Asian Journal of

HUMAN SERVICES

APRIL 2023

Vol. 24

Human

Services

ORIGINAL ARTICLE

A Critical Discourse Analysis of Feminism in Katherine Mansfield's *Bliss*

Israa Burhanuddin Abdurrahman[1),]   Reem Adnan Hamad[2),]
Ruqaiya Burhanuddin Abdurrahman[3),]   Ali Hussein Hazem[4)*]

1)   Department of English, College of Education for Humanities, Tikrit University, Iraq
2)   Department of English, College of Education for Women, Tikrit University, Iraq.
3)   Department of English, College of Education for Women, Tikrit University, Iraq
4)   Department of English, College of Education, University of Al-Hamdaniya, Iraq, Department of Philology, University of Patras, Greece.

ABSTRACT

Critical Discourse Analysis (CDA) is a research paradigm that linguistically addresses the prevailing social problems by opposing dominant ideological positions. Women's status in society appears to be fixed in division in that Women are so trained to think and live in parts that they cannot pull themselves together. Choosing Katherine Mansfield's *Bliss*, the present study hypothesizes that man is portrayed as being superior, controller and dominant as opposed to the woman who is inferior, disadvantaged and devalued. This idea hints at the dialectic relation between language and social reality which constitutes the core of Norman Fairclough's model. The procedures followed in carrying out the present study consist mainly of two parts: the *first* focuses on the theoretical background in which a survey of past literature about CDA and feminism is done, the *second* part is the practical in which analysis of the chosen short story is conducted by adopting Fairclough's (2018) model of analysis. Analyzing *Bliss* and examining the contrastive-analysis- results show that man is portrayed as the superior gender. The author uses specific terminologies and structures that distinguish men's language, issues and concerns by exhibiting man as being dominant and powerful. Although on different dimensions, women's identity, power ideology and women's construction as man's other are textually realized in both cultures proving the issue that language is the carrier of ideologies and the recipe of life.

Key-words: Criticism, Discourse Analysis, Feminism, Gender.

I. Introduction

The present study supports the belief that people need to reconstruct values that allow them to accept each other on terms other than those of power and advantage. Feminist literary-writing is thought to be rich data to investigate how the hidden ideologies are conveyed within language and how language plays a role in generating and showing the affairs of power, social relations and gender ideologies. It is important to focus on feminist language since the language is the structure of significance through which we can understand others' view point. A linguistic point of view reflects and describes the knowledge underlying the ability to speak a given language. Previous studies reflect and reinforce women's social subordinate role, and language is used as a lens through which women view the social and political aspects of gender relations. The present study is a step forward to better understand how novels exhibit the feminist ideology in cultures.

This study is an attempt to explore feminist novel writing in Katherine Mansfield's *Bliss* as a sample of feminist writings. It also aims at exploring the language used by women, and what counter-linguistic means and strategies are utilized by women to cope with, and/or resist social subordination. It also aims at uncovering how the ideas of power imposition and social inequality are linguistically exhibited in the English culture. In the present study, it is hypothesized that man dominates and controls the human status pushing woman into a marginal position. There are identifiable common linguistic and discourse features that are clear in Katherine Mansfield's *Bliss*. In order to test the hypotheses put forward in the present study, the following procedures will be followed:

1. Presenting a theoretical account of both CDA from as well as a simple account of feminism as a critical stance
2. Presenting the model of analysis adopted.
3. Introducing and critically analyzing the short story *Bliss*: the plot, main characters
4. Giving and discussing the results arrived at from the analysis of the short story.
5. Drawing the relevant conclusions from step (4) above in order to test the validity of the hypotheses put forward.

1.2 Limits of the Study

This study is limited to the investigation of aspects of feminist language that are present in the data which constitute Katherine Mansfield's *Bliss*. The analysis will cover certain extracts from this short story. The model for the analysis is that of the critical discourse analyst Norman Fairclough (1989,1995, 2012, 2018).

II. Literature Review

2.1 The life of Katherine Mansfield

On October 14th, 1988, Katherine Mansfield was born in Wellington, New Zealand, in a socially and distinguished family. She left New Zealand and after few years she seemed back toward it and discover her self - imposed separation and her longing to return. She never saw New Zealand or got back to her native land again except in her afterglows and in some of her more successful short stories. "Her early literary years in London were filled with such bitter memories that she rarely spoke of them. She was alone, thousands of miles from home, struggling for recognition as an artist" (Middleton, 1966: 10). Her father, Harold Beauchamp, was a successful businessman then he became the superior of the bank of New Zealand. Katherine's mother, Annie Burnellne'e Dyer, was of genteel origins.

