

Coherence in George Orwell's *1984*: A Linguistic Study

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Abstract

The primary aim of the study is to investigate the notion of coherence in Orwell's *Nineteen Eighty-Four* from a metadiscourse perspective. In this respect, the study adopts Hyland's (2005) interpersonal model of metadiscourse markers. The study attempts to outline metadiscourse markers contribution to the overall coherence of discourse. A secondary aim is relating the findings of the study to the implication which metadiscourse devices might have on achieving a preferred interpretation of English literary texts. The findings of this study reveal that metadiscourse devices contribute to raise the level of interaction between the writer and the reader. This enables readers to achieve a preferred interpretation of the text which in return contributes to raise the overall coherence of discourse.

Keywords: Coherence, Cohesion, Discourse Analysis, Metadiscourse.

Introduction

0.1 Context of the Study

The study of coherence has witnessed great contributions from the second half of the last century, since new theories and studies concerning this domain have been added. The origin of the study of coherence goes back to 1976; thanks to Halliday and Hasan who founded the study of coherence through their masterpiece *Cohesion in English*. Many theoretical works concerned with coherence in discourse and how it contributes to the study of discourse analysis have been presented since then, such as van Dijk (1977, 1985), and Widdowson (1978).

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Linguistically, the notion of coherence is not strictly defined; different linguists have different insights according to their perspective to the notion. Despite the various definitions of the notion of coherence, they are not deeply different from each other. Most of these definitions consider coherence as a feature of textual perfection which reflects the connection of text components and their relation to the context whether in spoken or written discourse. However, many linguists have turned lately to further investigate coherence beyond textual analysis. The new approaches present coherence as an interactive and mental property that requires collaboration of both Discourse Producers (DPs) and Discourse Receivers (DRs). Coherence, then, is not an absolute quality of the text, but it is always relative to a targeted audience and context. The current study is an attempt to investigate the key function of interaction in raising the overall coherence of discourse from a metadiscoursal perspective.

0.2 Statement of the Problem

Taking into consideration that the purpose of writing any text, especially literary ones, is to deliver a message clearly and accurately as intended, the purpose of reading any text is to get the message of that text correctly as well. Therefore, a text is not considered to be coherent if it is not clearly understood by its receivers. However, many studies exploring coherence features pay more attention to investigate the referential functions of various propositional devices which connect the discourse segments. In other words, these studies explore the connection between words and ideas without caring for the interactional functions conveyed in discourse. Discourse producers (DPs) use different linguistic devices to create interaction with discourse receivers (DRs) whether through guiding or involving them implicitly or explicitly in the discourse. Such process of interaction enables DRs to achieve a matching interpretation of the discourse propositions and it contributes to discourse coherence. Consequently, investigating coherence in

discourse cannot be isolated from exploring such interactive processes. In a sense, the researcher seeks to investigate coherence in discourse through illustrating the interactional functions created by metadiscourse markers.

0.3 Objectives of the Study

The main objective of the current study is to investigate the linguistic devices which are used by the DP to create an interaction with DRs, and in return raise the coherence of discourse. To that end, the study specifically refers to the following objectives:

- ❖ Investigate the notion of coherence as an interactive process between DPs and DRs through detecting metadiscourse devices.
- ❖ Apply a model of analysis capable of capturing the most effective metadiscourse features that contribute to the coherence of the text.
- ❖ Relate the findings of the study to the implication metadiscourse devices might have in achieving a better understanding of English literary texts

To achieve such objectives, the study applies Hyland's (2005) interpersonal model of metadiscourse markers as the analytic procedure. According to Hyland (2005), metadiscourse refers to the devices or markers which writers use to “organize the discourse, engage the audience, and signal the writer's attitude which help to make a coherent text” (p.37). As indicated, the scope of the study is limited to Orwell's *Nineteen Eighty-Four*.

0.4 Questions of the Study

This study attempts to provide satisfactory answers to the following questions:

- 1) What are the interactional functions of metadiscourse markers as set by Hyland (2005) interpersonal model of metadiscourse in Orwell's *Nineteen Eighty-Four*?
- 2) How far do metadiscourse markers contribute to the overall coherence in *Nineteen Eighty-Four*?

- 3) How can metadiscourse devices be adopted as an analytical model to detect the level of coherence in English literary texts?

Review of Literature

1.2 An Introduction to Discourse Analysis

Discourse analysis is a key branch in the study of language, as it is a multidimensional and interdisciplinary field. Tannen (2001) mentions that Discourse Analysis (DA) has not been considered an important concern in the study of linguistics for ages. As mentioned by many linguists such as Stalpers (1988), Brown and Yule (1983), McCarthy (1991), and Hyland (2005), Zellig Harris is the first to deal with the concept of discourse. McCarthy (1991) even claims that the term *discourse analysis* itself is coined by Harris in an article published in 1952 under the same title. In that article, Harris presents his view about “the links between the text and its social situation” (p. 5), in a time other linguists’ main interest has been to study single sentences.

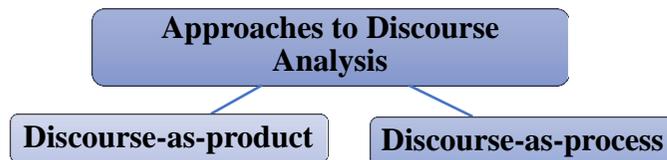
1.2.1 Definitions of Discourse Analysis

As described by Jaworski and Coupland (2006), the field of discourse analysis is “an interdisciplinary movement”, thus the involvement of various disciplines within the study of DA gives the terms *discourse* and *discourse analysis* different definitions depending on the field through which they are tackled. Jaworski and Coupland list various definitions of DA, for example, Fowler (1981) who defines DA as the study of “what is actively used by individuals in their conscious engagements with ideology, experience and social organization” (p. 199), and Stubbs (1983) who mentions that DA is “language above the sentence or above the clause” (p. 1). This is, in addition to Fasold (1990)’s definition of DA as “the study of any aspect of language use” (p. 65), and Fairclough (1992) who pinpoints that discourse is “more than just language use” and adds that it is the use of language “as a type of social practice” (p. 8). He elaborates that discourse includes three dimensions of social

practice; namely, “social knowledge, relations, and identity” (p. 8). Furthermore, Candlin (1997) states that DA “refers to language in use, as a process which is socially situated” (p. iix).

