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# *Adab Al-Rafidayn Journal*

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in the field of arts and humanities both in Arabic and English**

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**Editor-in-chief**

## CONTENTS

Title	Page
<b>The Role of Discourse Markers in Organizing Literary Discourse: H.G. Wells' The Time Machine as a Case Study</b> <b>Lect. Ali Hussein Hazem</b> <b>Lect. Sara Abdulrahman Khader</b> <b>Prof. Muhammad Hamza Kanaan .Ph.D.</b>	1 - 26
<b>Implication as an Instrument of Communicating Themes in Thomas Hardy's Jude the Obscure</b> <b>ahmad Khalid Hassoon</b> <b>Prof. lamia ahmad Rasheed .Ph.D</b>	27 - 40
<b>L'influence du travail professionnel sur l'œuvre d'art dans «Vol de nuit» d'Antoine de Saint-Exupéry</b> <b>Asst. Lect. fayhaa hameed Khudair</b>	41 - 64

***The Role of Discourse Markers in Organizing  
Literary Discourse: H.G. Wells' The Time  
Machine as a Case Study***

***Lect. Ali Hussein Hazem\****

***Lect. Sara Abdulrahman Khader\****

***Prof. Muhammad Hamza Kanaan .Ph.D.\****

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**Abstract**

This paper aims at investigating the role played by discourse markers in organizing literary English. It is argued here that discourse organization can be achieved by different means. Discourse markers are proposed as an explanation for the construction of discourse organization and coherence. The researchers here analyzed forty-five sentences chosen purposely from the novel enlisted *The Time Machine* within the framework of pragmatics as a perspective. The results of the analysis reveal that discourse markers are pervasive in the language since they are important prerequisites for successful or accurate wording. They indicate the intentional as well as the structural aspect of discourse. They also guide the reader in the recognition of relations which make discourse well organized and thereby they facilitate comprehension.

*Keywords:* accuracy, discourse markers, literary, text .

**Introduction**

Scholars interested in analyzing narrative discourse have normally made a distinction between the topic of the story and its structure. The former refers to the content or theme of the story (i.e. the underlying structure), while the latter refers to the form of the story or its telling (Stapleton and Wilson, 2017 p. 60). Accordingly,

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any story can be told in different forms provided that it maintains the organization of ideas, concepts, etc. The American formalist Chatman (1978) was very clear on this point where he uses the terms 'story' and 'discourse', i.e. the overall theme and its realization. As early as 1965, the Russian formalist Tomas Hockey, cited in Ohtsuka and Brewer (1992 p. 1), made a similar distinction between 'fabula' (i.e. the underlying events (and the 'sjuzhet' (the order of events in the text).

Similarly, researchers in the area of text comprehension (Kintsch & Van Dijk, 1980 and Van Dijk & Kintsch, 1983) have followed formalists in making an event and discourse distinction. Brewer (1980) has argued that the event and discourse distinction should play an important role in understanding how global organization affects text comprehension. In this paper, we view comprehensibility as a way of perceiving text organization and marking important pieces of information (Kanaan, 1997).

Scholars in this literary tradition maintain that the same sets of the underlying events can be arranged by different writers into very different narratives (Burner, 2004). This implies that writers of literary discourse select among the linguistic resources those elements or devices which they think most clearly reflect the organization of the underlying events so that readers can make a sense of what they read. Hence, tremendous work has done on the organization of discourse be it narrative or non-narrative (Fraser, 2009; Halliday & Hasan, 1976; Schiffrin 1987; and Taboada, 2004). In the available literature, different mechanisms or techniques have been proposed for organizing discourse. Taboada (2017 p. 567) for example, states that "discourse coherence can be achieved by different means" (p. 567). On his view, readers can assign coherence to a text when they recognize coherence relations. Mann and Thompson (1988), working within the framework of Rhetorical Structure Theory hold the same view where they argue that the existence of rhetorical relations are clear manifestations of discourse organization and coherence. It is worth mentioning here that the transformational rules apply to phrase markers at surface



structure to generate a similar phrase marker at logic form. (Hazem, 2017 p. 81)

This paper addresses discourse organization by means of Discourse Markers (DMs), i. e. a heterogeneous class of words and expressions which signal both the representation of propositional content and the expression of attitudes and intentions. We are not pioneers in this field of investigation, but we believe that discourse organization by means of DMs is the most conventional strategies which have been implemented by writers to organize their texts. The main privilege of DMs is that they operate at global as well as local levels of discourse simultaneously. This dualistic function makes the indispensable in any kind of discourse because discourse type imposes certain functions on the writer for which he has no choice but to use those DMs which signal the specific relations imposed by the nature of the subject matter and the purpose of writing (Trimble, 1985). Such relations are made explicit through the use of DMs. When DMs are not used, the relation remains implicit and thus the reader will find difficulty in understanding the story. It is true that the writer of the text has a number of options in organizing the structure of the discourse with regard to the underlying event structure. The author for example, can arrange his message in any order that he wishes. In this paper, we wonder whether discourse would be organized or has organization at all if the order of sentences and paragraphs are simply randomized in the text. We assume that in such cases, the reader will be unable to identify any co-referent in the text.

