. (comparison)
- Finite clause, final position
118. The only completely stationary object in the room was an enormous couch on which two young women were buoyed up **as though upon an anchored balloon**. (comparison)
- Non-finite clause, final position
119. Instead of being the warm centre of the world, the Middle West now seemed **like the ragged edge of the universe** – so I decided to go East and learn the bond business. (comparison)
- Prepositional phrase, final position
120. All my aunts and uncles talked it over **as if they were choosing a prep school for me**, and finally said, ‘Why – ye-es,’ with very grave, hesitant faces. (comparison)
- Finite clause, final position
121. This isn’t just an epigram – life is **much more successfully** looked at from a single window, after all. (manner)
- Adverb phrase, medial position
122. Twenty miles from the city a pair of enormous eggs, identical in contour and separated only **by a courtesy bay**, jut out into the most domesticated body of salt water in the Western hemisphere, the great wet barnyard of Long Island Sound. (agent)
- Prepositional phrase, final position

123. Across the courtesy bay the white palaces of fashionable East Egg glittered along the water, and the history of the summer really begins on the evening I drove over there to have dinner **with the Tom Buchanans**. (accompaniment)
 - Prepositional phrase, final position
124. And just after the war I spent two years **with them** in Chicago. (accompaniment)
 - Prepositional phrase, final position
125. They had spent a year in France for no particular reason, and then drifted here and there **unrestfully** wherever people played polo and were rich together. (manner)
 - Single adverb, final position
126. This was a permanent move, said Daisy **over the telephone**, but I didn't believe it – I had no sight into Daisy's heart, but I felt that Tom would drift on forever seeking, a little wistfully, for the dramatic turbulence of some irrecoverable football game. (means)
 - Prepositional phrase, final position
127. This was a permanent move, said Daisy over the telephone, but I didn't believe it – I had no sight into Daisy's heart, but I felt that Tom would drift on forever seeking, a little **wistfully**, for the dramatic turbulence of some irrecoverable football game. (manner)
 - Single adverb, medial position
128. The front was broken by a line of french windows, glowing now with reflected gold and wide open to the warm windy afternoon, and Tom Buchanan in riding clothes was standing **with his legs apart** on the front porch. (manner)
 - Prepositional phrase, final position
129. Two shining arrogant eyes had established dominance over his face and gave him the appearance of always leaning **aggressively** forward. (manner)
 - Single adverb, medial position
130. Then there was a boom as Tom Buchanan shut the rear windows and the caught wind died out about the room, and the curtains and the rugs and the two young women ballooned **slowly** to the floor. (manner)
 - Single adverb, final position
131. She was extended full length at her end of the divan, completely motionless, and **with her chin raised a little**, as if she were balancing something on it which was quite likely to fall. (manner)
 - Prepositional phrase, final position
132. She was extended full length at her end of the divan, completely motionless, and with her chin raised a little, **as if she were balancing something on it** which was quite likely to fall. (comparison)
 - Finite clause, final position
133. The other girl, Daisy, made an attempt to rise – she leaned slightly forward **with a conscientious expression** – then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room. (manner)

- Prepositional phrase, final position
134. She laughed again, **as if she said something very witty**, and held my hand for a moment looking up into my face, promising that there was no one in the world she so much wanted to see. (comparison)
- Finite clause, final position
135. She hinted **in a murmur** that the surname of the balancing girl was Baker. (manner)
- Prepositional phrase, medial position
136. At any rate, Miss Baker's lips fluttered, she nodded at me almost **imperceptibly**, and then quickly tipped her head back again. (manner)
- Single adverb, final position
137. At any rate, Miss Baker's lips fluttered, she nodded at me almost imperceptibly, and then **quickly** tipped her head back again. (manner)
- Single adverb, medial position
138. It was the kind voice that the ear follows up and down, **as if each speech is an arrangement of notes** that will never be played again. (comparison)
- Finite clause, final position
139. Her face was sad and lovely **with bright things in it**, bright eyes and a bright passionate mouth, but there was an excitement in her voice that man who had cared for her found difficult to forget. (accompaniment)
- Prepositional phrase, final position
140. 'Do they miss me?' she cried **ecstatically**. (manner)
- Single adverb, final position
141. Then she added **irrelevantly**. (manner)
- Single adverb, final position
142. Tom Buchanan, who had been hovering **restlessly** about the room, stopped and rested his hand on my shoulder. (manner)
- Single adverb, final position
143. 'Never heard of them,' he remarked **decisively**. (manner)
- Single adverb, final position
144. 'You will,' I answered **shortly**. (manner)
- Single adverb, final position
145. 'Oh, I'll stay in the East, don't you worry,' he said, glancing at Daisy and then back at me, **as if he were alert for something more**. (comparison)
- Finite clause, final position
146. At this point Miss Baker said: 'Absolutely!' **with such suddenness** that I started – it was the first word she had uttered since I came into the room. (manner)
- Prepositional phrase, final position

147. Evidently it surprised her as much as it did me, for she yawned and **with a series of rapid, deft movements** stoop up into the room. (manner)
 - Prepositional phrase, initial position
148. If personality is an unbroken series of successful gestures, then there was something gorgeous about him, some heightened sensitivity to the promises of life, **as if he were related to one of those intricate machines** that register earthquakes ten thousand miles away. (comparison)
 - Finite clause, final position
149. All my aunts and uncles talked it over as if they were choosing a prep school for me, and finally said, ‘Why – ye-es,’ **with very grave, hesitant faces**. (manner)
 - Prepositional phrase, final position
150. I told her how I had stopped off in Chicago for a day on my way East, and how a dozen people had sent their love **through me**. (agent)
 - Prepositional phrase, final position
151. ‘All the cars have the left rear wheel painted black **as a mourning wreath**, and there’s a persistent wail all night along the north shore.’ (comparison)
 - Prepositional phrase, final position
152. He found the house, a weather-beaten cardboard bungalow at eighty a month, but at the last minute the firm ordered him to Washington, and I went out to the country **alone**. (manner)
 - Single adverb, final position
153. I enjoyed the counter-raid so **thoroughly** that I came back restless. (manner)
 - Single adverb, final position

Adjuncts of Contingency

154. **If personality is an unbroken series of successful gestures**, then there was something gorgeous about him, some heightened sensitivity to the promises of life, as if he were related to one of those intricate machines that register earthquakes ten thousand miles away. (condition)
 - Finite clause, initial position
155. I lived at West Egg, the – well the less fashionable of the two, **though this is a most superficial tag to express the bizarre and not a little sinister contrast between them**. (concession)
 - Finite clause, final position
156. They had spent a year in France **for no particular reason**, and then drifted here and there unrestfully wherever people played polo and were rich together. (reason)
 - Prepositional phrase, final position
157. **If she saw me out of the corner of her eyes** she gave no hint of it. (condition)
 - Finite clause, initial position