Figure 1.1

Approaches to Discourse Analysis



Tannen (2001) categorizes those definitions according to how discourse is tackled by linguists into two main approaches. Firstly, *discourse-as-product* approach through which many linguists define discourse according to certain linguistic features and language use, such as Stubbs (1983) and Fasold (1990). According to Tannen, studies which discuss discourse from this perspective have marginalized the study of the role of social interaction in the analysis of discourse, despite the fact they consider it an important element to its study. Secondly, *discourse-as-process* approach through linguists consider discourse as a mixture of “linguistic and nonlinguistic social practices and ideological assumptions” (p.1), such as Fowler (1981), Fairclough (1992), and Candlin (1997). Furthermore, Tannen maintains that the second perspective is considered a more detailed and developed one. In fact, DA is not only about the analysis of the propositions of discourse and the environment in which this discourse is produced, it is about the analysis of how this discourse is interpreted and understood.

1.2.2 Interaction in Discourse

As maintained by Edmondson (1999), discourse can be defined as an encoded “social event”, therefore, it involves interaction at least between two parties whether in spoken or written environments. Furthermore, in the light of the before-mentioned brief overview of DA definitions, it can be maintained that the study of DA cannot be limited to one perspective. The analysis of

discourse cannot be only about lexicons and/or grammatical rules and structures. DA studies must pay enough attention to the study of how the interaction takes place between DPs and DRs, and how certain discourse makes this interaction.

Communication of information has been considered as the important aspect of language for decades, and it has been given most of the linguists' attention. This view was essentially presented by the philosopher Locke in the seventeenth century, giving much attention to the "propositional and expository mode of representation" and describing communication as "matching words to ideas" (p. 7). Then, DA studies have been shifted to investigate the process of producing discourse concentrating on its interactional functions. This perspective is discussed by many linguists who investigate the concept of interaction in discourse from different perspectives such as Brown and Yule (1983), Riley (1985), Coates (1987), Van Dijk (1985,1990), Cook (1989), Gee (1999), Sinclair (2004), and Fairclough (2013).

In their study of DA, Brown and Yule (1983) classify two levels of language; namely, "transactional" which is related to the content of discourse, and "interactional" which is concerned with cultural environment and personal attitudes (p. 1). The transactional language is the one used to transmit propositions and information correctly to DRs, and the interactional function is the concern of sociologists and sociolinguists who elaborate that language is used to "establish and maintain social relationships" (p. 3). The same perspective is presented by other linguists in different terminology such as "Buhler's (1943) representative and expressive, Jakobson's (1960) referential and emotive, Halliday's (1970b) ideational and interpersonal, and Lyons's (1977) descriptive and social-expressive" (p. 4).

A similar approach is presented by Riley (1985) who defines discourse as " a collaborative construction of two or more participants mutually engaged in communicative behavior" (p. 19).

According to this description, DA investigates language in terms of the situation and cultural environment in which it takes place to create communication. Furthermore, Van Dijk (1985) pinpoints that the main concept of semantic-based discourse analysis is the concept of interpretation; identifying two kinds of interpretation: abstract and concrete (p. 104). The former is specified by grammar and logic and includes the interpretation of discourse in terms of rules and systems, while the latter is about the “cognitive model of psychology” and it refers to the interpretation of language users.

Furthermore, Cook (1989) mentions that DA is mainly concerned with studying language in terms of its “full textual, social, and psychological contexts” (p. ix). In a communicative behavior people cannot only talk to deliver what they need, as discourse function is not solely the transaction of information. Moreover, Gee (1999) points out that when people use language, they combine it with “other ‘stuff’ that isn’t language” (p. 28). Furthermore, Sinclair (2004) focuses on the functional properties of language items which are put together to reach the aim of successful communication, i.e., sharing both information and experience. Fairclough (2013), as well, in his view to Critical Discourse Analysis (CDA), mentions that discourse “brings meaning and making meaning into the complex relations which constitute social life” (p. 3).

1.3 Coherence in Discourse

Coherence is defined in The Encyclopedic Dictionary of Applied Linguistics as:

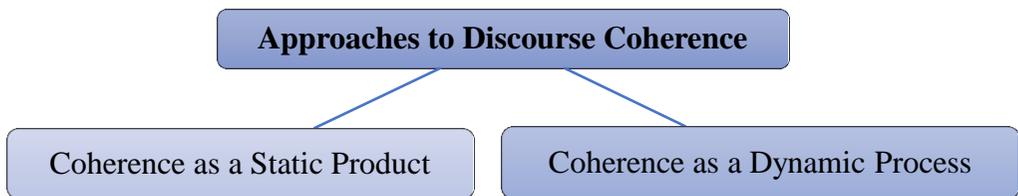
The quality of meaning unity and purpose perceived in discourse. It is not a property of the linguistics forms in the text and their denotations, though these will contribute to it, but of these forms and meanings interpreted by a receiver through knowledge and reasoning. (Johnson & Johnson, 1999, p.55)

1.3.1 Approaches to Discourse Coherence

Linguistically, the notion of coherence is not strictly defined; different linguists have different insights of this specific notion. For decades, linguists have not individualized investigating the notion of *coherence*, since it has been discussed under other larger domains of language studies such as discourse analysis. That is why most of the definitions considered coherence as a property of an ideal text, i.e. the unity in discourse's propositions and their connection to the context of spoken or written language. In the second half of the twentieth century many linguists have focused on the investigation of *coherence* in discourse. *Cohesion in English* (1976) by Halliday and Hasan rooted the study of coherence and it is considered the origin of this domain. Since then, the study of coherence has been largely developed and presented various linguistic theories concerning the analysis of coherence in discourse. Such theories are classified into two basic approaches defining coherence on the basis of discourse: coherence as a static product based on discourse-as-product approach and coherence as a dynamic process based on discourse-as-process approach.

Figure 1.2

Approaches to Discourse Coherence



1.3.1.1 Coherence as a Static Product

Depending on investigating discourse-as-product approach, some linguists investigate coherence in discourse as a static product which links the different segments of discourse e.g., Danes (1974), Van Dijk (1977), and Reinhart (1980).

