



RESEARCH PAPER

A Comparative Study of Meta Discourse Markers (Interactive and Interactional) in English Short Stories of American Authors

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ABSTRACT

This paper aims to conduct a comparative study of metadiscourse markers in short stories by two iconic American authors, Edgar Allan Poe and Mark Twain. The specific objectives are to identify and analyze interactive and interactional metadiscourse markers, compare their frequencies in selected short stories, and elucidate the thematic significance and narrative impact of observed differences. Metadiscourse, defined as linguistic elements shaping readers' understanding, plays a crucial role in literature. This study focuses on Edgar Allan Poe's "The Gold Bug" and Mark Twain's "A Telephonic Conversation," examining how interactive and interactional markers contribute to the construction of meaning in American short stories. The study employs a comprehensive model of metadiscourse analysis, considering both interactive and interactional markers. A cluster sampling method is used to select short stories, with a population consisting of works by Edgar Allan Poe and Mark Twain. The sample includes one short story from each author: "The Gold Bug" and "A Telephonic Conversation." Antconc software and Hyland's model are utilized for analysis. In "The Gold Bug," interactive markers predominate (53.23%), emphasizing logical progression and cohesiveness. In contrast, "A Telephonic Conversation" leans towards interactional markers (54.7%), especially the pronoun "I," adding humor and aligning with modern communication challenges. Frequency distributions and examples illustrate the thematic significance of these markers in each story. This comparative analysis highlights the significance of metadiscourse markers in shaping narratives. Authors' choices between interactive and interactional markers impact reader engagement and thematic resonance. Further exploration of metadiscourse markers in literature is recommended to enhance understanding of narrative construction and storytelling techniques.

KEYWORDS Comparison, Hyland's model, Literary Genre, Metadiscourse, Short Stories

Introduction

The word "metadiscourse," first used by Harris in (1959), refers to a linguistic strategy used by authors or speakers to influence the reader's understanding and motivation for a particular material. This idea, which has its origins in Harris's work, was developed to make it easier to comprehend language in everyday situations. Hyland in (2005) emphasized the idea that metadiscourse essentially replicates an author's or speaker's attempts to control how the audience reads the text. Readers' perceptions and orientations of a book are significantly shaped and oriented by metadiscourse. By utilizing

metadiscourse, authors can direct readers' reactions to and interactions with the text's content by providing instructions on how to approach it. According to Crismore in (1989), metadiscourse is important for the writing process as well as for how readers understand and interpret the material. Scholars have expanded the concept of metadiscourse, advancing its comprehension and practical application. They have incorporated a variety of discourse features, including hedges, connectives, and various forms of textual commentary, to illustrate how writers and speakers actively mold their audience's comprehension of their texts by inserting themselves into the discourse.

According to Adel's definition from (2006), metadiscourse is defined as linguistic elements that indicate the writer's and reader's (or speaker's and hearer's) participation in the text, frequently through allusions to the text's structure or other types of commentary on the text. Vande Kopple (1985), Williams (1981), and Crismore (1989), among others, have argued in favor of this strategy. A thorough explanation of metadiscourse is given by Hyland (2005), who characterizes it as an umbrella word that incorporates a range of coherent and interpersonal aspects that help, despite their seeming heterogeneity, relate a text to its surroundings. According to Hyland (2005), the word "metadiscourse" refers to a variety of coherent and interpersonal components that link a text to its surroundings. Among these components are self-reflective expressions that seek to negotiate interactional meaning and support authors or speakers in expressing a point of view while interacting with their audience as fellow members of a certain community. The foundation of metadiscourse is the idea that communication is a complicated process that involves the personalities, attitudes, and assumptions of the people engaged rather than just the delivery of information. Metadiscourse, in the words of Crismore et al. (1993), aids readers and listeners in "structuring, comprehending and assessing the presented information."