158. ‘You will **if you stay in the East.**’ (condition)
 - Finite clause, final position
159. I’m still a little afraid of missing something **if I forget that**, as my father snobbishly suggested, and I snobbishly repeat, a sense of fundamental decencies is parcelled out unequally at birth. (condition)
 - Finite clause, final position

Subjuncts

Intensifiers

160. He didn’t say any more, but we’ve always been unusually communicative in a reserved way and I understood that he meant **a great deal more** than that. (amplifier)
 - Noun phrase, medial position
161. I’m still **a little** afraid of missing something if I forget that, as my father snobbishly suggested, and I snobbishly repeat, a sense of fundamental decencies is parcelled out unequally at birth. (downtoner)
 - Single adverb, medial position
162. I graduated from New Haven in 1915, just a quarter of a century after my father, and **a little** later I participated in that delayed Teutonic migration known as the Great War. (downtoner)
 - Single adverb, initial position
163. I enjoyed the counter-raid **so** thoroughly that I came back restless. (amplifier)
 - Single adverb, final position
164. I was **rather** literary in college – one year I wrote a series of very solemn and obvious editorials for the Yale News – and now I was going to bring back all such things into my life and become again that most limited of all specialists, the ‘well-rounded man’. (downtoner)
 - Single adverb, medial position
165. His family were **enormously** wealthy – even in college his freedom with money was a matter for reproach – but now he’d left Chicago and come East in a fashion that rather took your breath away. (amplifier)
 - Single adverb, medial position
166. His family were enormously wealthy – even in college his freedom with money was a matter for reproach – but now he’d left Chicago and come East in a fashion that **rather** took your breath away. (downtoner)
 - Single adverb, medial position
167. It was hard to realize that a man in my own generation was wealthy **enough** to do that. (downtoner)
 - Single adverb, medial position

168. This was a permanent move, said Daisy over the telephone, but I didn't believe it – I had no sight into Daisy's heart, but I felt that Tom would drift on forever seeking, **a little** wistfully, for the dramatic turbulence of some irrecoverable football game. (downtoner)
- Single adverb, medial position
169. And so it happened that on a warm windy evening I drove over to East Egg to see two old friends whom I **scarcely** knew at all. (downtoner)
- Single adverb, medial position
170. And so it happened that on a warm windy evening I drove over to East Egg to see two old friends whom I scarcely knew **at all**. (downtoner)
- Prepositional phrase, final position
171. Their house was **even more** elaborate than I expected, a cheerful red-and-white Georgian Colonial mansion, overlooking the bay. (amplifier)
- Adverb phrase, medial position
172. She was extended full length at her end of the divan, **completely** motionless, and with her chin raised a little, as if she were balancing something on it which was quite likely to fall. (amplifier)
- Single adverb, medial position
173. She was extended full length at her end of the divan, completely motionless, and with her chin raised **a little**, as if she were balancing something on it which was quite likely to fall. (downtoner)
- Single adverb, final position
174. She was extended full length at her end of the divan, completely motionless, and with her chin raised a little, as if she were balancing something on it which was **quite** likely to fall. (downtoner)
- Single adverb, medial position
175. If she saw me out of the corner of her eye she gave no hint of it – indeed, I was **almost** surprised into murmuring an apology for having disturbed her by coming in. (downtoner)
- Single adverb, medial position
176. The other girl, Daisy, made an attempt to rise – she leaned **slightly** forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed too and came forward into the room. (downtoner)
- Single adverb, medial position
177. At any rate, Miss Baker's lips fluttered, she nodded at me **almost** imperceptibly, and then quickly tipped her head back again – the object she was balancing had obviously tottered a little and given her something of a fright. (downtoner)
- Single adverb, final position
178. At any rate, Miss Baker's lips fluttered, she nodded at me almost imperceptibly, and then quickly tipped her head back again – the object she was balancing had obviously tottered **a little** and given her something of a fright. (downtoner)
- Single adverb, final position

179. **Almost** any exhibition of complete self-sufficiency draws a stunned tribute from me.
(downtoner)
- Single adverb, initial position

Emphasizers

180. Across the courtesy bay the white palaces of fashionable East Egg glittered along the water, and the history of the summer **really** begins on the evening I drove over there to have dinner with the Tom Buchanans.
- Single adverb, medial position

Focusing Subjuncts

181. ‘Whenever you feel like criticizing anyone,’ he told me, ‘**just** remember that all the people in this world haven’t had the advantages that you’ve had.’ (restrictive)
- Single adverb, medial position
182. For the intimate revelations of young men, or **at least** the terms in which they express them, are usually plagiaristic and marred by obvious suppressions. (restrictive)
- Prepositional phrase, initial position
183. **Only** Gatsby, the man who gives his name to this book, was exempt from my reaction. (restrictive)
- Single adverb, initial position
184. I had a dog – **at least** I had him for a few days until he ran away – and an old Dodge and a Finnish woman, who made my bed and cooked breakfast and muttered Finnish wisdom to herself over the electric stove. (restrictive)
- Prepositional phrase, initial position
185. I bought a dozen volumes on banking and credit and investment securities, and they stood on my shelf in red and gold like new money from the mint, promising to unfold the shining secrets that **only** Midas and Morgan and Maecenas knew. (restrictive)
- Single adverb, initial position
186. And I had the high intention of reading many other books **besides**. (additive)
- Single adverb, final position
187. In consequence, I’m inclined to reserve all judgements, a habit that has opened up many curious natures to me and **also** made me the victim of not a few veteran bores. (additive)
- Single adverb, medial position
188. Twenty miles from the city a pair of enormous eggs, identical in contour and separated **only** by a courtesy bay, jut out into the most domesticated body of salt water in the Western hemisphere, the great wet barnyard of Long Island Sound. (restrictive)

- Single adverb, medial position
189. His family were enormously wealthy – **even** in college his freedom with money was a matter for reproach – but now he’d left Chicago and come East in a fashion that rather took your breath away. (additive)
- Single adverb, initial position
190. Not **even** the effeminate swank of his riding clothes could hide the enormous power of that body. (additive)
- Single adverb, initial position
191. There was a touch of paternal contempt in it, **even** toward people he liked – and there were men at New Haven who hated his guts. (additive)
- Single adverb, initial position
192. ‘Now, don’t think my opinion on these matters is final,’ he seemed to say, ‘**just** because I’m stronger and more of a man than you are.’ (restrictive)
- Single adverb, initial position
193. The other girl, Daisy, made an attempt to rise – she leaned slightly forward with a conscientious expression – then she laughed, an absurd, charming little laugh, and I laughed **too** and came forward into the room. (additive)
- Single adverb, final position
194. I’ve heard it said that Daisy’s murmur was **only** to make people lean toward her. (restrictive)
- Single adverb, medial position