Danes (1974) maintains that coherence in discourse depends on the thematic nature which, in turn, depends on the Functional Sentence Perspective (FSP). According to Danes, there are three aspects concerning FSP; namely: “1) new and given information, 2) theme, and 3) Communication Dynamism CD” (p.105). According to the thematic perspective, coherence in discourse is realized by means of the presence of two parallel structures of *theme* defined earlier by Halliday (1976). Firstly, “information focus” structure which functions as the organizer of different elements to form discourse units such as sentences and clauses, and secondly, “thematization” which expresses the message wanted from such units (Danes, 1974, p. 107). In fact, this thematic view is concerned with coherence relation inside discourse without considering the outside elements which influence coherence such as the actual process of communication between discourse interactants.

Another perspective to *coherence* in discourse is built on a semantic basis considering coherence as “a semantic property of discourse, based on the interpretation of each individual sentence relative to the interpretation of other sentences” (Van Dijk, 1977, p. 93). In this semantic view, two levels of coherence are identified: local and global. Local, linear or sequential level of coherence refers to the relations of coherence revealed by propositions represented in the textual units of discourse i.e. sentences and clauses. As for the global level, it enjoys a general nature, and it is related to larger pieces of discourse, i.e. it is about the general organization of the text content. Discourse then is organized by a semantic structure which is called “macrostructure”, i.e., the semantic representation of discourse (p. 95). Such structure is founded on several layers where the most general layers of the macro-structure dominate the discourse. This general macro-structure which is identified as the general idea of the discourse is “entailed by the other macro-structures” (p. 95). On their turn, such macrostructures control the global coherence and are controlled by the linear coherence of

discourse propositions. This semantic-based perspective depending on semantic macrostructure to analyze coherence in discourse is complicated. Thus, it is rarely used to analyze oral discourses, since conversations normally has shifts in topics, and sometimes there is no global topic guiding propositions.

Another definition of coherence comes from Reinhart (1980) who points out that discourse coherence depends on the grammatical and semantic connection between discourse and context. He lists three conditions to text coherence: connectedness, consistency and relevance. Connectedness is about the semantic and grammatical connections which relate sentences to each other. Consistency refers to that the propositions in the text express no contradiction and are true. As for relevance, it is the connection between the text and context (pp. 162-168).

1.3.1.2 Coherence as a Dynamic Process

Linguists who follow discourse-as-process approach deals with coherence as a dynamic process which takes place on the propositional and the interactive levels of discourse e.g. De Beaugrand and Dressler (1981), Brown and Yule (1983), Gernsbacher and Givón (1995), Bublitz et al. (1999), Geluykens (1999), Lorenz (1999), Sanders and Spooren (1999), Louwerse and Graesser (2005), and Östman and Vertanen (2011), and Maschler and Schiffrin (2015).

De Beaugrand and Dressler (1981) consider text as a “communicative occurrence” and a “human activity” (p. 14) which has to fulfill the seven standards of textuality to make sense; namely, “cohesion, coherence, intentionality, acceptability, informativity, situationality, and intertextuality” (p.11). In this approach, *coherence* is about how to organize “concepts and relations which underlie the surface text” to make them relevant to a “textual world” (p. 11). Concepts are about the “cognitive content” and relations are the connections relating those concepts (p.11). The standards of textuality are combined together to create the “sense” of the text. As

the text cannot make a sense of itself, it has to contain a link between two kinds of knowledge: the one mentioned in discourse and the one shared as a background among the interactants. A text forms its general sense through the continuity of senses indicated through the virtual meanings or knowledge in its expressions. The continuity of concepts and the relations among them creates what is known as “textual world” (p. 85), the text cannot be considered coherent if the textual world does not comply with the outer world.

Brown and Yule (1983) pinpoint that the interpretation of discourse has to be done collaboratively between DPs and DRs through mutual efforts. To reach a mutual interpretation of discourse, propositions in discourse have to coincide with receiver’s world, background knowledge, or mental images. This view makes coherence more than a linguistic phenomenon. Gernsbacher and Givón (1995) describe coherence in discourse as “a mental phenomenon” (p. vii), clarifying that the mental models are the base of coherence. In other words, “a text is coherent if it has a mental model”, a text is coherent when different interactants can “imagine” the same truth value of a reference (p. vii). In spoken discourse, the interaction happens cooperatively between at least two dynamic members, while in a written context, the transaction happens when a writer has a same mental representation of what s/he believes the reader knows.

Bublitz et al. (1999) states that coherence cannot be considered as “a text-inherent property at all” (p. 2), since in each kind of discourse, there is a producer, a receiver and a message which sometimes matches or not. Thus, coherence is a multi-dimension “interpretive notion” which is “context-dependent, hearer (or reader)-oriented, and comprehension-based” (p. 2). Accordingly, coherence is not a product, it is a process which is done through a set of “interacting factors situated in all levels of communication” (p. 2). Moreover, Geluykens (1999) discusses this interactive process clarifying two aspects according to which the topical coherence can

be achieved through spoken and written discourses. Firstly, the discourse producer “has to prepare recipient” when making new reference, secondly, the recipient “has to negotiate and acknowledge it” (p. 35).

Interaction in discourse differs according to the type of discourse: written or spoken. In spoken discourse, there are many non-linguistic elements which affect discourse interpretation such as body language, facial expressions, and intonation. However, in written discourse, coherence cannot be “explicitly negotiated”, since writers cannot make a direct interaction with their receivers (Lorenz, 1999, p. 55). However, there is an implicit interaction through which writers attempt to express their perspectives in the clearest way so as not to be mistakenly interpreted. Furthermore, Sanders and Spooren (1999) point out that coherence has to be recognized according to “the cognitive representation” which made by discourse parties, not on the basis of the discourse’s “explicit linguistic characteristics” (p. 235).

The implicit or explicit agreement between DP’s and DR’s background knowledge insures the coherence of discourse. According to Louwse and Graesser (2005), this background is mostly considered as “experiential”, since “it involves common procedures and activities (called scripts), social interactions, and spatial settings” (p. 217). Furthermore, Östman and Vertanen (2011) describe coherence as “the implicit textuality”, since interactants do not only depend on the textual devices to understand discourse, but the users of a language build experience through the community and culture of this language which help them to understand discourse. According to this view, coherence is “connected with interpretability” i.e., the world surrounding discourse which depends on context, background knowledge, and the “discourse strategy” decided by the discourse producer (p. 271).