### **The Hypothesis**

It is hypothesized in this paper that texts without DMs are poorly organized. The important role played by DMs in the process of generating meaning in novels or other texts can be easily tested by removing some of them and asking what happens then. On such cases, the reader will be unable to identify the underlying relations. This in turn will lead to confusion and misinterpretation. Similarly, the wrong choice of the appropriate DM distorts the meaning of the text.

### **The Problems**

While DMs are the most frequently studied markers signaling discourse organization and coherence, yet the main difficulty in

examining them lies with the definition of exactly what they are and what to call them. The definitions are diverse because they can be approached from different perspectives. This is why they have been given different names in the available literature. Among the terms used we find: discourse markers, pragmatic markers, lexical markers, gambits, discourse operators, sentence connectives, etc. This profusion of labels implies that DMs cannot be handled within sentence grammar because they are syntactically peripheral. Another problem is that narrative texts without DMs are difficult to understand. The solution to these problems lies in handling DMs within functional or pragmatic frameworks. This is why the researchers have decided to investigate their role in connected discourse.

### **The Value of the paper**

It is hoped that this paper will be of great value to students writing essays and compositions, since DMs are essential tools that enhance students' writing abilities. By appropriate usage of DMs, the students will learn much about the organization of essays and paragraphs and the transition from one paragraph to another smoothly and thereby produce well-organized and coherent reports and research projects. They are also of great help to writing since they implement them to make their performance coherent and easily understood. DMs also guide the reader to direction of the flow of discourse. Above all, the paper provides an opportunity to students studying English literature to know how ideas, concepts and events are introduced and related in novels and stories.

### **Literature Review**

#### **Approaches to Narrative Discourse**

Narrative discourse can be approached from various perspectives: linguistic, psychological, anthropologic and pragmatic. Linguistic studies of narrative discourse have mostly examined self-contained narrative texts focusing on formal, structural and rhetorical features of such texts. Gutwinski (1976 p. 27), for example, assumes that discourse becomes coherent and well-organized when the author provides transitions between

thoughts (Schiffrin, 1987). Within narrative psychology, the narrative has been proposed as a way of understanding cognition (Burner, 2004). While pragmatic analyses of narrative discourse have focused primarily on the situated, contextualized nature of the story and the process of meaning-generation in stories (Fraser, 1996; Stapleton & Wilson, 2017; Verschueren 1999 & 2000).

Having briefly sketched the various approaches to discourse, let us now turn to the model adopted in this paper.

### **The Model of Analysis**

This paper essentially follows Verschueren's (1999) model of pragmatics as a perspective. She regarded pragmatics as an umbrella term for a wide range of phenomena. She believed that all aspects of all form of the sound level to the levels of the text and ideology can be safely handled within such a framework. Verschueren (2000) regarded DMs as the largest class of what she called "metapragmatic awareness of markers" which she assumed to be a crucial force behind the meaning-generating capacity of language in use. This stems from her belief that meaning-generation in discourse regardless of its type is a conglomeration of all aspects and levels of language. She did not propose a model for analyzing narrative discourse. Instead, she proposed an approach to language which takes into account the full complexity of its cognitive, social and cultural functioning in the lives of human beings. As such Verschueren's approach dealt with language in use. Within such framework, Verschueren argued that metapragmatic awareness makers shift in relation to changes in the context of use and hence in relation to the context of the message.

Therefore, within the framework of pragmatics as a perspective, it is proposed a model of discourse organization based on DMs. Like Verschueren, it is believe that both linguistic and non-linguistic factors (i.e. context, participant, their roles, attitudes, intentions and interpersonal relationships, story settings, time, etc., take part in the processing, i.e. production and comprehension. Discourse structure alone cannot give an adequate account of discourse organization because it is basically a multi-dimensional phenomenon and as such it needs to be at more abstract and deeper level of analysis (i.e. the level of intentionality and the expression of attitudes and opinions. Discourse organization is an important

prerequisite for successful communication be it written or spoken. As such, organization is not a matter of surface cues, but it is the result of the interplay between the surface and deep layers of discourse.

### **Previous Works**

Much has been written on what DMs are and how to classify them. This is why the study of DMs constitutes an extensive area of research. According to Fraser (1999 p. 932), the study of discourse has been characterized as “a growth industry in linguistics”. Hence, diverse classification of DMs has been suggested for the analysis of texts. However, most relevant to our purpose are studies that combine the study of DMs with issues like coherence, cohesion, relevance, organization and text comprehension. (Blakemore, 2002; Fraser, 1999; Halliday & Hasan, 1976; Louwarse & Mitchell, 2003; Mann & Thompson, 1988; Ohtsuka & Brewer, 1992; Stapleton & Wilson, 2017; Travis, 2005).