Dubious Cases

195. Across the courtesy bay the white palaces of fashionable East Egg glittered along the water, and the history of the summer really begins on the evening I drove over there **to have dinner with the Tom Buchanans**. (purpose or reason)
- Non-finite clause, final position
196. And so it happened that on a warm windy evening I drove to East Egg **to see two old friends** whom I scarcely knew at all. (purpose or reason)
- Non-finite clause, final position
197. I’ve heard it said that Daisy’s murmur was **only to make people lean toward her**; an irrelevant criticism that made it no less charming. (purpose or reason)
- Non-finite clause, final position
198. This isn’t **just** an epigram – life is much more successfully looked at from a single window, after all. (focusing restrictive subjunct or emphasizer)
- Single adverb, medial position

199. Instead of being the warm centre of the world, the Middle West **now** seemed like the ragged edge of the universe – so I decided to go East and learn the bond business. (position in time or temporal relationship)
- Single adverb, medial position

Appendix 2

Hurricane Season by Fernanda Melchor review – intense and inventive (The Guardian)

Adjuncts

Adjuncts of Time

1. It opens **in a blizzard of gossip** related to the discovery of the corpse of a notorious local woman known as the Witch [...] (position in time)
- Prepositional phrase, final position
2. [...] we're plunged into the chaotic lives of several villagers in the Witch's orbit, including druggy layabout Luismi, seen leaving her home **the morning** her body was found [...] (position in time)
- Noun phrase, initial position
3. While there's no shortage of ugly moments, including the hinted-at contents of a viral video showing the fate of an abducted child, it's **often** the smallest details that testify to how thoroughly Melchor has inhabited her often appalling material [...] (frequency)
- Single adverb, medial position
4. [...] **at one point**, Norma, unsure why she's feeling sick in the morning, finds herself even less able than usual to tolerate the smell of her regular bedmate, a younger brother who can't wipe his own bottom properly. (position in time)
- Prepositional phrase, initial position
5. [...] at one point, Norma, unsure why she's feeling sick **in the morning**, finds herself even less able than usual to tolerate the smell of her regular bedmate, a younger brother who can't wipe his own bottom properly. (position in time)
- Prepositional phrase, final position
6. Melchor has said that she originally conceived of *Hurricane Season* as a nonfiction investigation, à la Truman Capote, of a real-life murder that took place in a village near her hometown of Veracruz, changing tack **once** she reconsidered the hazards of poking around a narco-inhabited locale as a stranger. (position in time)
- Single adverb, initial position

7. It's telling that the only characters with any real measure of control – a police chief and a narco boss, morally indistinguishable – are the only ones from whose perspective Melchor **never** writes. (frequency)
 - Single adverb, medial position
8. Melchor has said that she **originally** conceived of *Hurricane Season* as a nonfiction investigation, à la Truman Capote, of a real-life murder that took place in a village near her hometown of Veracruz, changing tack once she reconsidered the hazards of poking around a narco-inhabited locale as a stranger. (temporal relationship)
 - Single adverb, medial position

Adjuncts of Place

9. A murder mystery set **in horror and squalor**, this English-language debut signals the rise of a Mexican star. (position)
 - Prepositional phrase, final position
10. A structurally inventive murder mystery set **in a lawless Mexican village** rife with superstition, Fernanda Melchor's formidable English-language debut takes the form of eight torrential paragraphs ranging from one to 64 pages long. (position)
 - Prepositional phrase, final position
11. [...] we're plunged **into the chaotic lives of several villagers** in the Witch's orbit, including druggy layabout Luismi, seen leaving her home the morning her body was found [...] (direction)
 - Prepositional phrase, final position
12. [...] we're plunged into the chaotic lives of several villagers **in the Witch's orbit**, including druggy layabout Luismi, seen leaving her home the morning her body was found [...] (position)
 - Prepositional phrase, final position
13. Melchor's long, snaking sentences make the book almost literally unputdownable, shifting our grasp of key events by continually creeping up on them **from new angles**. (direction)
 - Prepositional phrase, final position
14. The near-dystopian onslaught of horror and squalor leaves you dumbstruck, as Melchor shows us the desperation of girls cruelly denied their ambitions, railroaded **into household service or worse** [...] (direction)
 - Prepositional phrase, final position
15. Melchor has said that she originally conceived of *Hurricane Season* as a nonfiction investigation, à la Truman Capote, of a real-life murder that took place **in a village near her hometown of Veracruz**, changing tack once she reconsidered the hazards of poking around a narco-inhabited locale as a stranger. (position)
 - Prepositional phrase, final position

Adjuncts of Process

16. The near-dystopian onslaught of horror and squalor leaves you dumbstruck, as Melchor shows us the desperation of girls **cruelly** denied their ambitions, railroaded into household service or worse, and the depravity of boys for whom desire comes fatally muddled with power and humiliation. (manner)
- Single adverb, medial position
17. The near-dystopian onslaught of horror and squalor leaves you dumbstruck, as Melchor shows us the desperation of girls cruelly denied their ambitions, railroaded into household service or worse, and the depravity of boys for whom desire comes **fatally** muddled with power and humiliation. (manner)
- Single adverb, medial position
18. It's telling that the only characters with any real measure of control – a police chief and a narco boss, **morally** indistinguishable – are the only ones from whose perspective Melchor never writes. (manner)
- Single adverb, final position
19. [...] was said to hold a stash of gold eyed up **by everyone from down-at-heel gigolos to venal cops on the take**. (agent)
- Prepositional phrase, final position
20. [...] we're plunged into the chaotic lives of several villagers in the Witch's orbit, including druggy layabout Luismi, seen leaving her home the morning her body was found; his pal Brando, tormented **by secret lust** [...] (agent)
- Prepositional phrase, final position
21. [...] at one point, Norma, unsure why she's feeling sick in the morning, finds herself even less able than usual to tolerate the smell of her regular bedmate, a younger brother who can't wipe his own bottom **properly**. (manner)
- Single adverb, final position
22. What follows is a brutal portrait of small-town claustrophobia, in which machismo is a prison and corruption isn't just institutional but domestic, with families broken **by incest and violence**. (agent)
- Prepositional phrase, final position
23. Melchor's long, snaking sentences make the book almost literally unputdownable, shifting our grasp of key events **by continually creeping up on them from new angles**. (means)
- Non-finite clause, final position

Adjuncts of Contingency

24. **If she has any ethical doubts about the project**, she keeps them to herself; this is fiction with the brakes off. (condition)
- Finite clause, initial position

Subjuncts

Intensifiers

25. While there's no shortage of ugly moments, including the hinted-at contents of a viral video showing the fate of an abducted child, it's often the smallest details that testify to how **thoroughly** Melchor has inhabited her often appalling material [...] (amplifier)
- Single adverb, initial position
26. Melchor's long, snaking sentences make the book **almost** literally unputdownable, shifting our grasp of key events by continually creeping up on them from new angles. (downtoner)
- Single adverb, medial position