Maschler and Schiffrin (2015) clarify that DP should achieve a common communicative knowledge with DR through the use of

grammatical knowledge of “sound, form, and meaning per se” (p. 189). To that end, they analyze coherence through discourse markers according to: 1) distribution (where the markers are used), 2) language use (form and meaning), and 3) interaction (the meaning at the moment of interaction). They indicate that markers indicate the interaction in the text through referring to “the interpersonal relations between its participants” (p. 194). Discourse markers do not only imply the semantic and pragmatic functions, but they imply social and interactional functions which are necessary to achieve a coherent discourse.

1.4 Metadiscourse and Coherence

Language does not have to be conversational or face to face to be characterized as interactive. Hyland (2005) argues that while interactive features are more obvious in oral discourses such as casual conversation, all language genres, written or spoken, are mainly used to share some meaning between interlocutors. Viewing writing as an interactive process means producing discourse in terms of the writer’s understanding of the reader’s needs and interests. Reid (1993) elaborates that the coherence of discourse does not simply exist solely in discourse; rather it is generated when both writers and readers interact through the text to construct a roughly similar meaning. Thus, reading and writing are “integrally interconnected” (p. 64). Recently, linguists have shifted their view of coherence from unity between propositions in a text to how a text can function interpersonally creating an interaction with readers and then completing the process of coherence. This is the focus of *metadiscourse*, since it represents the use of various linguistic items expressing the interaction between writers, texts, and readers. It conceptualizes “interactions between text producers and their texts and between text producers and users” (Hyland, 2005, p.1).

1.4.1 An Introduction to Metadiscourse

The term *metadiscourse* was coined by Zellig Harris in 1959, referring to a writer's or speaker's attempts to create interaction with

a reader or a listener through a discourse mutual interpretation of the same propositions. Afterwards, the concept of *metadiscourse* has been variously defined depending on the manner upon which linguists tackle its resources and how they function in discourse. As Hyland (2005) elaborates, metadiscourse has not been strictly or precisely defined for a long time. Linguists has given unclear definitions to the concept of metadiscourse, describing it “discourse about discourse” or “talk about talk” (p. 15). Such definitions limit this domain to include only textual aspects. However, this perspective is limited, since it ignores a basic function of metadiscourse markers which are used to organize ideas in discourse, and to create an interaction between the writer and the readers.

According to Hyland and Tse (2004), the reason behind this earlier unclear perspective of metadiscourse is that these definitions differentiate between metadiscoursal and propositional features of discourse. Many linguists who contribute to the domain of metadiscourse make this distinction and build their classifications of metadiscourse devices upon it; such as Williams (1981), Vande Kopple (1985, 2002), Crismore (1983), and Crismore et al. (1993). Refuting such a claim, Hyland and Tse indicate that the meaning of discourse does not depend only on the propositions included. In fact, discourse is a combination of communicative acts and propositions, the sound interpretation of this discourse depends on both propositional and metadiscoursal components which do not function in separation of each other (pp. 157-163).

1.4.2 Definitions and Classifications of Metadiscourse

Investigating metadiscourse can never be comprehensive. In other words, it is nearly impossible to count all metadiscourse markers, as there are numerous ways through which DPs can express themselves, their purposes in discourse, and interact with DRs. Moreover, there is a very wide range of linguistic devices which can be used to do such functions. Although, contributors to

metadiscourse studies have set various taxonomies to classify the metadiscourse recourses, it can be noticed that metadiscourse is an open domain. Hyland (2005), lists 300 expressions as a sample to metadiscourse devices, for further information (see appendix I, pp. 218-224). Therefore, no classification can capture all devices, and then all taxonomies will always be partial.

Accordingly, Metadiscourse various classifications are concerned with explicit linguistic devices, since they can be clearly observed through discourse. The element of explicitness in classifying metadiscourse devices is essential for two reasons. First, it facilitates the practical purposes of investigations, and second, it expresses the DPs clear attempt to interact with DRs to achieve an intended effect. Among the most systematic taxonomies are the ones which were presented by Vande Kopple (1985, 2002), Crismore (1983), and Hyland (2005).

1.4.2.1 Vande Kopple (1985)

Table 1.1

Vande Kopple's Model of Metadiscourse Markers (1985)

Category	Function
Textual Metadiscourse	
Text connectives	They are expressions that give the link between sections in the discourse; sequencers, reminders, and topicalizers.
Code glosses	These markers are used to explain and clarify the propositional meaning.
Validity markers	They involve the words used to reveal the writer's perspective of the probability or truth of a statement; such as hedges, emphatic, and attributors.
Narrators	They reveal other external sources of information conveyed in the text
Interpersonal Metadiscourse	
Illocution markers	They express whether the text is explicit or not.
Attitude markers	The writer uses them to engage his own attitude and thoughts to the content
Commentaries	The writer uses such devices to build an explicit link with him.

This model is considered “the primary and precise scientific classification” of metadiscourse devices which paved the way for other taxonomies. (Hyland, 2005, p.32). This model has many problems, such as the differentiation between commentaries and attitude markers.

1.4.2.2 Crismore et al. (1993)

Table 1.2

Crismore et al.'s Model of Metadiscourse Markers (1993)

Category	Function
Textual Metadiscourse	
1. Textual Markers	
Logical connectives	They reveal links between propositions in discourse (and, therefore, etc)
Sequencers	They express the order of propositions (first, second, next, finally)
Reminders	They refer to information mentioned earlier in the text (as mentioned)
Topicalizers	They are used by the writer to express the change of ideas (well)
2. Interpretive Markers	
Code glosses	They are used to clarify the propositional meaning (for example, that is)
Illocution markers	They name the performed act (to conclude, in sum, I predict)
Announcements	They refer to information expressed later (In the next section, as will be)
Interpersonal Metadiscourse	
Hedges	They refer to uncertainty or non-commitment to the truth (might, possible)
Certainty markers	They refer to the words that express emphasis (certainly, must)
Attributers	They are used to give source/ support of information (as elaborated by)
Attitude markers	The writer uses to engage his/her own attitude to the content (I hope)
Commentary	The writer uses such devices to impact the reader with his perspective

According to Hyland (2005), this taxonomy has a number of problems as well. There is no reason to divide textual markers for textual and interpretive. In addition, Crismore includes *reminders*, which refer to matter earlier in the text, in textual markers, while *announcements*, which look forward, are included in the interpretive markers (pp. 33-35).