Mansfield lived with her family Thorndon but then they all moved to the country suburb of Karori because she has many health problems. At that place, she used some of her happiness memories of her childhood as muse for the Prelude story (Gordon, 1945: 17).

Unaffected by English-language modernist short stories modeled after Russian authors such as Anton Chekhov, Mansfield is the best.

Katherine Mansfield used the storied of women as victims at their society in her writings. She was very much interested with *the position of women in society* to clear to the world the hard conditions of women in the *western society* at their time and how she was concerned with the modern literature, especially with the *female culture*.

Katherine suffered a fatal pulmonary hemorrhage and died on 9 January, 1923 and was buried in France.   The last words of her: "I love rain, I want the feeling of it on my face". (Horsefield, 1999: 1-9).

2.2 Katherine Mansfield's Works

The title story from that collection, *Bliss*, which involved a similar character facing her husband's infidelity, also found critical acclaim. She followed with equally praised collection, *The Garden Party*, published in 1922. The final months of her life produced little fiction, though she did complete *The Fly*, a portrait of her father and her classic statement on the futility of war (Horsefield, 1999:1-10).

Katherine wrote her last story *Bliss* when she discovered that she has internal bleeding in her lungs. The period of the writing the story was only one week.   Although the style of her writing seem to be mature, she wrote Murry that, after facing the prospect of death, her awareness of nature had intensified.

2.2.1 The Plot

Mansfield wrote this short story to be concerned with dramatic structures. We follow the main character, Bertha, as she prepares for dinner party in her house with all of her friends, when things seem to deals mostly with what is going on within the characters more than with the external actions as it's not that not that much clear about what's going on around them.

Mansfield makes the readers think that somehow, we have a triangle of love as Bertha and her husband seem to be in love with same women, but Bertha doesn't know the nature of it (Hoffman, 2001:1-2).

2.2.2 The Theme

There are three themes in the short story *Bliss*:

1- Change and Transformation

Bertha has this extreme sense of bliss and desire for Harry, shows that she undergoing change in her life. At the end of the story we see that she changes to sexual state. She wants everyone to just leave so she can be alone with him but that feeling changes when she sees him with Pearl Fulton.

2- Marriage and Adultery

Bertha believes (or make herself believes) that her marriage is complete. In the story she says that they are much in love as they are ever could be. Bertha later realizes that Harry and Pearl are having an affair. Then at the top of that all, Harry at the dinner acts as though he hates her.

3- Modernity

A crucial element of the story is the idea of modernity. Bertha frequently describes the aspects of her life as modern, such as her marriage to her husband and her friendships. Bertha appears to favor shallow, superficial, and deceitful things, which contradicts her vision of modernity. Because she and her spouse are such close friends, she is aware of the *being modern* that her marriage lacks. Bertha believed that a modern marriage didn't have to be based on lust or passion, but rather might only be based on the ties that would bind two friends. Because he is unhappy with how their relationship is going, her perspective on the modern marriage harms her relationship. Even Bertha and Harry's approach to child rearing is seen as contemporary. (Wikipedia: 2017).

2.2.3 The Main Characters

- **Bertha Young** is a thirty years old housewife and the main character in the short story *Bliss*. She believes that she is very lucky and blessed by having friends, her little baby and her husband. She decides to express about her blessed feelings by making a dinner

party for those who take care about them. She is autocrat and tries to shift focus to her. She has very unique look at things around her.

- **Harry Young** is Bertha's husband who is looking for grandeur everywhere. His relationship with Bertha seems to be *cold* as they couldn't make a meaningful conversation on the telephone. He seems that he has something towards Bertha's friend, Pearl Fulton, and it can be explained as adoration.

- **Little B** is a baby of Bertha who, is not close enough, to her because Bertha is concerned with the world around her and with her closest friends.

- **Pearl Fulton** is the mysterious friend and lady of Bertha and for the readers as well because we have not that information to identify her personality. Bertha thinks that they both have many great things in common, like their admiration of the garden, and she doesn't understand that she falls in love with Pearl, unnaturally and makes a triangle of love with Bertha's husband.