Emphasizers

27. The object isn't clarity, but complication: the Witch, it turns out, might **actually** be a man and there are three of them.
- Single adverb, medial position
28. Melchor's long, snaking sentences make the book almost **literally** unputdownable, shifting our grasp of key events by continually creeping up on them from new angles.
- Single adverb, medial position

Focusing Subjuncts

29. [...] at one point, Norma, unsure why she's feeling sick in the morning, finds herself **even** less able than usual to tolerate the smell of her regular bedmate, a younger brother who can't wipe his own bottom properly. (additive)
- Single adverb, medial position

Nightingale by Marina Kemp review – a deft debut (The Guardian)

Adjuncts

Adjuncts of Time

30. Novels set around the Mediterranean tend to unfold **over a summer**, and involve newcomers to the area (often from colder climes) having seminal experiences, often of a sexual nature [...] (duration)
- Prepositional phrase, final position
31. Kemp opens **in the off-season**, when the land is “winter-bitten”, building slowly towards summer's taut midpoint, its evenings filled with cicada song. (position in time)
- Prepositional phrase, final position
32. The texture of her setting is loosely sketched: olive trees are “silver-green”, the forest's live oaks and wild thyme “dripped and crackled like fire” **after rain**. (position in time)
- Prepositional phrase, final position

33. **After a bad bout of vomiting**, Jerome is like “a boxer, strung out backwards on the ropes”; then, asleep, “he looked like the dead mouse she’d once found in the pantry”. (position in time)
- Prepositional phrase, initial position

Adjuncts of Place

34. Marguerite Duras is a nurse running from her past **in this moving tale of village secrets and romance** in the south of France. (position)
- Prepositional phrase, final position
35. Marguerite Duras is a nurse running from her past in this moving tale of village secrets and romance **in the south of France**. (position)
- Prepositional phrase, final position
36. **In Marina Kemp’s debut**, Marguerite Duras is a 24-year-old Parisian running from her past, who has taken a job as a live-in nurse in a remote Languedoc village. (position)
- Prepositional phrase, initial position
37. In Marina Kemp’s debut, Marguerite Duras is a 24-year-old Parisian running from her past, who has taken a job as a live-in nurse **in a remote Languedoc village**. (position)
- Prepositional phrase, final position
38. Her charge is the cantankerous Jerome Lanvier, a once-tyrannical patriarch, now bed-bound bully, dying alone **in a grand old house**. (position)
- Prepositional phrase, final position
39. These details, though sparse, are enough to plunge the reader **into the warm south**, where expectations lean towards the shedding of inhibitions, and clothes. (direction)
- Prepositional phrase, final position
40. The novel does not disappoint on either front: Marguerite finds romance **beyond the house’s walls**, and the narrative accrues an easy grace, moving towards an ending that lingers like a long summer twilight, throwing up big questions on life and how best to live it. (position)
- Prepositional phrase, final position
41. The novel does not disappoint on either front: Marguerite finds romance beyond the house’s walls, and the narrative accrues an easy grace, moving **towards an ending** that lingers like a long summer twilight, throwing up big questions on life and how best to live it. (direction)
- Prepositional phrase, final position
42. One of the books’s greatest strengths lies **in its descriptions of caring for an elderly person**: the patient’s misdirected rage, their loss of dignity. (position)
- Prepositional phrase, final position

43. After a bad bout of vomiting, Jerome is like “a boxer, strung out backwards **on the ropes**”; then, asleep, “he looked like the dead mouse she’d once found in the pantry”. (position)

- Prepositional phrase, final position

44. This unwavering, unerotic intimacy is as refreshing as it is rare **in fiction**. (position)

- Prepositional phrase, final position

Adjuncts of Process

45. The locals all nurse secrets of their own: there is Henri, the closeted farmer; his odious wife Brigitte, who aches **silently** for children unconceived; and Iranian Suki, bearing up under years of corrosive Islamophobia. (manner)

- Single adverb, medial position

46. Kemp opens in the off-season, when the land is “winter-bitten”, building **slowly** towards summer’s taut midpoint, its evenings filled with cicada song. (manner)

- Single adverb, final position

47. Kemp opens in the off-season, when the land is “winter-bitten”, building slowly towards summer’s taut midpoint, its evenings filled **with cicada song**. (means)

- Prepositional phrase, final position

48. The texture of her setting is **loosely** sketched: olive trees are “silver-green”, the forest’s live oaks and wild thyme “dripped and crackled like fire” after rain. (manner)

- Single adverb, medial position

49. The novel does not disappoint on either front: Marguerite finds romance beyond the house’s walls, and the narrative accrues an easy grace, moving towards an ending that lingers **like a long summer twilight**, throwing up big questions on life and how best to live it. (comparison)

- Prepositional phrase, final position

50. Kemp relays these descriptions **bluntly**, which makes them all the more moving. (manner)

- Single adverb, final position

51. After a bad bout of vomiting, Jerome is like “a boxer, strung out backwards on the ropes”; then, asleep, “he looked **like the dead mouse she’d once found in the pantry**”. (comparison)

- Prepositional phrase, final position

52. Her charge is the cantankerous Jerome Lanvier, a once-tyrannical patriarch, now bed-bound bully, dying **alone** in a grand old house. (manner)

- Single adverb, final position

Adjuncts of Contingency

53. These details, **though sparse**, are enough to plunge the reader into the warm south, where expectations lean towards the shedding of inhibitions, and clothes. (concession)
- Non-finite clause, medial position

Subjuncts

Intensifiers

54. These details, though sparse, are **enough** to plunge the reader into the warm south, where expectations lean towards the shedding of inhibitions, and clothes. (downtoner)
- Single adverb, medial position

55. All told, *Nightingale* is a deft debut; gritty, unsentimental but **deeply** moving, aglow with compassion. (amplifier)
- Single adverb, medial position

Dubious Cases

56. The Med is where young people go **to discover something about themselves**, or to be set free from some private grievance. (purpose or reason)
- Non-finite clause, final position

57. The Med is where young people go to discover something about themselves, or **to be set free from some private grievance**. (purpose or reason)
- Non-finite clause, final position

58. He taunts and manipulates Marguerite, but needs her **to lift him to the bedpan**. (reason or purpose)
- Non-finite clause, final position

59. Her charge is the cantankerous Jerome Lanvier, a once-tyrannical patriarch, **now** bed-bound bully, dying alone in a grand old house. (position in time or temporal relationship)
- Single adverb, initial position

Coming of Age, Whether She's Ready or Not (The New York Times)

Adjuncts

Adjuncts of Time

60. The sudden loss is far enough **in the past** that Casey feels she should be functioning normally, but recent enough that she doesn't know how to bring it up in casual conversation. (position in time)
- Prepositional phrase, final position
61. "When I was visiting her **a few years ago** she hugged me and said, 'Tomorrow after you leave I will stand here at this window and remember that yesterday you were right here with me.' (position in time)