1.4.2.3 Vande-Kopple (2002)

This classification is not divided into different dimensions as the previous one and includes six main categories (Vande-Kopple, 2002, p. 91-113).

Table 1.3

Vande Kopple's Model of Metadiscourse Markers (2002)

Category	Function
Text connectives	They show readers how the parts of a text are connected; such as sequencers, logical connectives, reminders, and topicalizers.
Code glosses	These help readers get the appropriate meanings of text elements.
Illocution markers	They make explicit to the readers what speech or discourse act the writer or speaker performs at certain points in texts.
Epistemology markers	They include modal markers which indicate how the writer is committed to the truth of the material and evidentials which express the kind of evidence the writer has for the material
Attitude markers.	The writer uses them to engage his own attitude to the content.
Commentaries	The writer uses them to address readers directly.

1.4.3 Hyland (2005) *Interpersonal Model of Metadiscourse*

Hyland has presented a number of studies concerning the concept of metadiscourse mainly describing it as the various linguistic elements used by writers to organize texts and express their attitudes towards the text and the readers. Afterwards, he investigates social interactions in different genres of academic writing. He presents the same definition through describing metadiscourse as “the linguistic resources used to organize a discourse or the writer’s stance towards either its content or the reader” (Hyland, 2000, p. 109).

In 2005, Hyland maintains a more interactional perspective to the study of metadiscourse. He defines it as “the cover term for the self-reflective expressions used to negotiate interactional meanings

in a text, assisting the writer (or speaker) to express a viewpoint and engage with readers as members of a particular community” (Hyland, 2005, p. 37). The main focus in this definition is describing metadiscourse as a tool which conceptualizes interpersonal relations in discourse which are used to create interaction between a writer and a reader.

A) The Interactive Dimension

It includes the devices which express the writer’s awareness of his/ her audience. The interactive resources are used to organize discourse to form a coherent whole.

1) **Transition Markers.** These resources are mainly used to enable readers achieving the connections between discourse segments.

2) **Frame Markers.** These resources are used to express text boundaries to make discourse clear for the receivers.

3) **Endophoric Markers.** These resources are used to refer to other parts in the discourse whether earlier or later mentioned/

4) **Evidential Markers.** These devices are used to mention other information from other discourses to support the arguments presented by the writer.

5) **Code glosses.** These markers are used to give additional information about the arguments through explanation and clarification.

B) The Interactional Dimension

It includes the resources which are used by writers to engage themselves in the discourse.

1) **Hedges.** Those devices are used to convey uncertainty or non-commitment to the truth expressed in the discourse arguments.

2) **Boosters.** They are the opposite of *hedges*, since they refer to devices that express emphasis and certainty.

3) **Attitude Markers.** These devices are used by the writer to engage his own attitude and thoughts to the content.

4) *Self-mentions*. These markers are used to explicitly refer to the writer through first person pronouns and possessive adjectives.

5) *Engagement Markers*. The writer uses such devices to impact readers with his own point of view and build an explicit link with them.

Methodology

Based on Hyland (2005) interpersonal model of metadiscourse which includes two levels of interaction: interactive and interactional, the proposed analysis of metadiscourse markers in *Nineteen Eighty-Four* followed the following stages. First, Orwell's *Nineteen Eighty-Four* is carefully read in order to identify the interactive and interactional makers used by the writer. It is important here to mention that the analysis focuses on the most illustrative markers on both dimensions. Second, a quantitative analysis of these markers is provided in order to show their usage frequency throughout the corpus, the analysis contains the percentage of using each type of markers calculated of the total number of words in the novel: 103.766 words. Third, the analysis is to clarify the interaction functions of metadiscourse markers determining how far can these devices create a writer-reader interaction and enhance the discourse coherence. To that end, a linguistic analysis of the most illustrative examples extracted from the novel is provided to verify the interaction functions of the most frequent used markers in each category.

Analysis and Discussion

4.1 Interactive Metadiscourse Markers in *Nineteen Eighty-Four*

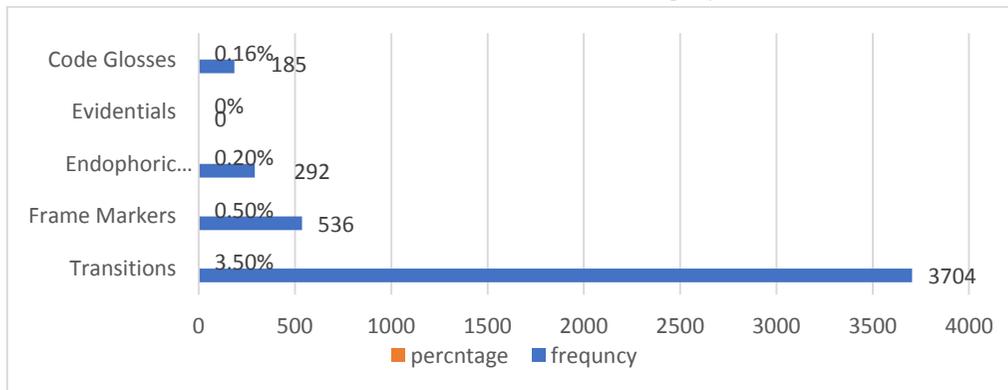
Table 4.1

Statistics of Interactive Metadiscourse Markers in Nineteen Eighty-Four

Interactive Devices	Frequency	Percentage
Transitions	3704	3.5 %
Frame Markers	536	0.5%
Endophoric Markers	292	0.2%
Evidential Markers	-	-
Code Glosses	185	0.1%
Total	4717	4.5%

Figure 4.1

Interactive Metadiscourse Devices in Nineteen Eighty-Four



A) According to the quantitative analysis of transition markers in *Nineteen Eighty-Four*, the most frequent transitions are used 3704 times with a percentage of 3.5% of the total number of the novel's words. Such a high frequency of using transitions helps create a more unified link between text fragments through different relations; i.e., addition, contrast and causality. Moreover, these relations help to avoid breaks in the storyline and create a coherent text which enables readers to follow up the events. The most frequent transition

markers used in the novel are addition markers which are used in 2.555. The most frequent addition marker is *and* which is used 1990 times representing 77.8% of addition markers used throughout the novel. Another kind of relations which expressed through using transitions is contrast, contrast revealing markers are used in 880 positions. The most frequent contrast marker is *but* which is used in 519 positions representing 58.9% of all contrast markers. The last relation indicated by transition is causality, causal markers are used in 280 positions, the most frequent of which is *because* which is used in 119 positions with a percentage of 42.5% of all causal markers used in the novel.