The research background of this paper revolves around the exploration of metadiscourse markers in the short stories of Edgar Allan Poe and Mark Twain, two influential figures in American literature. Metadiscourse, encompassing linguistic elements used by authors to guide readers through their narratives, has garnered scholarly attention, yet a focused comparative study on its nuances within the works of Poe and Twain is notably scarce. Both authors are renowned for their divergent writing styles and thematic concerns, making their short stories ideal subjects for examination. Existing literature on metadiscourse in American literature offers a foundation, yet a dedicated analysis of how interactive and interactional markers function in the context of these specific authors is needed. This research seeks to fill this void by investigating the metadiscourse intricacies in the short stories of Poe and Twain, aiming to uncover insights into their distinct narrative approaches and enhance these understanding of the mechanisms through which these literary giants engage their readers

Numerous scholarly inquiries have delved into the realm of metadiscourse markers within literature; however, a notable gap exists in the comparative examination of interactive and interactional metadiscourse markers within the short stories of two renowned American authors, Edgar Allan Poe and Mark Twain. This study seeks to address this gap by investigating how these markers are employed by these iconic authors, shedding light on their role in shaping reader engagement and the overall narrative experience within their literary creations.

Literature Review

Metadiscourse markers play a crucial role in the comprehension and interpretation of written texts. They serve as linguistic cues that help readers navigate through a text, understand the writer's stance, and connect with the narrative. The present literature

review aims to provide an overview of previous research on metadiscourse markers, with a specific focus on their usage in English short stories of American authors. By examining the existing body of literature, this review seeks to shed light on the interactive and interactional metadiscourse markers in this context, offering insights into how they contribute to the construction of meaning in short stories.

Numerous researchers have examined the idea of metadiscourse. These studies take a different approach to dealing with metadiscourse, though. The "integrative approach" and the "non-integrative approach" to metadiscourse are two strategies identified by Mauranen (1993). These keywords allow for the division of earlier studies on metadiscourse into two categories. Research that used an integrative strategy are included in the first group, while research that used a non-integrative approach are included in the second. Studies that used the integrated approach, or what Adel (2006), The relationship between the addresser and the addressee is prioritized in this method of approaching metadiscourse rather than the text itself. On the other side, Adel (2006) refers to the non-integrative approach to metadiscourse as the "narrow" approach. As a result, this strategy places more emphasis on the writer or speaker than it does on the relationship between the addresser and the addressee. The focus is on the text itself in the non-integrative approach to metadiscourse, or what Adel (2006) refers to as the "narrow approach." As a result, this strategy places more emphasis on the writer or speaker than on the relationship between the addresser and the addressee.

Metadiscourse markers encompass linguistic elements that writers employ to manage their relationship with the reader. These markers help writers express their attitudes, engagement with the text, and guide readers through the narrative. Hyland (2005) categorizes metadiscourse into two primary types: interactive and interactional. Interactive metadiscourse markers facilitate a dialogue between the writer and reader, while interactional metadiscourse markers establish the writer's presence and authority within the text.

Numerous scholars have explored the role of metadiscourse markers in written discourse. In the context of American literature, a few studies have examined the presence and functions of metadiscourse markers in the short stories of American authors.

Blommaert and Bulcaen (2000) analyzed metadiscourse markers in African-American short stories, highlighting the significant role of these markers in conveying authorial voice and identity.

Swales (2004) discussed metadiscourse markers in Mark Twain's short stories, emphasizing their use in shaping the reader's interpretation of the narrative.

In a study by Hyland (2010), the author explored metadiscourse markers in the works of Ernest Hemingway, underscoring their contribution to the author's distinctive style and narrative voice.

Interactive and Interactional Metadiscourse in Short Stories:

The differentiation between interactive and interactional metadiscourse markers is crucial when examining their use in American short stories. Interactive markers such as "I believe," "I suggest," and "In my opinion" establish a direct connection between the author and the reader, inviting the reader to engage in a conversation with the author. On the other hand, interactional markers like "therefore," "however," and "nevertheless" serve to organize the text and provide a structure that guides the reader's interpretation.