- Noun phrase, final position
62. “When I was visiting her a few years ago she hugged me and said, ‘**Tomorrow** after you leave I will stand here at this window and remember that yesterday you were right here with me.’ (position in time)
- Single adverb, initial position
63. “When I was visiting her a few years ago she hugged me and said, ‘Tomorrow **after you leave** I will stand here at this window and remember that yesterday you were right here with me.’ (position in time)
- Prepositional phrase, initial position
64. “When I was visiting her a few years ago she hugged me and said, ‘Tomorrow after you leave I will stand here at this window and remember that **yesterday** you were right here with me.’ (position in time)
- Single adverb, initial position
65. And now she’s dead and I have that feeling **all the time**, no matter where I stand.” (frequency)
- Noun phrase, final position
66. We learn that, **six weeks after her mother’s death**, she went to an artists’ residency in Rhode Island. (position in time)
- Noun phrase, initial position
67. But instead of working on her novel as planned, Casey spent **half her time** gallivanting with a sweet-talking poet and the other half steeped in memories of her mother [...]
(duration)
- Noun phrase, medial position
68. But instead of working on her novel as planned, Casey spent half her time gallivanting with a sweet-talking poet and **the other half** steeped in memories of her mother [...]
(duration)
- Noun phrase, medial position
69. Casey ends up seeing both men **at the same time**. (position in time)
- Prepositional phrase, final position
70. She takes a walk with Oscar, **then** visits a museum with Silas; has dinner with Oscar, then goes to the movies with Silas. (temporal relationship)
- Single adverb, initial position
71. She takes a walk with Oscar, then visits a museum with Silas; has dinner with Oscar, **then** goes to the movies with Silas. (temporal relationship)
- Single adverb, initial position

72. Losing a parent **at any age** is the pits, but being the first of your friends to go through it — to be the one writing a eulogy when everyone else is writing wedding vows — is its own fresh hell. (position in time)
 - Prepositional phrase, medial position
73. **After a while**, I didn't bother to dog-ear anymore; I just held the book open and let my tears fall on the page. (position in time)
 - Prepositional phrase, initial position

Adjuncts of Place

74. **In Lily King's new novel**, a young woman searches for meaning. (position)
 - Prepositional phrase, initial position
75. I saw a bubble of hope **in the wreck of Casey's life** that made me want to find out how she turns it all into something that floats. (position)
 - Prepositional phrase, final position
76. Casey Peabody is mourning her mother's death when we first join her on a bike ride **from her garage bedroom** to the restaurant where she works. (direction)
 - Prepositional phrase, final position
77. Casey Peabody is mourning her mother's death when we first join her on a bike ride from her garage bedroom **to the restaurant** where she works. (direction)
 - Prepositional phrase, final position
78. Casey Peabody is mourning her mother's death when we first join her on a bike ride from her garage bedroom to the restaurant **where she works**. (position)
 - Finite clause, final position
79. Casey Peabody is mourning her mother's death when we first join her **on a bike ride** from her garage bedroom to the restaurant where she works. (position)
 - Prepositional phrase, final position
80. "When I was visiting her a few years ago she hugged me and said, 'Tomorrow after you leave I will stand **here** at this window and remember that yesterday you were right here with me.'" (position)
 - Single adverb, final position
81. "When I was visiting her a few years ago she hugged me and said, 'Tomorrow after you leave I will stand here **at this window** and remember that yesterday you were right here with me.'" (position)
 - Prepositional phrase, final position
82. "When I was visiting her a few years ago she hugged me and said, 'Tomorrow after you leave I will stand here at this window and remember that yesterday you were **right here** with me.'" (position)
 - Adverb phrase, final position

83. We learn that, six weeks after her mother’s death, she went **to an artists’ residency** in Rhode Island. (direction)
 - Prepositional phrase, final position
84. We learn that, six weeks after her mother’s death, she went to an artists’ residency **in Rhode Island**. (position)
 - Prepositional phrase, final position
85. But instead of working on her novel as planned, Casey spent half her time gallivanting with a sweet-talking poet and the other half steeped **in memories of her mother** [...] (position)
 - Prepositional phrase, final position
86. [...] her lemon smell, her small square toes, “her tortoiseshell headbands that were salty **at the tips** if you sucked on them.” (position)
 - Prepositional phrase, final position
87. When she isn’t writing or dreading writing, Casey works **at Iris**, a Cambridge watering hole staffed by oddball personalities you’ll recognize if you’ve ever rolled cutlery and memorized a list of “specials” that are actually leftovers. (position)
 - Prepositional phrase, final position
88. He’s a writer, too; **in a small-world twist**, he attended a fiction workshop led by Oscar. (position)
 - Prepositional phrase, initial position
89. She takes a walk with Oscar, then visits a museum with Silas; has dinner with Oscar, then goes **to the movies** with Silas. (direction)
 - Prepositional phrase, final position
90. Still, it doesn’t take long to understand why “writers” appears before “lovers” **in King’s title**. (position)
 - Prepositional phrase, final position
91. Finding a way to build a life around work she loves, finding a way to support herself as a writer — this is the line connecting all three corners of the love triangle **at the heart of this novel**. (position)
 - Prepositional phrase, final position
92. “Writers & Lovers” bravely traverses that pain, from the stab of tone-deaf comments (a middle school pal complains about the cost of the plane ticket **from her Bermuda vacation** to Casey’s mom’s funeral); to the adrenaline hit of obsession (at the library to research Cuba, Casey ends up reading about writers and their dead mothers); to the dull ache of the everyday (“My mother will be worrying about me, and I can’t tell her that I’m OK”). (direction)
 - Prepositional phrase, final position
93. “Writers & Lovers” bravely traverses that pain, from the stab of tone-deaf comments (a middle school pal complains about the cost of the plane ticket **from her Bermuda vacation to Casey’s mom’s funeral**); to the adrenaline hit of obsession (at the library to research Cuba, Casey ends up reading about writers and their dead mothers); to the dull ache of the

everyday (“My mother will be worrying about me, and I can’t tell her that I’m OK”).
(direction)

- Prepositional phrase, final position

94. “Writers & Lovers” bravely traverses that pain, from the stab of tone-deaf comments (a middle school pal complains about the cost of the plane ticket from her Bermuda vacation to Casey’s mom’s funeral); to the adrenaline hit of obsession (**at the library** to research Cuba, Casey ends up reading about writers and their dead mothers); to the dull ache of the everyday (“My mother will be worrying about me, and I can’t tell her that I’m OK”).
(position)

- Prepositional phrase, initial position

95. After a while, I didn’t bother to dog-ear anymore; I just held the book open and let my tears fall **on the page**. (direction)