Mann and Thompson (1988) have addressed text organization by means of relations that hold between parts of a text. The result is a theory of organization called Rhetorical Structure Theory. This theory explains that organization by postulating a hierarchical connected text structure in which every part of a text has a particular function with regard to other aspects of the text. The authors have identified a number of relations which in the available literature have been referred to as ‘coherence relations’, ‘discourse relations’, or ‘rhetorical relations. This theory is nowadays widely accepted as a theory of discourse organization and coherence and it can be applied on various text types with some modifications. Among the relations identified by the authors we find: (circumstance, antithesis, concession, elaboration, evidence, summary, etc.). The reader’s job is to organize such relations to be able to assign coherence to discourse. The important conclusion which can be drawn from this theory is that DMs guide the reader in the recognition of such relations. Haberlandt (1980)–provides an experimental evidence in favor of this conclusion where he tested reading times with marked and unmarked relations between

sentences, and found that the pairs that were marked with a DM were processed faster (Taboada, 2006, p. 568).

Similarly, Ohtsuka & Brewers' (1992) study lends support to the above conclusion. They investigated the role of global discourse organization on comprehension order in the narrative texts using experimental narratives in which discourse order and event order were not confounded. They hypothesize that violations of the canonical organization of narrative texts (e.g. first, third, second) will reduce the ability of the reader to construct the intended model of the underlying event structure and will lead to reduce comprehension. To test the hypothesis, they have analyzed first short narrative texts one of which is canonical (i.e., it follows the order, the first, the second, the third), while other are non-canonical (i.e. the reverse order). The result of the analysis show that canonical texts contribute much to the comprehension of the temporal order in narrative texts.

The position takes here is that global organization does not give a satisfactory account of discourse organization and coherence. Recent developments in the area have drawn attention to the fact that discourse organization is a multi-dimensional phenomenon in which both global and local discourse structures play a crucial role in making discourse coherent and relevant, be it narrative or non-narrative (Brewer & Lichtenstein, 1981; Schiffrin, 1987).

### **The Material**

This paper analyses a novel entitled *The Time Machine* written by Herbert George Wells in (1895). The material has been purposely chosen because they clearly reflect the organization of the novel by means of DMs. It is also virtually impossible to analyze a long novel like the one being investigated here within time limits. This does not mean that other DMs are not important. All DMs have a role to play in discourse organization but those analyzed are more salient with regard to the process of discourse organization because they contribute much to the process of generating meaning in discourse. The novel represents the narrative genre underlying stories. It consists of twelve chapters. Since the chapters differ in

length, some chapters are long, while others are short. Hence, longer chapters contain more DMs than the shorter ones.

This paper is both qualitative and quantitative. The twelve chapters of the novel were first read by researchers. Secondly, a list of DMs identified in the various chapters were made. Finally, the identified DMs were discussed. Since it is impossible to carry out an extensive analysis of this long novel, we have purposely selected (45) sample sentences containing DMs in the initial position. The chosen DMs introduce topics and meanwhile link the topics and sub-topics by expressing a number of relations imposed by the text type and purpose of writing. The DMs which appear in the selected sentences are numbered for ease of reference.

### ***General Survey of the Novel***

After reading the novel by the researchers any DM came across was noted down in order to have compendium of DMs in each chapter. There are two hundred DMs noted in the novel: 22 in chapter (one); 10 in chapter two; nine in chapter three, 19 in chapter (four); 41 in chapter (five); 11 in chapter (six); 18 in chapter (seven); 21 in chapter (eight); 11 in chapter (nine); 10 in chapter (10), 13 in chapter (11), and 15 in chapter (12). Some DMs in particular 'and', 'then', 'but', 'last', 'now', etc. are more frequent than others since they have been repeated many times throughout the story. However, frequent and non-frequent DMs in the sample sentences have been treated equally. This is because in pragmatic approaches all linguistic and resources must be more frequent or less frequent take part in the process of generating meaning in discourse.

### ***Criteria for Identifying DMs***

DMs normally occur in sentence-initial position and are separated by a comma intonation in written English (Schiffrin, 1987, p.328). In this paper, the researchers regard initial position in sentences as a good starting point for identifying DMs in narrative texts. Van Dijk (1977, p. 20) assumes that elements which appear before the subject of the sentence presuppose functions other than semantic. He believes that in such a position, DMs which he calls "connectives" signal sequential relationships between discourse unit

(cf: Blakemore, 1997; Fraser, 1996). However, initial position alone is not a sure guide for identifying DMs. A better criterion is to investigate their functions in discourse as dictated by the contexts. Text DMs are recurrent and predictable. DMs syntactic position and discourse functions of DMs provide better criteria for identifying them in written texts. In this paper, only sentence initial DMs have been included in the data. Accordingly, we have neglected DMs in non-initial position. Hazem (2015, 3-4), mentions that “students might be interrupted by interference of their native language” (p. 3-4).

### ***Classification of DMs***

Depending on the syntactic position and discourse functions of DMs, as revealed by our data we have classified them into: intentional markers (IMs) and structural markers (SMs). Both are non-truth conditional but have different functions. The former reflects the goals of the story (attitudes, opinions, intentions), while the latter signal the organization of the text by indicating its sequential structure in terms of topics and sub-topics and thereby, they facilitate comprehension.

#### ***Classes of Intentional Markers***

IMs markers in general contribute information over and above the propositional content of sentence meaning. They either upgrade or downgrade the force of the sentence. Our data reveal the following types of such markers.