- **Nanny** is the women that "takes care for baby of Bertha, contrary to Bertha herself who cannot challenge Nany's authority" (Wikipedia: 2017).

2.3 Feminism

The notion that men and women should be treated equally in terms of opportunities, treatment, respect, and social rights is referred to as gender. Feminists are often persons who work to recognize and end societal discrimination based on gender. Gender can be defined here as the accepted idea or behavior sits by society for the aim of separating women from men (Wikipedia, 2012).

'Les feminists' was the name given to the movement that came to be known as feminism or feminist in France and the Netherlands in 1872, Great Britain in the 1890s, and the United States in 1910. The words feminist and feminism first appeared in the Oxford English Dictionary in 1894 and 1895, respectively, see Cott (1977: 1).

The history of feminism includes the history of feminist movements and feminist thinkers. Feminists around the world sometimes have different causes and goals, depending on the time, culture, and country. Most Western feminist historians argue that any movement defending women's rights should be considered a feminist movement. These historians use the label *proto-feminist* to describe the early movement" (Cott, 1987).

2.4 Discourse analysis

Crystal (1971: 201) defines discourse analysis as the sentences that concatenated to be seen as wider constituting on 'constructions' which might be called 'utterances',

'discourse', or 'paragraphs'.

On the other hand, Yule (1996: 139) says that discourse means to understand the hidden meaning of the speaker's speech, not withstanding what she or he says, realize the linked ideas *as opposed to incoherent* discourse that get part in this tingly activity.

Therefore, Aitchison (2003: 108) says that discourse analysis deals with different devices that used by speakers and writers when they associated some sentences into a coherent and *cohesive whole.*

Also he (2003: 428) introduces that some discourse analysts focus on many sides of communication and language as a mean that used to "do various actions and interactions".

So discourse analysis is designed as a term that is used by people in different academic departments and domains to explain what they do, whom they do and sometimes both. People also use discourse analysis to *pose* some kind of questions and find many sorts of answers. It's associated with language and communication between people.

Discourse analysis has used to shed light on the way of creating meaning through the order of *chunks of information* via a sequences of sentences or across the way that is used by the speaker or the *conversationalist* to take up the details and reply to what has just been said. Discourse Analysis is also used to focus light on how speakers refer to their semantic intentions and how the listeners understand what they hear, and on the ability to interpret the use of human symbol (Johnstone, 2017: 1-6). For classification of Discourse markers, see (Khuder et al., 2021).

2.5 Stylistics

Stylistics is "the study of style in language, i. e. the analysis of distinctive linguistic expression and the description of its purpose and effect" Verdonk (2002: 4). Stylistics can also be defined as "a method textual interpretation in which primary place is assigned to language" (Simpson, 2004: 2). Thornborrow and Wareign (1998: 4) identify that stylistics is an emphasis on the aesthetic properties of language.

Stylistics can be also defined as the linguistic study of style (Leech and short, 1985: 13). According to Mills (1995) stylistics is "the analysis of the language of literary text talking its theoretical models from linguistics" (ibid,1995: 4). Widdowson (1975: 3) supports "by stylistics I mean the study of literary discourse from a linguistic orientation".

Fairclough (1989:16) states "stylistics is now using the knowledge and skills derived from those textual analyses of literary texts to investigate more fully the constructions and effect of non-literary texts".

2.6 Critical Discourse Analysis CDA

Verdonk (2002: 75) states that CDA is a branch of linguistics which aims to reveal the implicit ideological forces at work in spoken and written texts. Furthermore, CDA can be defined as a program of social analysis that critically analyzes discourse, i.e. language in use, as a means of addressing social changes (Scollen, 2001: 140).

*H*uman

*S*ervices

According to Taylor (2004: 436) CDA is "particularly appropriate for critical police analysis because it allows a detailed investigation of the relationship of language to other social processes, and of how language works within power relations. CDA provides a framework for systemic analysis-researchers can go beyond speculation and demonstrate how policy texts work".

CDA is "based upon a view of semiosis as an irreducible demand of all material social processes" (William, 1977). We can see social life as interconnected networks of social practices of diverse sorts (Political, cultural, family, etc.). The reason for centering the concepts of social practice is that it allows an association between perspective of social structure and perspective of social action and agency, both necessary perspectives in social research and analysis (Chouliaraki and Fairclough, 1999:1).