- Prepositional phrase, final position

96. Whether you experience “Writers & Lovers” as a daughter or as a mother or simply as a sentient citizen of the world, you should know W.S. Merwin’s micro-poem, “Separation,” which was on repeat **in my head** as I read [...] (position)

- Prepositional phrase, final position

Adjuncts of Process

97. The sudden loss is far enough in the past that Casey feels she should be functioning **normally**, but recent enough that she doesn’t know how to bring it up in casual conversation. (manner)

- Single adverb, final position

98. “When I was visiting her a few years ago she hugged me and said, ‘Tomorrow after you leave I will stand here at this window and remember that yesterday you were right here **with me**.’ (accompaniment)

- Prepositional phrase, final position

99. The other is Silas — a leather-jacketed, chip-toothed old soul who drives a filthy car patched together **with duct tape**. (instrument)

- Prepositional phrase, final position

100. He’s a writer, too; in a small-world twist, he attended a fiction workshop led **by Oscar**. (agent)

- Prepositional phrase, final position

101. She takes a walk **with Oscar**, then visits a museum with Silas; has dinner with Oscar, then goes to the movies with Silas. (accompaniment)

- Prepositional phrase, final position

102. She takes a walk with Oscar, then visits a museum **with Silas**; has dinner with Oscar, then goes to the movies with Silas. (accompaniment)

- Prepositional phrase, final position

103. She takes a walk with Oscar, then visits a museum with Silas; has dinner **with Oscar**, then goes to the movies with Silas. (accompaniment)
 - Prepositional phrase, final position
104. She takes a walk with Oscar, then visits a museum with Silas; has dinner with Oscar, then goes to the movies **with Silas**. (accompaniment)
 - Prepositional phrase, final position
105. Even with a handful of compelling plots in the air, King is at her wisest and most self-assured when she shows how Casey **gradually** gets her bearings as a motherless daughter: one step forward, two steps back. (manner)
 - Single adverb, medial position
106. “Writers & Lovers” **bravely** traverses that pain, from the stab of tone-deaf comments (a middle school pal complains about the cost of the plane ticket from her Bermuda vacation to Casey’s mom’s funeral); to the adrenaline hit of obsession (at the library to research Cuba, Casey ends up reading about writers and their dead mothers); to the dull ache of the everyday (“My mother will be worrying about me, and I can’t tell her that I’m OK”). (manner)
 - Single adverb, medial position
107. This would have been a perfect epigraph for King’s book: a story where absence is a constant presence, stitched **with humor, determination and hope**. (instrument)
 - Prepositional phrase, final position

Adjuncts of Contingency

108. **If you’ve ever missed someone**, I challenge you not to dog-ear this page. (condition)
 - Finite clause, initial position
109. But Casey keeps pedaling, **even if she’s not entirely sure** where she’s going. (concession)
 - Finite clause, initial position
110. [...] her lemon smell, her small square toes, “her tortoiseshell headbands that were salty at the tips **if you sucked on them**.” (condition)
 - Finite clause, final position
111. When she isn’t writing or dreading writing, Casey works at Iris, a Cambridge watering hole staffed by oddball personalities you’ll recognize **if you’ve ever rolled cutlery and memorized a list of “specials”** that are actually leftovers. (condition)
 - Finite clause, final position

Subjuncts

Intensifiers

112. Casey Peabody is a 31-year-old former golf prodigy turned waiter and writer. She is lonely, broke, directionless, grieving, possibly unwell and **extremely** funny, even when she doesn't mean to be. (amplifier)
- Single adverb, medial position
113. The sudden loss is **far** enough in the past that Casey feels she should be functioning normally, but recent enough that she doesn't know how to bring it up in casual conversation. (amplifier)
- Single adverb, medial position
114. But Casey keeps pedaling, even if she's not **entirely** sure where she's going. (amplifier)
- Single adverb, medial position

Emphasizers

115. King makes a convincing case for each one, to the point where I **legitimately** couldn't decide whom I was rooting for, although I did think Oscar was a bit hasty in involving his adorable sons.
- Single adverb, medial position
116. Whether you experience "Writers & Lovers" as a daughter or as a mother or **simply** as a sentient citizen of the world, you should know W.S. Merwin's micro-poem, "Separation," which was on repeat in my head as I read [...]
- Single adverb, medial position

Focusing Subjuncts

117. Casey Peabody is a 31-year-old former golf prodigy turned waiter and writer. She is lonely, broke, directionless, grieving, possibly unwell and extremely funny, **even** when she doesn't mean to be. (additive)
- Single adverb, initial position
118. **Also**, I love books about wait staff. (additive)
- Single adverb, initial position
119. He's a writer, **too**; in a small-world twist, he attended a fiction workshop led by Oscar. (additive)
- Single adverb, final position
120. After a while, I didn't bother to dog-ear anymore; I **just** held the book open and let my tears fall on the page. (restrictive)
- Single adverb, medial position

Dubious Cases

121. And **now** she's dead and I have that feeling all the time, no matter where I stand. (position in time or temporal relationship)
- Single adverb, initial position
122. She tells herself, "He has called **to ask you out on a date**. Do not mention a dead mother." (purpose or reason)
- Non-finite clause, final position
123. "Writers & Lovers" bravely traverses that pain, from the stab of tone-deaf comments (a middle school pal complains about the cost of the plane ticket from her Bermuda vacation to Casey's mom's funeral); to the adrenaline hit of obsession (at the library **to research Cuba**, Casey ends up reading about writers and their dead mothers); to the dull ache of the everyday ("My mother will be worrying about me, and I can't tell her that I'm OK"). (reason or purpose)
- Non-finite clause, initial position

Fighting to Save Their Tribe From Termination (The New York Times)

Adjuncts

Adjuncts of Time

124. **Early** in this banquet of a novel that invites us back into Louise Erdrich's ongoing Chippewa chronicles, a character on the reservation boasts, "Law can't take my Indian out of me." (position in time)
- Single adverb, initial position
125. This isn't **in 1893**; the novel takes place in the 1950s. (position in time)
- Prepositional phrase, final position
126. This isn't in 1893; the novel takes place **in the 1950s**. (position in time)
- Prepositional phrase, final position
127. As she reminds us in an afterword, the Trump administration has **recently** tried to terminate the Wampanoag, "the tribe who first welcomed Pilgrims to these shores and invented Thanksgiving." (temporal relationship)
- Single adverb, medial position
128. **In this season of literary wildfires**, when cultural borrowings have unleashed protests that have shaken the publishing industry, the issue of authenticity is paramount. (position in time)
- Prepositional phrase, initial position
129. You **never** doubt these are her people. (frequency)
- Single adverb, medial position