- a- Opinion Markers. These are interpersonal in nature. Examples include markers like ‘in my opinion’, ‘clearly’, ‘obviously’, etc. This type is further divided into the following sub-classes:
  - 1- Evidential Markers. They signal the strength of the speaker’s evidence about the truth of what is being said. Examples include markers like ‘surely’, ‘clearly’, ‘evidently’ etc.
  - 2- Attitudinal Markers. These indicate the attitude of the speaker towards the propositional content of the sentence meaning. Examples are markers like ‘happily’, ‘fortunately’, etc. (Quirk et al 1983 and Fraser 1996).

- b- Action markers. These refer to requests, questions and responses of agreement and disagreement.

### *Class of Structural Markers*

Our data reflect the following types of DMs:

- a- Metamarkers and b- Linking Markers
  - a- Metamarkers indicate the global structure of discourse. The analysis of the novel reveals the following metamarkers:
    - 1- Topic Markers. These markers introduce a main topic for the text as a whole and/or a section of it.
    - 2- Digression Markers. They signal moving away temporally from the current topic to a new one, then return to the original one.
    - 3- Re-statement Markers. These markers re-state a point or a topic made earlier for the sake of emphasis.
    - 4- Resuming Markers. These maintain a current topic or re-introduce a given one.
    - 5- Changing Markers. They signal a new aspect of the current topic or a new related topic.
  - b- Linking Markers. While metamarkers operate at the global level of discourse, linking markers operate at local levels where they link discourse units by imposing relations. The types of relationships as revealed by our data are.
    - 1- Contrastive Discourse Markers. These signal that the utterance following is either a denial or contrast with regard to the preceding discourse (Blakemore, 1996; Fraser, 1999). Examples of such markers are 'but', 'yet', 'however', 'although', 'on the contrary', etc.
    - 2- Additive Markers. These add other items to a list of items specified by the preceding discourse. The additive relation is marked by DMs like 'and', 'what is more', 'in addition', 'besides', 'also', etc.
    - 3- Causal Markers. These provide reason for the preposition (s) in the preceding sentence (s). Examples include markers like 'because', 'as', 'for this/ that reason', etc.



- 4- Consequential Markers. They signal the result or the effects of a cause or a situation. This set of markers is signaled by DMs like ‘as a result’, ‘thus’, ‘so’, ‘hence’, ‘therefore’, etc.
- 5- Illustrative Markers. These illustrate a general point made by the previous discourse. The representatives of this group are ‘for example’, ‘for instance’, ‘as can be seen’, etc.
- 6- Background Reference Markers. These include demonstratives ‘this’, ‘that’, ‘those’, etc. which refer to points made earlier in the discourse.
- 7- Temporal Markers. This set is signaled by markers like ‘then’, ‘after’, ‘now’, ‘and then’, etc. this group is internal to the text, i.e. It refers to the time dimensions that is present in the communicative process.

### Analysis

The analysis is top-down. The text is considered the basic semantic or pragmatic unit. All DMs which occurred more than one time are identified, delimited the topics and pointed out their functions. The text type under investigation represents the narrative superstructure underlying stories. Since the mode of the novel is a mix of written as well as spoken English, some DMs which are characteristics of spoken English (e.g. well, yet, yes, oh, no, etc.), are also used in this novel. The contextual factors (i.e. the events, actions, attitudes, opinions, participants, responses of agreement or disagreement) together with the syntactic position and the genre constraints help in identifying the factions of DMs and their role in organizing texts. In some cases, more than one function may be given or suggested because of genre constraints. Some DMs were found to be very frequent (e.g. ‘and’, ‘but’, ‘then’, ‘now’, etc.), while others were less frequent. In pragmatic analyses, frequent and non-frequent DMs have functions to fulfil.

The underlying structure of the novel *The Time Machine*, is multi-dimensional. It is basically framed in terms of complex propositions, events and actions. The main topic is mostly framed in terms of sequences of propositions and sometimes in terms of opinions, attitudes and actions which elicit responses. It is here that the significance of DMs appears where they indicate the “location

of utterances within the emerging structures, meanings and actions” (Schiffrin, 1987, p. 30). DMs organize discourse by the virtue of the function they have of relating to each other discourse units.

The novel *The Time Machine* is about the proposal that time is the fourth dimension of space. This is the main topic for the story as a whole. We equate the main topic with the global topic which is on the top-level. This global topic is the main textual variable which determines discourse organization and coherence. The fact that “time is the fourth dimension of space” is the main topic for the novel is beyond doubt. It is introduced, re-established and maintained by using DMs in particular ‘this’, ‘that’, ‘the story’, etc. There are also four subject-topics which are related to this main topic. The question is how are these subject-topics related to each other and/or to the global topic? It is here that DMs function as short cues to the identification of topics and sub-topics (i.e. their function at global level). At local level, DMs signal a number of relations among discourse units which link them together and thereby they facilitate discourse structure and event structure (i.e. meaning and action).