Van Dijk (1998) indicates that CDA is a field that concerned with studying and analyzing written and spoken text to reveal the discursive sources of power, dominance, inequality and bias. (*cf*, Van Dijk (2015) Ziółkowska, (2017); Galasiński, D., Ziółkowska (2012). Recently, Hazem and Kanaan state that Cognitive researchers and discourse specialists choose the expression *discourse markers* (Hazem and Kanaan, 2020:132).

2.7 CDA and Stylistics

CDA is related to the "organization of language above the sentence or above the clause and therefore, larger linguistic units such as conversational exchanges and written texts" (Stubbs1983: 1).

Cluett and Kampeas (1979) refer to it as the study of *real manifestation of style.*

2.8 Fairclough's Model (The Model Adopted)

Norman Fairclough is known as one of the signaler figures in the critiquing of language, discourse and society. He says that language is considered as an important part of society and they are internally related with each other. Language is a social process according to Fairclough.

He (1989: 78) says that there is a difference between text and discourse, in which discourse is a process of social interaction, where text is a part of it as "a form of product".

KO (2011: 55) agrees with him by says that discourse focuses on the social situations or conditions of the productive and interpretive processes of the text.

Fairclough (2001: 4) argues that the critical study of the text and discourse is important to discover thee hidden effect which may be furtive from people in social relationship system.

Wodak (1989: 27) states the critical study is used to achieve "the justice for the powerless and oppressed".

Fairclough (1995: 97) proposes that discourse can be seen as (i) a language text, spoken or written, (ii) discourse practice (text production and text interpretation), (iii) sociocultural practice.

Fairclough (2008: 26) calls his approach the relational-dialectic approach as there is dialectic relation between social reality and language.

Discourse, according to Fairclough, has three main functions:

- An identity function that concerns with the constructions of social self or identity.
- A relational function, which deals with the constructions of social relationships between people.
- An ideational function that is used with the constructions of systems of knowledge and belief.

III. Data Analysis

3.1 A CDA of *Bliss*

In this paper the textual level is going to be analyzed. This level, in turn, involves three levels, namely, the vocabulary, and the grammar and the text structure.

3.1.1 The Vocabulary Level

Within the vocabulary level the aspects below are going to be searched to identify the world of experience that is created throughout the story:

3.1.1.1 Special use of vocabulary (extravagant adjectives)

Last study of feminist language has found out that women usually use extravagant adjectives because they tend to use Lavish improvident descriptions in expressing themselves. Example of such terms in *Bliss* include:

<Table 1> Frequency of Adjectives

Adjectives	Frequency	Adjectives	Frequency
Young	2	Mystical	1
Dancing steps	1	Absurd	1
Absolute bliss	1	Dizzy drunk	1
Bright	1	Tired	1
Unbearable	1	Blonde	2
Big	1	Funny	2
Dark-eyes	1	Dear	3
Curious	2		
Beautiful	2		
Happy	2		

3.1.1.2 Complex attributive adjectival phrases with hyphenation

In this story Mansfield utilizes different types of hyphenated expressions (phrases) as follows:

Absolute- bliss, Far-fetched, jade-green, friends-modern, middle-class, half-smile, tortoises hell- rimmed, child-like- pleasure, fried- fish, quiet-quiet.

In these, the writer adapts whole phrases and sentences to the use of modification. A combination of modifiers that needs more than on reading to get to its understanding. Writers use such types of modification for their imaginative and descriptive values. Complex attributive adjectives have the ability to add to a modified noun. Such feature or characteristic can create a vivid concrete image in the reader's mind.

3.1.1.3 Adjectives Used in Describing a Character, a Thing, a Place, Food:

The short story is full of adjectives which reflect the nature of women in describing everything in detail.