Material and Methods

Model of Analysis

Numerous scholars have proposed various classifications for metadiscourse markers, including Meyer (1975), as cited in Crismore (1983), Williams (1981), as mentioned in Crismore (1983), also cited in Crismore (1983), Crismore (1983), itself, Vande Kopple (1985), Crismore et al. (1993), and Hyland (2005). The current study takes a comprehensive stance toward metadiscourse. This decision is a result of the approach's all-encompassing viewpoint, which doesn't just focus on text arrangement but also considers the dynamic interaction between the speaker/writer and the listener/reader. This method assumes that texts are reflections of the communicative interaction between the message-senders (speakers/writers) and the message-receivers (listeners/readers). These issues are covered by this study, which tries to explore how metadiscourse markers work as persuasive devices in fictional tales. Since Hyland's (2005) model of metadiscourse is the most complete model and because it treats metadiscourse as interpersonal rather than dividing the textual and interpersonal functions as is the case in much of the metadiscourse literature, the current study will adhere to this model. This model also considers the knowledge, experiences, and needs of the addressors, demonstrating an addressor's comprehension of an audience and their expectations. The concept of interaction, which is founded on the relationship between text and context, serves as the model's foundation.

Sample Type

Cluster sampling was used as the data collection method in this research.

Population

The Population of this study consisted of a collection of short stories authored by two American writers, specifically Edgar Allan Poe, and Mark Twain.

Sample size

The sample size was defined as the number of short stories studied, exact sample of this research is one short story from mark twain and one short story from edgar allan poe.

Data Collection Tools

Two tools, namely Antconc software and Hyland model, were employed to examine the frequencies and types of interactional and interactive markers in the selected short stories.

Table 1
Data Collection

WRITERS		SHORT STORIES
1)Edgar Allan Poe(1809-1849)		3)The gold bug
2)Mark Twain (1835-1910)		1)A telephonic conversation

Model		
Category	Function	Example
Interactive resources	Help the reader guide through the text	

Transitions	Express relation between main clauses	But,thus,because
Frame markers	Refer to discourse acts,sequence	Secondly,then,after
Endophoric markers	Refer to information in other parts of text	Noted above, see fig
Evidentials	Refer to information from other parts	According to,X,Z,States
Code glosses	Elaborate propositional meaning	Namely,e.g,such as
Interactional resources	Involve the reader in a text	
Hedges	Withhold commitment and open dialogue	Might ,perhaps,possible
Boosters	Emphasize certainty and close dialogue	In fact,definitely,it is clear that
Attitude markers	Express writers attitude to proposition	Unfortunately,I agree ,surprising
Engagement markers	Explicitly build relationship with reader	Consider,note,you can see that
Self-mentions	Explicit reference to author	I,we,my,our,me

Software for Analysis

Antconc software was utilized in the analysis of this research.

Results and Discussion

The research utilized a dataset of 2 short stories authored by two very famous American short story writers from different time periods spanning from 1809 to 1988. These writers are Mark Twain (1835-1910), and Edgar Allan Poe (1809-1849),A total of one short story of varying lengths were analyzed for each writer. The analyzed stories had a word count ranging from 386 to 10621, as presented in Table 4

Table 2
Detailed description of analyzed data

Writers	Short stories	Number of words
Edgar Allan Poe	The gold bug	10621
Mark Twain	A telephonic conversation	6701

Analysis

Short story

Table 3
Frequency distribution of Interactive markers in The gold bug

Category	Frequency	Percentage
Transitions	617	68.02
Frame markers	219	14.2
Endophoric markers	27	2.97
Evidentials	10	1.1
Code glosses	124	13.67
Total	997	100%

Table 4
Frequency distribution of Interactional markers in The gold bug(3)

Category	Frequency	percentage
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Hedges	202	23.05
Boosters	125	14.2
Attitude markers	30	3.42
Engagement markers	17	1.94
Self mentions	502	57.30
Total	876	100%

Table 5
Overall distribution of Meta discourse markers in The gold bug

Markers	Frequency	Percentage
Interactive	997	53.23
Interactional	876	46.76
Total	1873	100%

Table 6
Frequent words

Category	Type	examples	frequent ones	Most frequent one
Interactive	Transition	And	And =297	And=297
		But	But=75	
		Thus	As=73	
		Although		
		As		
		Yet		
		While		
		Accordingly		
		As		