The novel begins in the past and then moves to the current situation. The transition from the past to the present provides an introduction to the story in which the narrator indicates the time, the place, the participants and the main topic around which the novel is organized. The most important character is the Time Traveler (TT, for short), he participates in the foreground events of the novel, while other characters assume secondary roles. They are referred to in the novel as guests of dinner-table: The Medical Man, the Psychologist, the Editor, the Provincial Mayor, the Narrator and a Silent Man. The time is the first Thursday and the setting is the dinner-table. The guests are awaiting the arrival of the TT.

When the TT arrives, he initiates discourse by explaining his theory that time is the fourth dimension of space and that we overlook this because our consciousness moves around it. Is global topic is introduced by the discourse marker ‘clearly’ as shown in the sentence one.

- 1- ‘Clearly’, the Time Traveler proceeded, any real body must have extension in four dimensions: It must have Length, Breadth, Thickness and – Duration.

The DM ‘clearly’ is an intentional marker in the sense that it signals the attitude of the speaker towards the propositional content of the sentence. In this example, ‘clearly’ also introduces the topic which is very soon re-stated by the DM ‘really’ as shown in the sentence one.

- 2- ‘Really’ this is what is meant by the Fourth Dimension, though some people who talk about the Fourth Dimension do not know they mean it.

The DM ‘really’ also signals the attitude or point of view of the TT about his theory. In these sentences, the DMs ‘clearly’ and ‘really’ function as metamarkers in that they introduce discourse topic. Both are non-truth conditional because they signal a comment on the content of the sentence. As such, they can be omitted without affecting the propositional content of the sentences at all, but pragmatically they are essential because they function as initiators or orientors which draw the attention of the reader to an important segment of the text and as such they are reader-oriented.

The guests of the dinner-table seem to have doubts about the possibility of moving about in time. The Provincial Mayor seems to agree with the TT when he shows his agreement by using the DM ‘yes’. Look at sentence below.

- (3) ‘Yes, I think I see it now.’

However, other participants in particular the Medical Man and the psychologist stand out among the TT’s dinner guests in their scientific assessment and critiques of his time-travel theories. They have doubts about TT’s discovery that time is the fourth dimension. Their skepticism of the TT’s story seems to rest on the impossibility of a time machine. Both show their disagreement by using the DM ‘but’ as in sentences (4) and (5)

- (4) “But, said the Medical Man, staring at a coal in the fire” if time is really a fourth dimension of space, why is it, and why has it always been regarded something different?

(5) But the great difficulty in this', interrupted the Psychologist. You can move about in all dimensions of space, but you cannot move about in time.

The marker 'but' in both sentences shows disagreement with TT's viewpoint. It also helps in topic continuity because the sentences refer to the main topic of the story. The DM 'but' also indicates that the Medical Man and the psychologist need justification from TT. The dinner guests seem to be narrow-minded because they begin to laugh, to interrupt and to make humor of the story. In sentence five, in response to the questions from the dinner guests, the TT prefaces his account in the following way:

(6) Why not? Said the traveler.

Here again the TT takes the floor to address the guests' query. He starts asking the same questions as posed by the guests seeking a plausible reason for their disbelief in the idea or the story. It seems that the guests are unable to persuade the TT by argument, i.e. to give reasons to support this opinion that it is impossible to move about in time. The DM 'why not' again helps in topic continuity and prepares the way to provide or to produce a supportive context for his view where he says in a more formalized language.

(7) 'But I have experimental verification', said the Time Traveller.

In sentence (7), the DM 'but' shows that the TT is certain about his viewpoint and that he has the ability to argue, to persuade and to give reasons to convince others to believe in his theory. Thus, 'but' does not signal contrast between the two viewpoints only but also it refers to the intention of the TT in terms of certainty and conviction which one part of the underlying event structure. Above all, 'but' here operates at the global level of discourse in that it refers directly to the global topic. Schiffirin (1987, p. 22) suggests that DMs operate on the local level which concerns coherence between adjacent unit in discourse. Here, it has been found that it operates at global level and more important. It is multifunctional in that it introduces contrast, disagreement, certainty and conviction. The TT left the guests and went to the laboratory and soon came back carrying a machine.

The TT again takes the floor and starts the conversation by using the DM ‘this’ when he says:

(8) ‘This little affair’, said the Time Traveller, resting his elbows upon the table and pressing his hands together above the apparatus, is only a model.

The DM ‘this’ introduces a new sub-topic, i.e. the time machine which is directly related to the main topic of the story. The DM ‘this’ is normally included within the markers which indicate background reference i.e. refer to points made in the previous discourse (Kanaan, 1997). Here, it functions by indicating new topic which is part of the global topic and then it is regarded as a metamerker not as a relational marker. The TT takes extended turns explaining the principles and the parts of the time machine and its working mechanisms, using a series of additive and temporal markers which operate at the local level to link the parts together as shown in the following sentences:

(9) ‘What is more’, I have a big machine nearly finished in there- “he indicated the laboratory- and when that is put together, I mean to have a journey on my own account.”

(10) Then, the Time Traveler put forth his finger towards the lever.

(11) ‘Now, I want you clearly to understand that this lever, being pressed over, stands the machine gliding into the future, and this other reverse the motion.