The interaction function indicated through the use of transitions is mainly creating links between discourse segments, so that readers do not lose their attention throughout the storyline. Based on the linguistic analysis, Orwell aims to maintain the readers' focus on the logic connections between events in order to avoid breaks in the storyline. Therefore, the highest frequency of transitions are addition markers which reveals that Orwell's main purpose of using them is to make interaction with readers to follow the sequence of events. Such purpose is illustrated in the repetition of *and* between segments of discourse to create a series of imageries of what Winston sees and hears. Moreover, the contrast-related transitions come in a mild frequency which reveals an interaction between the writer and the readers through highlighting some contrast features in the text mainly between past and present. *But* is used to reveal such contradictions and to highlight the Party's extreme measures. However, the low frequency of causality-related transitions indicate that Orwell does not aim to mention reasons for illogic and unreasonable measures taken by oppressive regimes as represented by the Party in *Nineteen Eighty-Four*. The use of causal markers reveals reasons behind Winston's unstable psychological state and surrendering attitude of people in Oceania.

Examples:

- 1- We have cut the links between child and parent, and between man and man, and between man and woman. (p. 336)
- 2- The instrument (the telescreen, it was called) could be dimmed, but there was no way of shutting it off completely. (p. 4)

B) To add to the overall coherence of the text, besides transition which are used to connect between text sentences and thoughts, frame markers are used to organize and order them. This category comes second in the frequency of interactive devices used in the novel; the most apparent frame markers are found in 536 positions throughout the novel, with a percentage of 0.5% of the total sum of the novel's words. As Frame markers are divided into four main relations, the most frequent of which are the ones used for sequencing which are used 320 positions. The most frequent sequencing marker is *then* which is used in 132 positions representing 41.25% of all sequencing markers used in the novel. In the second position of frame markers are the marking stage devices which in total appears in 110 positions, and the most frequent of which is *now* which appears in 80 contexts with a percentage of 72.7% of stage markers. The third position is goal announcers which are used in 90 positions, the most frequent goal announcing marker is *purpose* which is used in 29 positions representing 32.2% of goal announcers in the novel. In the last position is topic shift markers which are used in 16 contexts, the most frequent topic shift marker is *back to* which appears in 10 positions with 62.5% percentage of topic shift markers used in the novel.

The interaction functions indicated by frame markers in *Nineteen Eighty-Four* can be showed through their frequency. This reveals that Orwell's main purpose of using frame markers throughout *Nineteen Eighty-Four* is to maintain the sequence of events in order to keep the readers' interaction with events on different levels. Sequence markers are used to make readers interact

with Winston's feelings of hesitation and uncertainty. Although stage markers are not located in many positions in the text, there is a crucial remark concerning the use of *now*. The events in the novel are narrated in a past frame, but Orwell interweave *now* within this frame to make Winston's thoughts and feelings immediate to the readers. In other words, Orwell creates an immediate interaction between his protagonist and the readers using *now*. Furthermore, Orwell creates another kind of interaction through the use of goal announcers which are used differently when it comes the Party and the protagonist. Goals and objectives are used in affirmative context to express the Party's intentions. On the contrary, they are used in questioned and negative contexts when it comes to Winston. Orwell wants to deliver that aims and goals are only permitted to the Party, otherwise, people in Oceania do not have any individual aims. Furthermore, the interaction indicated by topic shifts are exemplified by the use of *back to* which is used to express flashbacks into Winston's memories which are always accompanied by other markers to indicate their uncertainty.

Examples:

- 1- He dipped the pen into the ink and then faltered for just a second. A tremor had gone through his bowels. (p. 10)
- 2- The thing that now suddenly struck Winston was that his mother's death. (p. 38)

C) The same concept applies to the use of endophoric markers which are used in the novel to clarify the time line of events. Endophoric markers help to create logic relations among events in the story which contributes to maintain their order and, it return, coherence. Endophoric markers do not have high frequency in *Nineteen Eighty-Four*. In total, they appear in 292 positions with a total percentage of 0.28% of the total sum of the novel's words. The most frequent anaphoric marker is *before* which is used in 92 positions with a total percentage of 31.5% of all endophoric markers and 47.1% of all anaphoric markers used in *Nineteen Eighty-Four*.

Moreover, the most frequent cataphoric marker is *after* which is used in 86 contexts representing 29.4% of endophoric markers and 64% of cataphoric markers used throughout the novel.

The main interactional function achieved through the use of Endophoric markers is to deliver contrast between past and present which is a major theme of the novel. Anaphoric markers are more frequent than cataphoric markers (0.15% and 0.12% respectively). Orwell attempts to deliver that the past in Oceania is more important than the future, actually, people in Oceania have no future. Orwell creates an interaction through the use of *before* to highlight the process of past alteration. Anaphoric markers are used to reveal uncertainty of the past, through using them always to wonder about life conditions in the past, or to deliver the normal life features which are prohibited by the Party. However, cataphoric markers are used to reveal that the future in *Nineteen Eighty-Four* is short, since they are used with short periods of time.

Examples:

- 1- It MIGHT be true that the average human being was better off now than he had been before the Revolution. (p. 94),
- 2- A world of victory after victory, triumph after triumph after triumph: an endless pressing, pressing, pressing upon the nerve of power. (p. 338)

D) Although there are many expressions in English language that may indicate the function of evidential markers, they are not a recognizable feature in literary texts. Probably because literary texts are written from only the author's point of view portraying fiction which is expressed through a series of events containing a unified and harmonized storyline. Therefore, it is rarely to use evidence to the writer's ideas from other sources which is considered a main feature of scientific and academic writing.