Table 7
Frequent words:

Transition	Example
And	1) And subject to perverse moods 2) And why not to-night 3)And I will send.
But	1) But it's so long since. 2) But no paper 3) But where are
As	1), as might be supposed

Throughout the story, "The Gold Bug" by Edgar Allan Poe, the conjunction "and" was frequently employed to connect distinct ideas and clues, resulting in a coherent and structured narrative. For example, after Legrand successfully deciphered the cryptogram, "and" was utilized to link his observations about the condition of the parchment and the complexity of the cipher prior to demonstrating his accomplishment. In general, the use of this word in the story served to create a logical and organized storyline while connecting the different clues and developments in the plot.

Table 8
Frequent words

category	Type	Example	frequent ones	Most frequent one
Interactive	Frame markers	First	First=15	Then=28
		Second	Then=28	
		Third		

Table 9
Frequent words

Frame marker	Example
Then	1) Then the shape . 2) you are joking then .

The adverb "**then**" was employed in Edgar Allan Poe's short story "The Gold Bug" to indicate the order of events and link different actions and plot developments. An example of this can be seen when the narrator and William Legrand, after discovering the scarab beetle, took a closer look at it "then."

Table 10
Frequent words

category	Type	examples	frequent ones	Most frequent one
Interactional	Self mentions	Us	I=271	I=271
		We	We=67	
		Our	Me=60	
		I		
		Me		
		Myself		
		My		

Table 11
Frequent words

Self mention	Example
I	1) I contracted 2) I found him 3) I said
We	1) we may get up 2) since we met.
Me	1) gave me 2) he turned to me

In Edgar Allan Poe's "The Gold Bug," the author uses various pronouns such as "**I**," "**we**," and "**me**" to establish the narrative perspective and to develop the characters. The unnamed narrator uses "I" to recount the story from his personal point of view, creating a sense of intimacy and allowing the reader to experience the events through his eyes. The pronoun "we" is used when the narrator and William Legrand work together to solve the mystery, emphasizing their camaraderie and collaboration. On the other hand, Legrand's use of "me" to refer to himself underscores his eccentricity and independence, highlighting his preference for working alone and relying on his own intellect to uncover the treasure's mystery. Poe's use of these pronouns thus adds depth and complexity to the narrative, providing insights into the characters' personalities and relationships.

Conclusion of The gold bug

Edgar Allan Poe's short story "The Gold Bug" employs several high-frequency words such as "**and**," "**as**," "**but**," "**I**," "**me**," and "**we**." These words serve various purposes in the narrative, including capturing the reader's attention and performing different functions in the story.

Short story

Table 12
Frequency distribution of Interactive markers in A telephonic conversation(2)

Category	Frequency	Percentage
Transitions	46	63.88
Frame markers	19	26.38
Endophoric markers	0	0.00
Evidentials	5	6.9
Code glosses	2	2.7
Total	72	100%

Table 13
Frequency distribution of Interactional markers in a telephonic conversation (7)

Category	Frequency	percentage
Hedges	5	5.74
Boosters	20	22.9
Attitude markers	1	1.1
Engagement markers	12	13.7
Self mentions	49	56.32
Total	87	100

Table 14
Overall frequency distribution of Interactive and Interactional markers in A telephonic conversation(7)

Markers	Frequency	percentage
Interactive	72	45.28%
Interactional	87	54.7%
Total	159	100%

Table 15
Frequent words

category	Type	examples	frequent ones	Most frequent one
Interactional	Self mention	I Me My Us Our myself	I=37	I=37

Table 16
Frequent words:

Self mentions	Example
I	1) Yesterday I was writing a deep article on a sublime philosophical subject 2) Oh no, I didn't mean that.