<Table 2> Story's Adjectives

Bright	Wollen	Alive	Darling
Late	Fine	Tall	Upset
Drunk	Funny	Slender	Large
Disorderly	Good	Fall	Creamy
Idiotic	Wrong	Perfect	Funnier
Rare	Sweet	Single	Intelligent
Dusky	Dangerous	Faded	Silk
Chilly	Poor	Red	Scraped
Cold	Rich	Heavy	Amber
Tight	Offend	Grey	Dangling
Divine	Precious	Black	Sad
Glass	Nice	Intent	Lean
Blue	Warm	Quick	Pale
Lovely	Fond	Creepy	Cute
Strange	Exquisite	Strong	Right
Pink	transparent	Wide	Dreadful
Yellow	Triumph	Adorable	Sinister
Smooth	Sound	Satisfactory	Faster
White	Young	Thrilling	Bizarre
Silver	Provoking	Wonderful	Flattened
Purple	Certain	New	Immense
Big	Frank	Superb	Charming
Absurd	Blonde	Jade	Timeless
Dark	Dear	International	Glad
Light	Frozen	Amusing	Sorrowful
Low	Pure	Orange	Attractive
Little	Kidney	Stogy	Sure
Front	French	Still	Few
Open	Delicious	Round	Impulsive
Shut	Delightful	Unearthly	So simple
High	Decorative	Blissful	Beautiful
Great	Shameless	Slights	Moon beam
Cool	cold	unwritten	sleepy
Collected	Egyptian	romantic	hideous
Well	Admired	lowest	loud
Ridiculous	Tender	deepest	necessary
Mysterious	Whole	alone	lovely
Frightful	Brimming	warm	slender
Tiny	Microns	frank	banana
Heavy	Exactly	best	
Longest	Intensely	modern	
Intimate	Secret	ardent	
Weird	sleepy	awful	
Lie	Exquisite	old	
Bad	Long	top	
stomach	flowering	thankful	

3.1.1.4 Any other use of adjectives

In order to support the analysis of the previous section, this section shows the different adjectives that recurred more than once in the story. This also reflects the feminist nature in detailed descriptions even in repeated.

<Table 3> Use of Adjectives

Adjectives	Recurrence	Adjectives	Recurrence
Rare	5	Lovely	7
Cold	3	Curious	2
Big	3	Young	5
Purple	2	Drunk	2
Bright	3	Green	4
Dusky	2	Black	2
Glass	2	Amusing	2
Blue	3	Full	2
Little	21	Sad	2
White	6	Silk	2
Dark	2	Dreadful	5
Good	3	Dean	2
Strange	7	New	5
Absurd	5	Blonde	3
Nice	3	Pale	3
Late	2	Cool	4
Idiotic	2	Beautiful	3
Divine	2	Silver	7
Certain	2	Red	4
Rich	2	Poor	3
Yellow	3	Dear	2
Warm	2	Well	2
Strong	2	Good	7
Happy	3	Right	3
Funny	2	Wrong	2
Tiny	2	Terrifying	2
Cold	3	Alone	2
Tall	2	Pity	2
Wonderful	3	Dark	2
Grey	2	Collected	2

3.1.2 The Grammar Level

The two processes as transitivity and modality are the chosen processes to be tackled under grammar within the current study as the following:

3.1.2.1 Transitivity

Transitivity shows how the world is recognized. It refers to the analysis of language as a mode of reflection, of imposing order on the endless variation and flow of events

Conversation (1) between Harry and Bertha.

- "Oh, is that you, Ber? Look her, I'll be late. I will take taxi and come along as quickly as I can, but get dinner put back ten minutes- will you? All right?"
- "Yes, perfectly. Oh, Harry".
- "Yes?"
- "Hasn't it been a divine day!"
- "What is it "?
- "Nothing, Intended".

<Table 4> Types of Verbs

Verbs used by Harry	Type	Verbs used by Bertha	Type
Is 2	Static	Has been	Static
Look	Static		
Will be	Static		
Will take	Static		
Come	Dynamic		
Can			
Get	Dynamic		
Put	Dynamic		

Conversation (2) between Eddie and Bertha

- " It is the right house, isn't it?" he pleaded.
- "Oh, I think so – I hope so," said Bertha brightly. "I have had such dreadful experience with a taxi-man; he was most sinister. I couldn't get him to stop. The more I knocked and called the faster he went. And in the moonlight this bizarre figure the flattened head crouching over the little wheel …."

<Table 5> States and Dynamic Verbs

Verbs said by Eddie	Type	Verbs said by Bertha	Type
Is	Verb to be (static)	Think	Static
Have had	Static	Hope	Static
Was 2	Verb to be (static)		
Couldn't get	Dynamic		
Stop	Dynamic		
Knocked	Dynamic		
Called	Dynamic		
Went	Dynamic		
Crouching	Dynamic		
Saw	Static		
Driving	dynamic		

3.1.2.2 Mood

Mood is a part of the interpersonal function that is expressed between the speaker and the hearer by choices between declarative, interrogative and imperative moods. Mood expresses the speaker's purpose to be achieved with his /her speech as the following in *Bliss*:

<Table 6> Conversation (1)

Sentences and phrases that are said by Harry	Its kind
1-is that you, Ber?	Non-assertion, interrogative and positive
2-I will be late	Assertion, declarative and positive
3- "I will take a taxi and come along as quickly as I can"	Assertion, declarative and positive
4- get dinner put back ten-minutes- will you?	Non-assertion, interrogative and positive
5- All right?	Non-assertion, interrogative and positive
6. Yes?	Non-assertion, interrogative and positive
7- What is it?	Non-assertion, interrogative and positive

We have two positive and declarative sentences, while five positive and interrogative sentences.