The marker ‘what is more’ is additive in that it refers to the big-time machine in the laboratory in addition to the ‘little affair’ which he brings to the guests. ‘Then’ refers to another part of the machine, while ‘now’ refers to the last part of the machine which once pressed over makes the machine glide into the future. It also signals temporal order of the events in the sense that when the machine becomes ready, it will glide into the future. In the discussion so far presented, we have seen that temporal relation, contrast, addition and question and answer technique have been the main strategies for relating discourse fragments at both the global as well as the local levels. The first setting ends with a question raised by the TT:

(12) “Would you like to see the Time Machine itself?” asked the time traveler.

The direct speech functions as one discourse marker whose function is to make guests believe in the theory. It also refers directly to sub-topic (1). In the available literature we find that all definitions of DMs regard them as a class of words and expressions which signal relationships. (Halliday & Hasan, 1976 p. 45; Fraser, 1996; Schiffrin, 1987). But the analysis of this novel shows that sentences of different types can function as DMs. The existence of such structures functioning as DMs also signal differences between the style and by the TT and that used by the guests. The TT takes long turns and uses formalized style and different kinds of structures, while the guests in contrast take a series of short speaking turns which show lack of knowledge of the issue under discussion. Their language is sometimes colloquial which contains many features of mundane interaction, including interruptions, questions, requests of clarification, expressions of doubt, and humorous asides. Thus, style used by the TT contributes much to the development of the plot which is further pushed forward in the second setting of the story. The second setting begins in the next Thursday. This is clearly signaled in sentence (13).

(13) The next Thursday, I went to Richmond. I suppose I was one of the Time Traveler's constant guests.

In sentence (13), the DM 'next Thursday', first of all, signals a temporal relationship between the two settings (i.e. chapters one and two), and meanwhile introduces a new character namely the Narrator, who seems to have some belief in the TT's proposal. The marker also signals that the important aspect of discourse has already been identified. We may assume that as far as the superstructure of the novel is concerned, 'next Thursday' also signals the Evaluation category of the novels (Van Dijk, 1980 p. 41). Again, the DM next Thursday operates at a global level in that it relates two chapters temporally. Because the TT arrived late, the guests gathered at the dinner-table. In the end, the TT arrived and his arrival is signaled by the discourse marker 'at last'.

(14) 'At last!' And the door opened wider, and the TT stood before us. The guests were anxious to hear the story of the TT.

Here, a new character, the Editor starts the conversation by means of the DM ‘story’.

(15) Story! Cried the Editor.

The DM ‘story’ refers directly to sub-topic (1). In response, the TT shows his enthusiasm that he is going to tell them the story and thus he again takes the floor initiating the talk by the marker ‘yes’.

(16) ‘Yes’, said the Time Traveler, with his mouth full, nodding his head.

The TT starts explaining his theory about time to his guests. After inventing the time machine, it rocketed him into the remote future. When the machine stops in the year 802-701 AD, he finds himself in a paradisiacal world of small humanoid creatures called Eloi. He explores the area, but when he returns, he finds that the machine has gone. He thinks that it has been put inside the pedestal of a nearby statue. He tries to pry it open, but he cannot. In the night, he catches glimpses of ape-like creatures, the Eloi call Morlocks. He thinks that Morlocks live below ground, down the wells that dot the landscape. He saves one of the Eloi from drowning, and she befriends him. Her name is Weena. Here, the TT introduces =, sub-topic which is about love relationship with Weena. This sub-topic is again made explicitly using DMs:

(17) Then. I tried to talk and found that her name was Weena.

(18) that was the beginning of a queer friendship which lasted a week and ended-as I will tell you.

The DM ‘then’ introduces a new participant, Weena, the only friend of the TT in the future. It seems that the TT’s preoccupation with scientific method makes him live alone. But the qualities of love have made him build communal attachments when he develops when he develops feelings for Weena. The DM ‘that’ introduces the new sub-topic and marks a new stage in the development of the plot. The marker ‘that’ also operates at the global level of discourse rather than at the local level of relating units which occur in succession.

When the TT starts moving about in time, he expects the people of the future will be more advanced in all the aspects of life. But he quickly reverses his thoughts once he observes the Eloi and

the Morlocks. The TT refers to this state of mind by using a series of DMs:

(19) When I had started with the Time Machne, I had started with the absurd assumptions that men of the Future would certainly be infinitely ahead of ourselves in all their appliances.

(20) This, I must remind you was my speculation of the time.

(21) But everything was so strange.

(22) Now, I saw the fact plainly enough.

The marker 'when' in sentence (19) refers to his sensation before moving about in time. It functions as a temporal marker when it relates chapter (3) to chapter (1) and hence operates at the global structure. The DM 'but' signals contrast which is based on "unexpectedness or involves a repudiation of something said or implied in the preceding text" (Quirk et al. 1985: 935). The DM 'this' refers to his state of self-consciousness in the past. "Now", refers to the time when the machine stops. The DMs, 'when', 'then' and 'now', normally signal temporal relations at the local levels of discourse (i.e. level of sentences). In our sample, they operate at the global level of discourse (i.e. level of sentences). In our sample, they operate at the global level of discourse. The DM 'now' for example, relates chapter (5) with chapter (1), (i.e. the time before explaining his theory to his guests). Thus, we can say that such markers are used as textual strategies in that they provide temporal cohesion with the opening pages of the story. Such use of DMs is purely pragmatic (cf. Schiffin, 1987 p. 22).