In Mark Twain's short story "A Telephonic Conversation," the word "I" is used to indicate the first-person point of view of the narrator and emphasize his perspective. The story is written in the form of a dialogue between two people who are speaking on the telephone. One of the speakers is the narrator, and he uses the word "I" to refer to himself throughout the conversation. By doing so, he establishes his presence as a character in the story and emphasizes his personal experience and perspective. Furthermore, the use of "I"

allows the reader to identify with the narrator and understand his thoughts and feelings as the conversation unfolds. The narrator's use of language and his reactions to the other speaker's words are key to understanding the humor and satire of the story, and the use of "I" helps to convey this effectively. Overall, the use of "I" in "A Telephonic Conversation" serves to establish the narrator's perspective and convey the humor and satire of the story through his reactions and comments.

Gold bug written by Edgar Allan Poe in 1843 has 1873 meta discourse markers, 997 interactive markers and 876 interactional markers. The results show that the frequency of interactive markers are greater than interactional markers. Most frequent interactive word in gold bug is "and" its frequency is 297. and after "and" frequency of "I" is 271 which is an interactional marker. A telephonic conversation written by Mark Twain in 1880 has 159 meta discourse markers, 72 interactive markers and 87 interactional markers, The results show that the frequency of interactional marker is higher than interactive marker, The most frequent word is "I" in a telephonic conversation which is an interactional marker.

This comparative analysis explores the use of metadiscourse markers in two distinct short stories from American literature: Edgar Allan Poe's "The Gold Bug" and Mark Twain's "A Telephonic Conversation." Metadiscourse markers, which can be categorized into interactive and interactional markers, play a crucial role in shaping the narrative and engaging the reader. By examining the frequency and types of metadiscourse markers in these two texts, we can gain insights into the authors' stylistic choices and narrative strategies.

Frequency and Distribution in "The Gold Bug"

In "The Gold Bug," written by Edgar Allan Poe in 1843, we find a total of 1873 metadiscourse markers. Among these, 997 markers are interactive, while 876 markers are interactional. Notably, the frequency of interactive markers exceeds that of interactional markers, with the most frequent word being "and," occurring 297 times. This suggests a strong emphasis on the use of interactive markers, particularly through the word "and," which serves to connect various elements in the narrative and maintain a logical and structured storyline. The use of transition words, such as "but," "although," and "while," further reinforces the coherence of the narrative. These interactive markers guide the reader through the plot, indicating shifts in thought and causality. The presence of frame markers like "then" enhances the organization of the story, illustrating the order of events and connecting actions and plot developments.

Frequency and Distribution in "A Telephonic Conversation":

In contrast, "A Telephonic Conversation," authored by Mark Twain in 1880, contains 159 metadiscourse markers. Of these, 72 are interactive markers, while 87 are interactional markers. Interestingly, this short story exhibits a higher frequency of interactional markers compared to interactive markers. The most frequent word, "I," occurs 37 times, highlighting the first-person perspective of the narrator. The story's structure, based on a telephone conversation, relies on the use of "I" to establish the narrator's presence and convey his perspective, adding depth and humor to the narrative.

This analysis provides answers to all three research questions. The answers to the first and second research questions are derived from the data presented in Tables 2, 3, 6, and 7. Table 2 and Table 3 offer information on the specific interactive and interactional metadiscourse markers used by Edgar Allan Poe, in his short story along with the frequencies of these markers. Table 6 and Table 7, on the other hand, offer information on

the specific interactive and interactional metadiscourse markers used by Mark Twain, in his short story along with the frequencies of these markers. These tables offer insights into the authors' choices regarding metadiscourse markers in terms of quantity and distribution. The answer to the third research question is found in the explanation provided below. It highlights the comparative analysis of meta-discourse markers, showcasing how the two authors employed these markers differently in their respective short stories and how these choices align with the themes of their works.

Comparison

The comparison between these two short stories reveals intriguing differences in the use of metadiscourse markers. "The Gold Bug" employs a predominantly interactive marker strategy, emphasizing logical progression and coherence through words like "and," "but," and transitions. In contrast, "A Telephonic Conversation" leans towards interactional markers, especially "I," to establish the narrator's perspective and enhance the humor and satire of the story. These findings emphasize how authors utilize metadiscourse markers to shape their narratives and engage readers. While both stories effectively use metadiscourse markers to achieve their respective goals, the choice of interactive or interactional markers reflects the unique style and thematic concerns of each author.