130. The novel's title character, Thomas Wazhashk, is a night watchman for a factory where women of the Turtle Mountain clan work **by day**, using gemstones as drill bits for Defense Department ordnance and for Bulova watches. (duration)
 - Prepositional phrase, final position
131. **By day**, he is a devoted husband, a family man, a political organizer. (duration)
 - Prepositional phrase, initial position
132. Here was Rose's coat from the early days of their marriage, blue-gray and thin now, but **still** bearing the fateful shape of her as she walked away from him, then stopped, turned and smiled ... daring him to love her." (temporal relationship)
 - Single adverb, medial position
133. Here was Rose's coat from the early days of their marriage, blue-gray and thin now, but still bearing the fateful shape of her as she walked away from him, **then** stopped, turned and smiled ... daring him to love her." (temporal relationship)
 - Single adverb, initial position
134. **Over on the day shift**, Pixie has many woes. (position in time)
 - Prepositional phrase, initial position
135. Thomas thinks this is the first time he has **ever** encountered a swimming hitchhiker. (frequency)
 - Single adverb, medial position
136. As with several scenes in this novel, however, we revisit it **later** with a clarity that lets us understand the reality of the story. (position in time)
 - Single adverb, final position
137. Though I will say, you'll **never** forget the term "waterjack." (frequency)
 - Single adverb, medial position
138. **Often**, it is implied with the deployment of a disturbing image: an abandoned room in a ruined house with leather collars attached to chains, bloodied mattresses, feces in the corners. (frequency)
 - Single adverb, initial position
139. **Until**, halfway through the book, an utterly horrifying chapter brings the focus to an actual victim and her fate. (temporal relationship)
 - Single adverb, initial position
140. Wood Mountain and his opponent Joe Wobble wander around the reservation towns **before a major fight**, each secretly faking injuries in the hopes he will shock the other by being magically healed once in the ring. (temporal relationship)
 - Prepositional phrase, final position
141. Wood Mountain and his opponent Joe Wobble wander around the reservation towns before a major fight, each secretly faking injuries in the hopes he will shock the other by being magically healed **once** in the ring. (position in time)
 - Single adverb, final position

142. Thomas, **meanwhile**, rallies his troops, a motley crew of heroes, and makes his way to Washington to fight for his people. (temporal relationship)
 - Single adverb, medial position
143. **In this era of modern termination assailing us**, the book feels like a call to arms. (position in time)
 - Prepositional phrase, initial position

Adjuncts of Place

144. Early **in this banquet of a novel** that invites us back into Louise Erdrich’s ongoing Chippewa chronicles, a character on the reservation boasts, “Law can’t take my Indian out of me.” (position)
 - Prepositional phrase, initial position
145. Early in this banquet of a novel that invites us back **into Louise Erdrich’s ongoing Chippewa chronicles**, a character on the reservation boasts, “Law can’t take my Indian out of me.” (direction)
 - Prepositional phrase, final position
146. Early in this banquet of a novel that invites us back into Louise Erdrich’s ongoing Chippewa chronicles, a character **on the reservation** boasts, “Law can’t take my Indian out of me.” (position)
 - Prepositional phrase, medial position
147. Unfortunately, the United States government is hoping to do just that through the Termination Bill, an Orwellian plan that promises to “emancipate” Indigenous people **from their lands and their tribal affiliations**. (direction)
 - Prepositional phrase, final position
148. As she reminds us **in an afterword**, the Trump administration has recently tried to terminate the Wampanoag, “the tribe who first welcomed Pilgrims to these shores and invented Thanksgiving.” (position)
 - Prepositional phrase, final position
149. As she reminds us in an afterword, the Trump administration has recently tried to terminate the Wampanoag, “the tribe who first welcomed Pilgrims **to these shores** and invented Thanksgiving.” (direction)
 - Prepositional phrase, final position
150. The author of “Love Medicine,” “Tracks” and “The Round House,” among her 22 books for adults, she delivers a magisterial epic that brings her power of witness **to every page**. (direction)
 - Prepositional phrase, final position

151. For 450 pages, we are grateful to be allowed **into this world**. (direction)
 - Prepositional phrase, final position
152. [...] the character of Thomas emerges as a complex, brilliant, troubled leader who spends his nights **in the factory** composing endless entreaties to those in power while he struggles to stay awake. (position)
 - Prepositional phrase, final position
153. “**Here** were the boys’ padded plaid wool jackets, ripped and worn. (position)
 - Single adverb, initial position
154. **Here** was Rose’s coat from the early days of their marriage, blue-gray and thin now, but still bearing the fateful shape of her as she walked away from him, then stopped, turned and smiled ... daring him to love her.” (position)
 - Single adverb, initial position
155. As with several scenes **in this novel**, however, we revisit it later with a clarity that lets us understand the reality of the story. (position)
 - Prepositional phrase, final position
156. Pixie is haunted by the absence of her missing sister, Vera, who has disappeared **in Minneapolis**. (position)
 - Prepositional phrase, final position
157. She wrangles time off from work so she can take a train **to the Twin Cities** to hunt for her sister. (direction)
 - Prepositional phrase, final position
158. Accompanied on and off by an erstwhile suitor, a boxer named Wood Mountain, Pixie descends **into a delirious toxic urban scene** that is nearly surreal. (direction)
 - Prepositional phrase, final position
159. The current and ongoing nightmare of missing and murdered Native women lurks **in the shadows of the book**. (position)
 - Prepositional phrase, final position
160. Often, it is implied with the deployment of a disturbing image: an abandoned room **in a ruined house** with leather collars attached to chains, bloodied mattresses, feces in the corners. (position)
 - Prepositional phrase, final position
161. Often, it is implied with the deployment of a disturbing image: an abandoned room in a ruined house with leather collars attached to chains, bloodied mattresses, feces **in the corners**. (position)
 - Prepositional phrase, final position
162. Until, **halfway through the book**, an utterly horrifying chapter brings the focus to an actual victim and her fate. (position)
 - Adverb phrase, initial position
163. The trend **here**, however, is toward redemption. (position)

- Single adverb, medial position
- 164. The trend here, however, is **toward redemption**. (direction)
 - Prepositional phrase, final position
- 165. Wood Mountain and his opponent Joe Wobble wander **around the reservation towns** before a major fight, each secretly faking injuries in the hopes he will shock the other by being magically healed once in the ring. (position)
 - Prepositional phrase, final position
- 166. Wood Mountain and his opponent Joe Wobble wander around the reservation towns before a major fight, each secretly faking injuries in the hopes he will shock the other by being magically healed once **in the ring**. (position)
 - Prepositional phrase, final position
- 167. Thomas, meanwhile, rallies his troops, a motley crew of heroes, and makes his way **to Washington** to fight for his people. (direction)
 - Prepositional phrase, final position
- 168. They walk **into the House of Representatives**. (direction)
 - Prepositional phrase, final position
- 169. Erdrich notes **in a previous passage**: “Termination. Missing only the prefix. The ex.” (position)
 - Prepositional phrase, final position
- 170. **Around it**, all the threads of the ample plot come together — including a few surprises. (position)
 - Prepositional phrase, initial position
- 171. I walked away **from the Turtle Mountain clan** feeling deeply moved, missing these characters as if they were real people known to me. (direction)
 - Prepositional phrase, final position
- 172. Erdrich ends the book, **in the afterword’s closing**, with a kind of blessing. (position)
 - Prepositional phrase, medial position

