APPENDIX

HEDGES USED BY SAKI IN THE PEACE OFFERING SHORT STORY

<table>
<thead>
<tr>
<th>NO</th>
<th>Sentences</th>
<th>Types of Hedges</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>I thought</em> a play of some kind would be an excellent opportunity for bringing people together again, and giving them something to think of besides tiresome political squabbles.*</td>
<td>Introductory Phrase</td>
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<tr>
<td>2</td>
<td>I thought a play of some kind <em>would</em> be an excellent opportunity for bringing people together again, and giving them something to think of besides tiresome political squabbles.</td>
<td>Modal Auxiliary Verb</td>
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<td>3</td>
<td>&quot;<em>We might</em> do something on the lines of Greek tragedy,&quot; said Clovis, after due reflection; &quot;the Return of Agamemnon, for instance.&quot; The Baroness frowned.</td>
<td>Modal Auxiliary Verb</td>
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<td>4</td>
<td>&quot;<em>I thought</em> you said it was a tragedy.&quot;</td>
<td>Introductory Phrase</td>
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<tr>
<td>5</td>
<td>. <em>I suppose</em> you want to be Aga—whatever his name is?*</td>
<td>Introductory Phrase</td>
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<td>6</td>
<td>&quot;Dear no. Agamemnon was the father of grown-up children, and <em>probably</em> wore a beard and looked prematurely aged. I shall be his charioteer or bath-attendant, or something decorative of that kind. We must do everything in the Sumurun manner, you know.&quot;</td>
<td>Adjective, Adverbial and Nominal Modal Phrases</td>
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</table>
"I don't know," said the Baroness; "at least, I should know better if you would explain exactly what you mean by the Sumurun manner."

"I don't know," said the Baroness; "at least, I should know better if you would explain exactly what you mean by the Sumurun manner."

"I can ask the County to a Greek play, or to a costume play, but to a Greek-costume play, never. It doesn't do to let the dramatic instinct carry one too far; one must consider one's environment.

When one lives among greyhounds one should avoid giving life-like imitations of a rabbit, unless one want's one's head snapped off. Remember, I've got this place on a seven years' lease.

"She can be Cassandra, and she need only take flying leaps into the future, in a metaphorical sense."

Still, it must have been fairly galling to have her turning up after every catastrophe with a conscious air of 'perhaps another time you'll believe what I say.'"

"I should have wanted to kill her."
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<th>Type</th>
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<tbody>
<tr>
<td>14</td>
<td>&quot;As Clytemnestra I <strong>believe</strong> you gratify that very natural wish.&quot;</td>
<td>Modal Lexical Verb</td>
</tr>
<tr>
<td>15</td>
<td>She <strong>probably</strong> dies with an intensely irritating 'what-did-I-tell-you' smile on her lips.</td>
<td>Adjective, Adverbial and Nominal Modal Phrases</td>
</tr>
<tr>
<td>16</td>
<td>The getting-up and rehearsing of the play <strong>seemed likely</strong> to cause, in a restricted area, nearly as much heart-burning and ill-feeling as the election petition.</td>
<td>Compound Hedges</td>
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<tr>
<td>17</td>
<td>Clovis and the Baroness rather overdid the Sumurun manner, while the rest of the company <strong>could</strong> hardly be said to attempt it at all.</td>
<td>Modal Auxiliary Verb</td>
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<tr>
<td>18</td>
<td>&quot;Woe! Trojans, woe to Troy!&quot; was the most inspired remark she <strong>could</strong> produce after several hours of conscientious study of all the available authorities.</td>
<td>Modal Auxiliary Verb</td>
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<td>19</td>
<td>Each sincerely wished their respective role to be the pivot round which the entire production <strong>should</strong> revolve, and each lost no opportunity for furthering the cause they had at heart.</td>
<td>Modal Auxiliary Verb</td>
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<td>20</td>
<td>the Baroness <strong>would</strong> remorselessly cut it out, or more often dovetail it into her own part, while Clovis retaliated in a similar fashion whenever possible.</td>
<td>Modal Auxiliary Verb</td>
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<td>21</td>
<td>&quot;Oh, Clytemnestra, radiant as the dawn,&quot; but there was a dangerous glitter in his eye that <strong>might</strong> have given the Baroness warning.</td>
<td>Modal Auxiliary Verb</td>
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<td><strong>22</strong></td>
<td>The protective Providence that looks after little children and amateur theatricals made good its traditional promise that everything <em>should</em> be right on the night.</td>
<td>Modal Auxiliary Verb</td>
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<td><strong>23</strong></td>
<td>The Baroness and Clovis seemed to have sunk their mutual differences, and between them dominated the scene to the partial eclipse of all the other characters, who, for the most part, <em>seemed</em> well content to remain in the shadow.</td>
<td>Modal Lexical Verb</td>
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<tr>
<td><strong>24</strong></td>
<td>&quot;I see woe for this fair country <em>if</em> the brood of corrupt, self-seeking, unscrupulous, unprincipled politicians &quot;</td>
<td>If clause</td>
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<td><strong>25</strong></td>
<td>&quot;continue to infest and poison our local councils and undermine our Parliamentary representation; <em>if</em> they continue to snatch votes by nefarious and discreditable means—&quot;</td>
<td>If clause</td>
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<tr>
<td><strong>26</strong></td>
<td>who <em>should</em> have been greeted on her return to the stage with the pleasing invocation, &quot;Oh, Clytemnestra, radiant as the dawn,&quot; heard instead the imperious voice of Lady Thistledale ordering her carriage, and something like a storm of open discord going on at the back of the room ... ... ...</td>
<td>Modal Auxiliary Verb</td>
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