<Table 7> Conversation (2)

Sentences and phrases that are said by Bertha	Its kind
1- Yes, perfectly	Assertion, positive and declarative
2- Oh, Harry!	Non-assertion, positive and interrogative
3-Has not it been divine day!	Non-assertion, negative and interrogative
4- Nothing, Entendu	Non-assertion, negative

We have:

- One positive and declarative sentence
- Two interrogative sentences (negative and positive)
- One negative sentence (non -assertion)

<Table 8> Conversation (3)

Sentences and phrases said by Eddie	Its kind
1. "It is the right house, isn't it?".	Non-assertion, negative and interrogative
2. "I have had such dreadful experience with taxi-man".	Assertion, positive and declarative
3. he was most sinister	Assertion, positive and declarative
4. I couldn't get him to stop	Non-assertion, negative
5. The more I knocked and called the faster he went	Assertion, positive and declarative
6. In the moonlight this bizarre figure with flattened head crouching over the little wheel	Assertion, positive and declarative
7. Yes, it really was	Assertion, positive and declarative
8. "I saw myself driving through eternity in a timeless taxi"	Assertion, positive and declarative

We have one negative and interrogative sentence, one negative (non-assertion) sentences and six positive and declarative sentences.

Mood shows (demonstrates) the power relations between the participants. According to the table, the mood of the conversation shows that the male is the dominator of the speech.

3.1.2.3 Modality

Modality refers to the strength with which a particular proposition or statement is endorsed. It expresses the speaker's judgment of the possibility and frequency of propositions including rank of probability and rank of equality as the following in Mansfield's *Bliss*:

Conversation (1)

Harry has used only one model, which is (will) three times. While Bertha has not used any. One of the functions of *will* is willingness, volition and futurity and the male here uses the first two functions.

Conversation (2)

Eddie has used only one of model which is (couldn't) , while Bertha has not used any.

3.1.3 Text Structure

Text structure covers the two questions of which interactional conversations are used in texts as well as what large scale structures the text has.

This paper adopts these questions though the sense of checking the turn-taking system and the phenomenon of sentence length and complexity that are used within the text, mainly within dialogues between the female protagonist and a male character.

3.1.3.1 The Turn Taking strategy

Turn- taking, the changing role of the speaker and hearer, is highly silent especially in male-female interactions. It would show the type of dominance practiced by the participants involved in the conversations, as in *Bliss*:

<Table 9> The Turn Taking Strategy Conversation (1)

Participants	Words spoken	Turn taken
- Harry	39	3
- Bertha	13	3

<Table 10> The Turn Taking Strategy Conversation (2)

Participants	Words spoken	Turn taken
- Eddie	70	4
- Bertha	10	2

According to the table above, the number of turns or roles taken by males is larger than that taken by Bertha. This also reflects the dominance and power of males and the weakness of women.

3.1.3.2 Sentence Length and Complexity

Such feature can help in showing the text readability and decipher the author's intended meaning. The two linguistic features of length and complexity are concerned in trying to discover the ideology she/ he used in designing the text.

<Table 11> Sentence Length and Complexity

Paragraph No.	Sentence No.	Number of words	Sentence type
1	1	7	Simple
	2	6	Simple
	3	33	Complex
	4	11	Simple
	5	16	Simple
	6	16	Compound
2	1	3	Simple
	2	14	Simple
	3	10	Simple
	4	10	Simple
	5	15	Simple
	6	7	Simple
	7	10	Simple
	8	16	Compound
3	1	9	Simple
	2	10	Complex
	3	5	Simple
	4	12	Simple
	5	10	Simple
4	1	5	Simple
	2	18	Complex
	3	31	Compound
	4	10	Simple
	5	13	Simple
	6	12	Complex
	7	10	Compound
	8	6	Simple
	9	11	Simple
5	1	7	Simple
	2	31	Compound
	3	4	Simple
6	1	8	Simple
	2	9	Simple
	3	8	Simple
	4	15	Simple
	5	9	Simple
	6	11	Compound
	7	18	Compound

Human
Services

IV. Results of Analysis

4. The Results of Analysis

Being within the chick-lit writers, Catherine Mansfield tries to frame most of her novels around the self-reflexive questioning. She bravely goes where few have dared, allowing her character to challenge and to believe on the self whoever and whatever features one may have.