Adjuncts of Process

- 173. Unfortunately, the United States government is hoping to do just that **through the Termination Bill**, an Orwellian plan that promises to “emancipate” Indigenous people from their lands and their tribal affiliations. (instrument)
 - Prepositional phrase, final position
- 174. Erdrich retakes the lead **by offering the reader the gifts of love and richness** that only a deeply connected writer can provide. (means)
 - Prepositional phrase, final position
- 175. He is hungry and exhausted, and when beset **by visions and visitations**, he is unsure which might be real and which might be dreams. (agent)

- Prepositional phrase, final position
176. **Like the other women in this book**, Rose provides us not only with lyrical passages that pierce the heart but also with moments of bracing practical toughness. (comparison)
- Prepositional phrase, initial position
177. As with several scenes in this novel, however, we revisit it later **with a clarity** that lets us understand the reality of the story. (manner)
- Prepositional phrase, final position
178. Pixie is haunted **by the absence of her missing sister**, Vera, who has disappeared in Minneapolis. (agent)
- Prepositional phrase, final position
179. Accompanied on and off **by an erstwhile suitor**, a boxer named Wood Mountain, Pixie descends into a delirious toxic urban scene that is nearly surreal. (accompaniment)
- Prepositional phrase, final position
180. Often, it is implied **with the deployment of a disturbing image**: an abandoned room in a ruined house with leather collars attached to chains, bloodied mattresses, feces in the corners. (means)
- Prepositional phrase, final position
181. Often, it is implied with the deployment of a disturbing image: an abandoned room in a ruined house **with leather collars attached to chains**, bloodied mattresses, feces in the corners. (accompaniment)
- Prepositional phrase, final position
182. Laughter erupts **as unexpectedly as tears**. (comparison)
- Adverb phrase, final position
183. A pair of Mormon missionaries tries endlessly to convince the Chippewa that they are Lamanites cursed with dark skin, but that if they convert they will **gradually** turn white. (manner)
- Single adverb, medial position
184. A pair of Mormon missionaries tries **endlessly** to convince the Chippewa that they are Lamanites cursed with dark skin, but that if they convert they will gradually turn white. (manner)
- Single adverb, medial position
185. A parade day is annihilated when two horses decide to mate — a sexual frenzy that Erdrich describes **in uproarious detail**, and that unleashes chaos. (manner)
- Prepositional phrase, final position
186. Wood Mountain and his opponent Joe Wobble wander around the reservation towns before a major fight, each **secretly** faking injuries in the hopes he will shock the other by being magically healed once in the ring. (manner)

- Single adverb, medial position
- 187. Wood Mountain and his opponent Joe Wobble wander around the reservation towns before a major fight, each secretly faking injuries in the hopes he will shock the other by being **magically** healed once in the ring. (manner)
 - Single adverb, medial position
- 188. Wood Mountain and his opponent Joe Wobble wander around the reservation towns before a major fight, each secretly faking injuries in the hopes he will shock the other **by being magically healed** once in the ring. (means)
 - Prepositional phrase, final position
- 189. I walked away from the Turtle Mountain clan feeling deeply moved, missing these characters **as if they were real people known to me**. (comparison)
 - Finite clause, final position
- 190. In this era of modern termination assailing us, the book feels **like a call to arms**. (comparison)
 - Prepositional phrase, final position
- 191. A banquet prepared for us **by hungry people**. (agent)
 - Prepositional phrase, final position

Adjuncts of Contingency

- 192. Inspired by Erdrich’s grandfather and the voluminous letters he sent to politicians in Washington **in an effort to save his tribe from termination** [...] (reason)
 - Prepositional phrase, final position
- 193. **Though I will say**, you’ll never forget the term “waterjack.” (concession)
 - Finite clause, initial position
- 194. A pair of Mormon missionaries tries endlessly to convince the Chippewa that they are Lamanites cursed with dark skin, but that **if they convert** they will gradually turn white. (condition)
 - Finite clause, initial position
- 195. **“If you should be of the conviction that we are powerless to change ...** let this book give you heart.” (condition)
 - Finite clause, initial position

Subjuncts

Intensifiers

- 196. Accompanied on and off by an erstwhile suitor, a boxer named Wood Mountain, Pixie descends into a delirious toxic urban scene that is **nearly** surreal. (downtoner)
 - Single adverb, medial position

197. I walked away from the Turtle Mountain clan feeling **deeply** moved, missing these characters as if they were real people known to me. (amplifier)
- Single adverb, medial position

Emphasizers

198. Unfortunately, the United States government is hoping to do **just** that through the Termination Bill, an Orwellian plan that promises to “emancipate” Indigenous people from their lands and their tribal affiliations.
- Single adverb, medial position

Focusing Subjuncts

199. **Even** that might sound like distant history — but part of Erdrich’s point is that little has changed. (additive)
- Single adverb, initial position
200. Erdrich retakes the lead by offering the reader the gifts of love and richness that **only** a deeply connected writer can provide. (restrictive)
- Single adverb, initial position
201. Like the other women in this book, Rose provides us not **only** with lyrical passages that pierce the heart but also with moments of bracing practical toughness. (restrictive)
- Single adverb, medial position
202. Like the other women in this book, Rose provides us not only with lyrical passages that pierce the heart but **also** with moments of bracing practical toughness. (additive)
- Single adverb, initial position
203. It is **only** nine sentences long. (restrictive)
- Single adverb, medial position
204. Erdrich notes in a previous passage: “Termination. Missing **only** the prefix. The ex.” (restrictive)
- Single adverb, medial position

Dubious Cases

205. Here was Rose’s coat from the early days of their marriage, blue-gray and thin **now**, but still bearing the fateful shape of her as she walked away from him, then stopped, turned and smiled ... daring him to love her. (position in time or temporal relationship)
- Single adverb, final position
206. Thomas watches over the dark, possibly haunted factory **to protect these gems from thieves**. (purpose or reason)
- Non-finite clause, final position
207. She wrangles time off from work so she can take a train to the Twin Cities **to hunt for her sister**. (purpose or reason)

- Non-finite clause, final position

208. A pair of Mormon missionaries tries endlessly **to convince the Chippewa** that they are Lamanites cursed with dark skin, but that if they convert they will gradually turn white. (purpose or reason)

- Non-finite clause, final position

209. Thomas, meanwhile, rallies his troops, a motley crew of heroes, and makes his way to Washington **to fight for his people**. (purpose or reason)

- Non-finite clause, final position