Thematic Significance of Interactive and Interactional Markers

Thematic Significance in "The Gold Bug"

In "The Gold Bug," the prevalence of interactive markers, such as "and," "but," and transitions, serves a thematic role by connecting the diverse elements of the narrative. The use of these markers helps the reader navigate the complex plot, ensuring a logical and coherent progression of events. This cohesion reflects the thematic importance of collaboration and puzzle-solving, as the characters work together to decipher cryptic clues and uncover hidden treasures. The interactive markers reinforce the idea that unity and cooperation lead to success. Furthermore, the strategic use of frame markers like "then" underscores the sequential nature of the story. The order of events and actions is meticulously outlined, aligning with the theme of unraveling a mystery step by step.

Thematic Significance in "A Telephonic Conversation"

In "A Telephonic Conversation," interactional markers, particularly the frequent use of "I," play a crucial role in establishing the first-person perspective of the narrator. This thematic choice is significant as the story's humor and satire hinge on the narrator's reactions and comments during a telephone conversation. The repeated use of "I" allows readers to delve into the narrator's mind and share his amusement and frustration, enhancing the theme of modern communication challenges and misunderstandings. The story's humor is grounded in the narrator's subjective experiences, making "I" a central thematic element.

Implications

The comparative analysis of metadiscourse markers in Edgar Allan Poe's "The Gold Bug" and Mark Twain's "A Telephonic Conversation" has revealed fascinating insights into the authors' narrative strategies and thematic concerns. "The Gold Bug" employs a predominance of interactive markers to create a coherent and structured narrative, emphasizing the theme of collaboration and puzzle-solving. In contrast, "A Telephonic Conversation" relies on interactional markers, specifically the frequent use of "I," to establish the first-person perspective and enhance the humor and satire surrounding

modern communication challenges. These findings underscore the dynamic and versatile nature of metadiscourse markers in shaping the reading experience and conveying thematic significance. Authors' choices between interactive and interactional markers significantly impact the narrative's structure, reader engagement, and thematic depth. This analysis encourages further exploration of metadiscourse markers in literary texts, offering valuable insights into how they contribute to the construction of meaning and thematic resonance. In conclusion, metadiscourse markers are powerful tools in the hands of authors, enabling them to craft narratives that resonate with readers and reflect the unique themes and styles of their works.

Conclusion

In the examination of metadiscourse markers in Edgar Allan Poe's "The Gold Bug" and Mark Twain's "A Telephonic Conversation," we uncover a stark contrast in their deployment and the subsequent impact on the narrative. Edgar Allan Poe's choice to employ interactive metadiscourse markers, particularly the frequent use of "and," transition words, and frame markers, accentuates the narrative's cohesiveness and structured progression. This strategic approach aligns with the theme of collaboration and problem-solving, underscoring the power of teamwork in solving complex mysteries. Conversely, Mark Twain leans heavily on interactional metadiscourse markers, most notably the ubiquitous "I." This choice establishes a first-person perspective, introducing humor and satire into the narrative, which is consistent with the theme of modern communication challenges and the narrator's witty reactions during a telephone conversation. The quantitative differences in metadiscourse marker frequencies reveal that, in "The Gold Bug," interactive markers prevail, accounting for 53.23% of the total markers, while interactional markers contribute 46.76%. In "A Telephonic Conversation," interactive markers make up 45.28%, with interactional markers dominating at 54.7%. These disparities mirror the authors' individualistic approaches and thematic priorities. In essence, this comparative exploration demonstrates that metadiscourse markers are not mere linguistic elements but potent tools employed by authors to communicate with readers, convey thematic depth, and mold their narratives. The study sheds light on how the selection of these markers significantly influences the reader's interpretation and engagement with the story. Ultimately, this comparative analysis underscores the distinctive authorial styles of Poe and Twain. It encourages further investigation into the interplay between metadiscourse markers and narrative construction, offering an enriched comprehension of the art of storytelling and the multitude of choices that authors make to craft their narratives.

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