E) Finally, code glosses function to enhance the interpretation of discourse through adding information in different forms: elaboration, rephrasing and exemplifying. These markers create strong connection between discourse segments and they raise the level of coherence through such relations. They exist in 185 positions with a total percentage of 0.17% of the novel's words. Elaboration markers are used in 52 positions, the most frequent marker used for elaboration is *indeed* which is used in 21 contexts representing 40.3% of the elaborative markers in the novel. Moreover, rephrasing markers are used in 85 positions, the most frequent of which is *called* which appears in 58 contexts representing 67.4% of rephrasing markers used in the novel. Finally, the exemplifying markers are used in 48 contexts, the most frequent marker used for giving examples is *for example* which appears in 22 positions with a percentage of 45.8% of this subcategory.

The main function of code glosses in *Nineteen Eighty-Four* is rephrasing which is mainly used to supply information for the fictional world Orwell portrays in the novel. The use of such markers enables Orwell to interact with readers as they help them imagine such a world through delivering a true sense of oppression and injustice. Orwell uses such markers such as *called* to make his fiction closer to reality which in return succeeds in making readers interact with the events. Moreover, elaborative markers are used to clarify Orwell's intentions through supplying more details to deliver a sense of shock and horror throughout the events.

Examples:

- 1- Her body was white and smooth, but it aroused no desire in him, indeed he barely looked at it. (p. 39)

Consequently, the use of various interactive metadiscourse markers in *Nineteen Eighty-Four*, except for evidential markers, helps to create various levels of interaction between the writer and the readers. Interactive metadiscourse markers are used generally to

make logic connections between discourse propositions which organize them into a coherent whole.

4.2 Interactional Metadiscourse Markers in *Nineteen Eighty-Four*

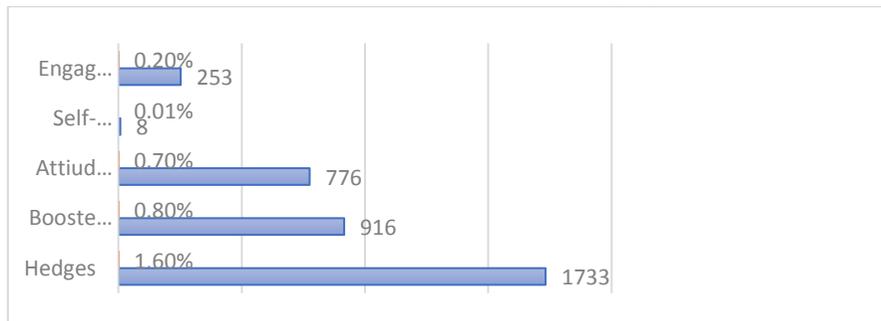
Table 4.2

Statistics of Interactional Metadiscourse Markers in Nineteen Eighty-Four

Interactional Devices	Frequency	Percentage
Hedges	1733	1.6%
Boosters	916	0.8%
Attitude markers	776	0.7%
Self-mentions	8	0.007%
Engagement markers	253	0.2%
Total	3686	3.5 %

Figure 4.2

Interactional Metadiscourse Markers in Nineteen Eighty-Four



A) In terms of the interactional metadiscourse markers, the frequency of this category used in the novel refers that the writer's aim is not to impose any personal attitudes or beliefs explicitly in the text. For example, hedges are the most frequent interactional markers in *Nineteen Eighty-Four*. They are used to make interaction with readers through expressing the writer's views implicitly which make readers interact with the text and achieve the writer's intention. Hedges are mentioned 1733 times through the novel representing 0.574% percent of the total sum of words in the novel.

On the top of the list is *could* as the most frequent among other hedges taking place in 401 positions with 23.1% of the total usage of hedges. In the second position comes *would* in 364 contexts representing 21%. *Might* and *almost* come in the third and the fourth places occurring in 125 (7.2%) and 120 (7.1%) positions respectively. Finally, *should* comes in 101 position representing 5.8% of all hedges in the novel.

Hedges are the most frequent interactional metadiscourse markers and they come in the second position of the most frequent metadiscourse markers in *Nineteen Eighty-Four* after transitions. Such high frequency indicates Orwell's intention to create interaction with readers through implicitly include his views in the text using such markers. That is to reveal a strong sense of uncertainty which is a major concept of the novel. Therefore, Orwell uses different linguistic markers in order to achieve such interactional function; such as modal verbs and adverbs. Hedges are used to deliver Winston's uncertain mental state because of the continuous process of past alteration. In addition to his unstable psychological conditions because of the extreme lifestyle imposed by the Party. Moreover, ability-referring hedges are used negatively in terms of Winston's ability, and positively in term of the Party.

Examples:

- 1- He could not remember what had happened. (p. 38)
- 2- they would sooner or later realize that the privileged minority had no function, and they would sweep it away. (p. 240)

B) On the other hand, boosters are less frequently in order to explicitly deliver the writer's views to the readers in specific points. These markers enable Orwell to clearly indicate his stance, and in return they cut the ways of mistaken interpretation of the text. Therefore, the sound use of hedges and boosters helps to clarify the writer's thoughts and then contribute to the text coherence. The most apparent boosters are used in 916 positions representing 0.9% of the

total sum of the novel's words. The most frequent booster is *never* which is used in 174 contexts with a total percentage of 18.9% of boosters' usage in the novel. In the second place comes *always* which is located in 146 contexts representing 15.9% of used boosters. Furthermore, *must* comes next since it is used in 107 contexts with 11.6% of boosters in *Nineteen Eighty-Four*.

This reveals Orwell's intention to deliver his thoughts through the text implicitly not explicitly. Therefore, he uses explicit markers only to reveal Winston's only certain views about the static unchanged conditions he lives under the Party rules. The most frequent booster is *never* through which Orwell intends to deliver the state of deprivation imposed by the Party. Moreover, *always* is used to indicate the permanent state of the present in which people in Oceania live. They are not certain of the past; they cannot imagine the future and they are surrounded by unchangeable present conditions. Comparing the frequency of hedges and boosters in *Nineteen Eighty-Four*, it can be noticed that Orwell aims to reveal that the only permanent fact is the Party, any other entity is temporary. In other words, Orwell aims to reveal that Winston is not certain of anything except when it comes to the Party, he is not even sure of his own past.