Having *Bliss* not been analyzed before by using a CDA model, the results of the current study are consistent with previous studies investigating feminist language. Analyzing the current novel according to Fairclough's textual level shows that the writer used a special lexicon to express herself. Modifications were distinctive in that the writer used it to describe people, things and events. The use of actual names and abbreviations was a clear signal for the writer's attempts to portray real life events. Taboos and swearwords were prevailing in a way that shows a penetration to the normal woman's language which maintains its elegance and delicacy. What is distinctive in the writer's lexicon is the focus on certain terminologies as they form the highest frequency within the novel. This shows that the main idea of the story focuses on such themes.

As to power relations between men and women, the extracts that have been chosen to be the data of analysis for each of the linguistic features of transitivity and modality (within the grammar level) as well as the turn-taking strategies (within the text structure) were variable in that all of them were dialogues between the heroine and one male character. The variability of the male character within these extracts was to see the way these (male) characters treat the heroine and the ideologies they followed in dealing with her. The transitivity analysis shows the masculine domination occupying the actor role. However, male's turns were more influential as they resort to whatever techniques (like: seizing the turn, silences and pauses) that may keep this positive face.

The writer's language shows a type of complexity mainly preferring the subordination type. Mansfield has loaded her sentences with as many subordinate clauses as the sentence may bear. This aspect characterizes most English speech indicating intelligence within the construction of the language's sentences. The thoughts are to be put in order of their importance. The most significant idea will receive the primary emphasis and hence give more unity and coherence to the connected elements.

V. Conclusions

From the results of the analysis, the following conclusions have been arrived at:

The short story 'Bliss' shows many features concerning women in that culture. The feminist language of Katherine Mansfield (especially her vocabulary, transitivity, modality and turn-taking strategies) portrays men as the authority while women as the

disadvantaged since they gain their identity through reference to the other (superior gender). This finding has verified our hypotheses which reads as considering man as the superior gender while woman's whole life and existence are in the hands of man. Language is a reflection of social inequalities between genders. That is the way people choose to use language in their day-to-day lives denotes the bias that they have behind their minds. In a male society that followed a system of men dominating women, language is used to promote male oppression and prejudice against women. It reinforces male dominance in society and perpetuates female oppression. It is an ideology that creates a hierarchy of men and women for the sake of it. Women should not be judged on their usefulness and contribution to men in society. They must be judged on their abilities and creativity. The perception of women's personality, their strengths and weaknesses by the society and by themselves, is, among other things, the result of the way they are portrayed in the discourse. Hence, discourse can be seen as a means by which the individuals' characters may be shaped as belonging to different social classes such as gender, class, race, ethnicity and so on. *Bliss* exhibits similar linguistic features in portraying the female characters.

References

1) Aitchison, J.. *Linguistics*. 2003, In UK by Hodder Education and in US by the McGraw- Hill Companies.

2) Bennett, A.. *Katherine Mansfield*. 2002, London: Northcote House Publishers Ltd.

3) Chouliaraki, L. & Fairclough, N.. *Rethinking Critical Discourse Analysis*. 1999. Edinburgh: Edinburgh university press.

4) Cluett, R. & Kampeas, R.. *Glossly speaking*. 1979, Toronto: Discourse Associates Ltd.

5) Cott, N. F.. *The Bonds of womanhood*. 1977, New Haven: Yale University press.

6) Cott, N. F.. *The Grounding of Modern Feminism*. 1987, New Haven: Yale University press.

7) Crystal, D.. *Linguistic*. 1971, Great Britain by Hazell Watson and Viney Ltd.

8) Fairclough, N.. *Critical discourse analysis*. 1995, London: Longman.

9) Fairclough, N.. *language and power* (1st ed). 1989, Harlow: Long Discourse and social changes. Cambridge: polity press.