The TT reverses his thoughts when he observes the narrow-minded Eloi and the Morlocks. Through this observation of these social groups, he introduces sub-topics (3 and 4) simultaneously. Sub-topic (3) is about class struggle, while sub-topic (4) is about evolution. The TT believes that evolution will lead to the development of societies. These two sub-topics are again signalled clearly by mean of DMs:

(23) The Eloi, like the Carolingian kings, had decayed to a mere beautiful futility.



(24) And the Morlocks made their garments, I inferred, and maintained them in their habitual needs, perhaps through the survival of an old habit of service.

Sentences (23-24) introduce class struggle between the Eloi and the Morlocks. The Eloi represent the upper class, while the Morlocks represent the working class. The TT expects that in the future world, there will be no class struggle but progress and development. However, he soon discovers that the upper class has remained above the ground, and their advanced civilization has turned them into weak, lazy and dependent creatures, while the working class has been pushed underground for so long that it has evolved them into a distinct, nocturnal species. The wide gap between the two classes and the impact of the evolution are clearly seen in the following sentences:

(25) And so these inhuman sons of men...! I tried to locate them the things in scientific spirit.

(26) And the intelligence that would have made this state of things a torment had gone.

(27) These Eloi were more fatted cattle =, which the ant-like Morlocks preserved and preyed upon-probably saw to the breeding of

(28) However great their intellectual degradation, the Eloi kept too much of the human form not to claim my sympathy, and to make me perforce a sharer in their degradation and their fear.

(29) After all, they are less human and more remote than our cannibal ancestors of three or four thousand years ago.

The DMs in sentences (25-29) describe the Eloi by adding more information to this class, while the markers 'after all' draws conclusions. Then the TT elaborates more on the Morlocks using a series of DMs:

(30) Plainly, the second species of man was subterranean.

(31) In the first place, there was the bleached look common in most animals that live largely in the dark-the white fish of the Kentucky caves, for instance.

(32) Then, those large eyes, with that capacity for reflecting lights are common features of nocturnal things-witness the owl and the cat.

(33) 'And last of all', that evident confusion with sunshine, that has by yet fumbling awls ward flight towards dark shadow, and that peculiar carriage of the head while in the light all reinforced the theory of an extreme sensitiveness.

The DM 'plainly,' is basically an intentional marker which signals the attitude of the TT towards the Morlocks. In this sentence, the event structure of the discourse is again framed in terms of intentions rather than propositions. The interplay between the propositional and the intentional aspects of the sentence meanings contributes to the organization of the novel. The DMs in sentences (30-33) have no property of thesis, but simply indicate the structure of the novel to the reader. The DM 'in the first place,' signals that the sentence which follows is to be interpreted as the first of a list of items specified in the preceding sentence, i.e. it simply indicates how the message is organized. This implies that the sub-topic (3) is framed in terms of listing the DM 'and last of all' draws conclusion from the discussion on the Morlocks. The TT assigns this class struggle to the evolution or progress which has widened the gap between the rich and the poor. Again, the themes of class struggle and change are restated as in the following sentences:

(34) And now that brother was coming back changed.

(35) Clearly, the old order was already in part changed.

(36) So, as I see it, the upper-world man had drifted towards his feeble prettiness, and the under-world to mere mechanical industry.

In sentence (34) the DM 'and now' refers to the change of conditions because of evolution. The same is true of the marker 'clearly' in sentence (35), but in addition where it also reflects his own attitude towards the change. The marker 'so' draws a conclusion on the attitude towards the long discussion on both themes. It also signals transition to the last part of the novel when the narrator comes back again and starts narrating the story.

When the TT sees the wild behavior of the Morlocks, he becomes sure that they have taken his time machine. He finds that matches are a good defense against the Morlocks, but ultimately, they chose him out of their realm. He returns with Weena to a place

called Palace of Green Porcelain, which turns out to be a museum to protect themselves from the Morlocks' nocturnal hunting. There he finds more matches, some from camphor and a lever he can use as a weapon. He begins to start a fire at night. Many Morlocks die in the fire and the battle ensues and Weena is killed. Weena's death is again expressed by the DM 'but' as in sentence (36):

(36) But Weena was gone.

The DM 'but' here signals the result of the battle between the TT and the Morlocks. Consequently, the exhausted TT returns to the pedestal to find that it has already pried open. He strides in confidently, and just when the Morlocks think that they have trapped him, he springs onto the machine and whizzes into the future.

The TT makes several more stops. This near travel is marked by the DM 'so' as is shown in the following sentences:

(37) So I travelled, stopping ever and again, in great strides of a thousand years or more, drawn on the mystery of the earth's fate, watching with strange fascination the sun grows larger and duller in the westward, and the life of old earth ebb away.

(38) Then I stopped the machine, and saw about me again he told familiar laboratory, my tools, my appliances just as I had left them.

(39) At last, more than thirty million years hence, the huge red-hot dome of the sun had come to obscure nearly a tenth part of the darkling heavens.