Examples:

- 1- He had never before seen or imagined a woman of the Party with cosmetics on her face. (p. 178)

C) Regarding attitude markers which clearly express the writer's attitude, they are low frequent. This low percentage of using attitude markers reveal that Orwell does not want to impose his feelings or attitudes on the reader. Instead, he tends to use hedges to express hesitation or uncertainty. Attitude markers are used in 776 contexts throughout the novel representing 0.74% of the novel's words. On the top of the list of the most frequent attitude markers is *even* which is mentioned in 290 positions. The second frequent attitude marker

is the exclamation mark which is used 258 times. The other attitude markers are less frequent, since they are used in 228 positions.

Orwell uses various attitude markers in *Nineteen Eighty-Four* in order to deliver explicit image of his thoughts. The main function revealed through attitude markers is delivering the sense of shock. Such sense is mainly expressed through *even* and *exclamations* which represent nearly 70% of the total attitude markers used in the novel. Attitude markers are among the tools which Orwell uses to make such interaction in order to achieve the main purpose of the novel which is warning people from such regimes.

Examples:

- 1- Do it to Julia! Do it to Julia! Not me! Julia! I don't care what you do to her. Tear her face off, strip her to the bones. Not me! Julia! Not me! (p. 362)

D) The same concept applies to the use of self-mentions, which are the least frequent interactional markers. Such low frequency serves the narrative technique of the writer and helps to maintain the omniscient technique throughout the novel. *Nineteen Eighty-Four* has a very low existence of self-mentions which are located only in eight positions all of them are in the appendix of the Newspeak principles. The novel is narrated from the omniscient point of view, therefore, there are no use of self-mentions throughout narration parts in the novel. However, Orwell uses self-mentions in the appendix in the form of the first-person plural pronoun *we* and plural possessive adjective *our* through which Orwell interacts with readers through considering them participants in the propositions. Such interaction indicates that Orwell wants to make readers present in the text. He attempts to deliver a sense of reality of Newspeak existence through two methods; firstly, through using plural first-person pronoun, and secondly, using past tense.

Examples:

- 1- It was expected that Newspeak would have finally superseded Oldspeak (or Standard English, as we should call it) by about the year 2050. (p. 376)

E) Finally, engagement markers through which Orwell aims at engaging readers into the text. This interaction between Orwell and the readers maintains their focus throughout the storyline. The quantitative analysis includes the most explicit engagement markers which in total are used in 253 positions with 0.02% of the total sum of the novel's words. The most frequent engagement marker is the second person pronoun *you* which is used in 162 positions in the authorial voice. This followed by the use of question marks which are located in 48 positions throughout the novel. Finally, the possessive adjective *your* which is used in 42 positions.

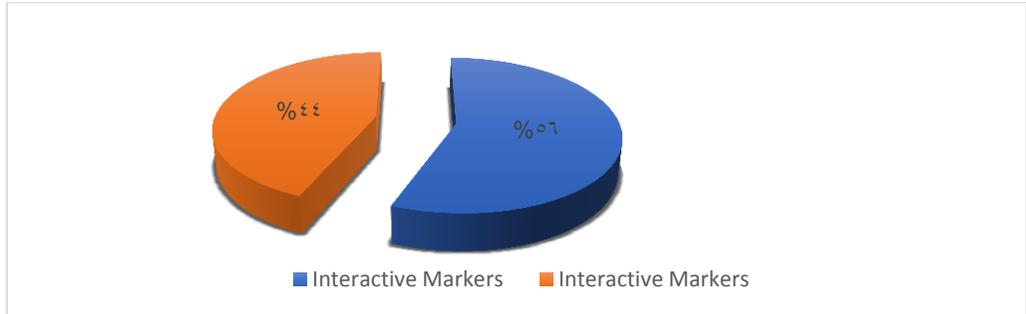
The main feature concerning the use of engagement markers in *Nineteen Eighty-Four* is the frequent use of the *you* and *your* which is basically a feature of Orwell's narrative style in general. Through narrative parts, Orwell uses these markers in order to explicitly interact with readers through an imagined conversation with them. In various contexts, Orwell makes a direct interaction with readers through making them participants in Winston's thoughts and feelings. Moreover, Orwell uses question marks frequently through which he makes another type of direct interaction with readers through imposing questions.

Examples:

- 1- How could you communicate with the future? It was of its nature impossible. (p. 10)
- 2- Why was she watching him? Why did she keep following him about? (p. 78)

Figure 4.3

Interactive and Interactional Markers in Nineteen Eighty-Four



According to the statistics, the frequency of interactive metadiscourse devices is higher than that of the interactional ones. This difference in using both dimensions indicates that the writer of the study corpus aims at guiding readers through the text. He tends to help readers understand the text by elaboration, organization, and orientation. Through the usage of interactive devices, Orwell in *Nineteen Eighty-Four*, organizes the main content of the novel in a coherent way by considering readers' knowledge, experiences and needs. The frequency of interactional markers is less than interactive devices, this indicates that connecting with readers comes next after the priority of guiding them through the text. Orwell commitment to create a well unified text which succeeds to deliver his message clearly and plainly can be proven through the analysis of the metadiscourse markers in the text.

Conclusion

Metadiscourse analysis investigates the writers' linguistic options in discourse which are used to help readers interpret discourse correctly, and fully realize the message of discourse. Metadiscourse markers are used to define the relationship writers' attempt to establish with the readers for the sake of sound interpretation of discourse. Therefore, the research findings in this study may provide several implications for English literary text analysis. Firstly, metadiscourse markers should be taken into consideration as a way of stylistic analysis in English prose, in order

to understand the role of metadiscourse in the interaction between the writer and the reader specifically and their contribution to the discourse coherence and discourse correct interpretation in general.

Owing to the analysis and discussion, metadiscourse detection and analysis add to the understanding of the novel. Further, they have a direct effect on the overall coherence of the literary text exemplified in this study by the analysis of the usage of interactive markers. The fact that metadiscourse markers work on the organization of the text, reveal that metadiscourse markers help to create a more unified text and consequently their analysis help to reach a better understanding of the text. The current study is helpful to clarify a new method of comprehending English literary texts.

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