10) Fairclough, N.. *Analysing discourse*. 2003, London: Routledge.

11) Fairclough, N.. *A* dialectical-relational approach to critical discourse analysis in social research. 2009, In R. Wodak & M. Meyer (Eds.), *Methods of critical discourse analysis* (pp.162-186). London: Sage.

12) Fairclough, N.. *Critical discourse analysis*. 2012, In J. P. Gee & M. Handford (Eds.), *The Routledge handbook of discourse analysis* (pp.9-20). New York: Routledge.

13) Fairclough, N.. CDA as dialectical reasoning. 2018, In J. Flowerdew & J. E. Richardson (Eds.), *The Routledge handbook of critical discourse studies* (pp.13-25). Oxon: Routledge.

14) Galasiński, D. & Ziółkowska, J.. Critical Discourse Studies: Mad, Bad or Nuisance? Discursive Constructions of Detained Patients in Polish Nursing Notes. 2021, In: Brookes, G., Hunt, D. (Eds) *Analysing Health Communication*. Palgrave Macmillan, Cham. DOI: 10.1007/978-3-030-68184-5_9

15) Gordon, Ian A.. *Katherine Mansfield*. 1954, New York: Langman, Green & Company.

16) Hazem, A. H. & Kanaan, M. H.. Domain Adverbs in Legal English Texts: Problems and Strategies. *IUP Journal of English Studies*, 2020, 15(4), 130-141.

17) Johnstone, B.. *Discourse analysis*. 2017, John Wiley & Sons.

18) Khuder, S. A., Hazem, A. H. & Kanaan, M.H.. The Role of Discourse Markers in Organizing Literary Discourse: H.G. Wells' The Time Machine as a Case Study. *ADAB AL-RAFIDAYN*, 2021, 84 (51), 1-26. DOI: 10.2139/ssrn.3881926

19) Leech, G. & Short, M. *Style in Fiction*. 2007, London.

20) Middleton, Bettye.. *Alienation In The Life And Works of Katherine Mansfield*. 1966, Houston, Texas.

21) Scollen, R. Action and text: Towards an integrated understanding of the place of text in social(inter)action, mediated discourse analysis and the problem of social action. 2001, In R. Wodak and M. Mayer (Eds.), *Methods of critical discourse analysis*. (pp.139-186). London: sage publications.

22) Simpson, P.. *Stylistics: A resource book for students*. 2004, Psychology Press.

23) Stubbs, M.. *Discourse Analysis: The Sociolinguistic Analysis of Natural Language*. 1983, Chicago, IL: The University of Chicago Press. Oxford: Basil Blackwell Ltd.

24) Taylor, S.. Researching educational policy and change in new times: using critical discourse analysis. Journal of Education Policy, 2004, 19(4), 433-451. DOI: 10.1080/0268093042000227483

25) Thornborrow, J., & Wareing, S.. *Patterns in language: An introduction to language and literary style*. 1998, Psychology Press.

26) Van Dijk, T. A.. *Approaches to Media Discourse*. 1998, Oxford: Blackwell.

27) van Dijk, T. A.. Critical discourse analysis. 2015, In D. Tannen, H. E. Hamilton, & D. Schiffrin (Eds.), *The handbook of discourse analysis* (pp.466-485). Chichester: John Wiley and Sons.

28) Verdonk, P.. *Stylistics*. 2002, Oxford University.

29) William, R.. *Marxism and Literature*. 1977, Oxford University Press.

30) Wodak, R.. *Language, Power and Ideology*. 1989, Rutledge.

31) WU, D.. *Katherine Mansfield: A feminist pioneer*. 2005, Anhui: Anhui University press.

32) Yule, G.. *The study of language*. 1996, Cambridge University Press.

33) Ziółkowska, J., & Galasiński, D.. Discursive construction of fatherly suicide. *Critical Discourse Studies*, 2017, 14(2), 150-166. DOI: 10.1080/17405904.2016.1250650

34) Wikipedia: The Free Encyclopedia. (2023) History of feminism. URL: http://en.Wikipedia. org/wiki/History-of-feminism.

35) Jessalyn Perez (2014) Themes of "Bliss". URL: https://prezi.com/ytvyd-gnxf_3/ themes_of_bliss/

ASIAN JOURNAL OF HUMAN SERVICES
VOL.24   APRIL 2023
CONTENTS

ORIGINAL ARTICLES

SHORT PAPERS