(40) So, I came back.

Sentence (38) signals the start of a new journey into the future. The markers 'then' and 'at last' signal temporal relation with the marker 'so' in sentence (39). In sentence (40), the marker 'so', signals a new part of the novel which is the last part since the plot reaches its termination level. It also shows that the TT has returned to his guests to terminate telling his strange adventures.

The TT again takes the floor asking his guests the following questions:

(41) And taking it as story, what do you think of it?

Sentence (41) is regarded as one DM whose main function is to see whether or not guests have become convinced that it is possible to move about in time. The word 'story' refers to this important global

topic which is mentioned in the opening pages of the novel. Here again the marker 'and' operates at global level of discourse (i.e. level of topics). Then the rhetorical question in the second part of the sentence elicits response from the guests (i.e. the TT wants to know their stand or position after having heard the story. Instead of answering the rhetorical question posed by the TT, the Medical Man asks the TT whether he has really travelled through time:

(42) Do you really travel through time?

This rhetorical question which functions as a DM signals the Medical Man's doubt about the story. In response to the question, the TT gives the following account:

(43) Really and true I do.

In this sentence, the TT uses two DMs, 'really and truly', for the sake of emphasis. In the terminating paragraph of the story, the narrator closes the story by using the DM 'and' as in the last example:

(44) And, as everybody knows now, he has never returned.

In sentence (44), the DM 'and' signals more than one function. First of all, it closes the story and as such it draws conclusion from the story as whole. Second, it signals the last categorical structure of the story, i.e. its termination because the plot reaches its climax.

### **Conclusions**

In this paper, we assume that discourse organization can be achieved by means of DMs. The analysis of the sample reveals that DMs are previous in language. They are essential linguistic devices which guide the reader to the intended meaning. To avoid repetition, the general conclusions arrived at by our analysis can be summed up in the following points:

- 1- DMs signal intentional as well as structural aspects of discourse. This is essential for discourse processing because both are needed to govern discourse.
- 2- DMs contribute to organization at both global and local levels of discourse. Globally, they indicate the structure of discourse in terms of topics and sub-topics which are the main variables for determining the overall

organization of discourse. At the local level, DMs relate discourse fragments together and signal various relations.

- 3- DMs are multi-functional and their features make them fertile devices for producing any type of discourse. The analysis has shown examples where a coordinator like ‘and’, which usually link words, phrases and sentences, has a number of pragmatic functions like introducing new participants, adding further information, drawing attention to a new discourse topic and/or sub-topic and above all signaling a component in the semantic organization of the text, i.e. conclusion category.
- 4- The most striking conclusion relates to the previously stated hypothesis whereby we wondered whether a text retains a texture and makes sense if its DMs are removed. Having completed the analysis of the selected sample, our answer is a big no, for the detailed analysis speaks for itself.

### **Pedagogical Implications**

- 1- DMs are very useful in teaching composition at university level. In their academic writing, students in various fields of specialization are required to write essays, reports, letters whether personal or business, research projects, etc. DMs help students in making their words accurate.
- 2- DMs can be used as strategies for teaching many communicative functions of language like asking for information, expressing surprise, attitudes, opinions, etc.

### **Suggestions for Further Research**

The results of the analysis have opened a door into a huge area of research in both spoken and written Arabic language.

- 1- DMs area which needs to be examined id to conduct a comparative study of DMs in English and Arabic texts in order to find out similarities and differences with regard to their use.
- 2- Another fertile research effort is to investigate the use of DMs in particular dialects like Mosuli Arabic, Baghdadi Arabic, etc.

- 3- Another enjoyable of investigations is to point out problems faced by Arab learners in reading DMs from English into Arabic.
- 4- Analyzing classroom DMs constitutes a very interesting area of investigation.

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#### The Sample Text

Herbert, G. W. (2005). *The Time Machine*. USA: Icon Group International, Inc.

دور علامات الخطاب في تنظيم اسلوب الخطاب : رواية آلة الزمن لهيربرت جورج

ويلز انموذجاً

م. علي حسين حازم

م. سارة عبدالرحمن خضر

أ.د. محمد حمزة كنعان

المستخلص

تهدف هذه الدراسة إلى التعرف على الدور الذي تلعبه علامات الخطاب في اللغة الانكليزية تفترض الدراسة بأن تنظيم الخطاب يمكن تحقيقه بوسائل مختلفة. تم اقتراح علامات الخطاب لتوضيح بنية وتنظيم وتنسيق الخطاب. وفي هذه الدراسة، قام الباحثون بتحليل خمس وأربعين جملة تم اختيارها من رواية آلة الزمن من منظور براغماتيقي. تكشف نتائج التحليل أن علامات الخطاب منتشرة في اللغة لأنها من متطلبات الأساسية لنجاح بنية الكلام. وهذه العلامات تشير إلى الجانب المعنى والخطاب لبنية الكلام كما أنها ترشد القارئ إلى التعرف على العلاقات التي تجعل الخطاب منظمًا جيدًا وبالتالي تسهل الفهم. الكلمات المفتاحية: الدقة ، محددات الخطاب ، الأدبي ، النص.