

Analysing the Impacts of Metadiscourse Markers in Gothic Fiction: A Corpus-Based Study of Poe's Short Stories

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Abstract

This study deals with the impacts of metadiscourse markers in gothic fiction. Selected short stories by Edgar Allan Poe have been selected as a representative sample of gothic fiction. Gothic fiction is an essential genre in literature which deals with supernatural elements, horror, mystery, psychological conditions and suspense in literature. Gothic writers use specific vocabulary to make their writings horror. Many frequently occurring words, phrases, and metadiscourse markers help create a specific environment in gothic literature. Metadiscourse markers play a vital role in comprehending any discourse. Using these markers, writers can make readers believe certain conditions and logic. Metadiscourse markers can be used to create suspense or doubt and also to assert some notion upon the reader. In this research, various types, frequencies and functions of Metadiscourse markers have been analysed using Metapak software. The researcher has used a mixed-method approach to analyse the frequency of certain words and their impacts on writing. The researcher has taken five short stories by Edgar Allan Poe and has used Metapak to analyse interactional and interactive markers and their types used in the stories. The researcher has examined how the Metadiscourse markers are used to elaborate the meaning and concepts of the text using ideas of gothic fiction. The researcher has calculated all metadiscourse markers in the selected data and, by analysing their frequencies, inferred how they are essential in developing the environment and setting of the horror stories. This study is also helpful in understanding the use of certain vocabulary in gothic writings.

Keywords: Metapak, Gothic fiction, Metadiscourse markers, Edgar Allan Poe horror, mystery.

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1 Introduction

Metadiscourse markers explain the writer's point of view and how the reader will understand it. There are various models of metadiscourse markers explained by many people (Azijah, & Gulö, 2020; Nugrahani, & Bram, 2020). Harris used the term metadiscourse for the first time in 1959 and by this term, he means that it is a kind of word and indications that the reader can understand the perception and the hints the writer wants to implement, and it also gives directions and instruction to The Reader or how to interpret the text (Yassine, 2017). Or it can be stated that metadiscourse markers enable the writer to “guide, direct and inform” his or her reader in the specific way he or she wants the hearer to understand and analyze the text. Another important aspect is that it's not only for developing text but also helps in reading (Cheng & Steffensen, 1996) says about meta-discourse as

“Linguistic items that indicate the existence in the text of either the writer and reader (or speaker and hearer) through reference to the text organization or by using other ways to comment on the text.”

Some writers added additional concepts and ideas of discourse features, for example. Hedges in Meta discourse to highlight how writers use the terms intrusion or vocabulary to emphasize or portray a certain theme and generate a perception of their desire (Koonnala & Chaiwong, 2022; Zare & Keivanloo-Shahrestanaki, 2017). Gothic fiction is an important part of literature and not many writers have a grip on this genre. This genre deals with horror, mystery, and thriller.

Gothic fiction deals with supernatural powers of the nature and horror or psychological thriller elements (Lamara, 2020). In gothic fiction the setting is made to create a sense of horror and terror and frightful atmosphere. Most of the times empty houses or places are selected as the setting. The setting is supposed to be a kind of mystery in itself. Often the gloomy natural happenings like decay of something, death of a person or animal and unexpected accidents occur in such stories (Nawawi & Ting, 2021). A gothic hero often has to confront with the supernatural villain which maybe some animal human or soul and most of the times the hero has to make self-sacrifices. The story is mostly about a house with a dark hidden secret or a murder story. Melodramatic narrative devices and dark tone are used in this story (Bogdanović, 2014).

In American literature, Edgar Allan Poe has a certain level of importance and is regarded as the center of romanticism in America (McGann, 2020). He was a great writer, editor, poet, and literary critic. He has written many short stories and poems and some of them are world-famous. His writings have a unique distinction His most famous and renowned work is Raven which he published in 1845 and it made him very famous for some time (Bakhsh, 2020; Bruce, 2010). Edgar Allan Poe set new criteria for horror, science fiction, and detective stories and expand their limit to the psychological and deep conscious level. Every writer has a unique style of writing and theme. Some writers write on multiple themes but some writers are obsessed with a single theme or a single theme becomes very much integrated with their writings. In the writings of Edgar Allan Poe, the theme of death is very dominant (Aull, 2015; Bakhsh, 2020). In The Black Cat the story revolves around the protagonist who is obsessed with a black cat and got his life and mind interrupted because of the cat (Bruce, 2014). Later on, he kills the cat and for some unknown reasons his own home got destructed. The researchers have mainly focused on following research questions

1. Examining the types and frequency of metadiscourse markers present in the selected short stories of Edgar Allan Poe.
2. Analyzing how the writers achieve their various goals using metadiscourse markers.
3. What is the relationship between the Metadiscourse markers and gothic fiction and how Edgar

Allan Poe does have used the Metadiscourse markers to engage the reader in the story and stimulate horror?

This study is very significant as it provides many important information about the writing style of Edgar Allan Poe and how he has used the metadiscourse markers in gothic fiction. This study demonstrates that metadiscourse markers play a vital role in gothic fiction because of their various functions. This research can also be used by the researcher or students to analyze or understand frequently occurring words and also to depict the writer's vocabulary use and how different words have been used to evoke various emotions, feelings or reactions in the reader (Rahmawati, [2020](#)). In this study, the researcher has analyzed the frequency of different types of metadiscourse markers using the Metapak software developed by Dr. Akhtar Abbas, in the selected short stories of famous American writer Edgar Allan Poe (Hyland, [2017](#)). The researcher has explained about how different metadiscourse markers affect the short story writing and how they make it more engaging. Only five stories were selected for the work, otherwise the data would have been very long to deal with. These stories has been analyzed and the results are generalized to have an idea of the word selection, writing style and use of discourse markers by the author (Johansson, [2023](#)).

2 Literature Review

In 1997, Tanuwijaya wrote an article on "Tell Tale Heart" written by Edgar Allan Poe, in which metadiscourse markers in the writings of Edgar Allan Poe's famous short story Tell Tale Heart were examined. In this article the researcher analyzed the use of metadiscourse markers and how they add certain meaning and environment in Poe's writing. Metadiscourse markers occur in linguistic domain that's why many people have not considered the literary works in this sense but in this article the writer explored the short story in the light of metadiscourse markers and analyzed how this horror story is unique in itself (Bruce, [2016](#); Cuevas-Alonso, & Míguez-Álvarez, [2021](#)). The researcher discovered that the writer has not used the marker of information (Oh) and response in the story (well) and the first one is not being used in its fullest form. And but are frequently occurring connective markers and the result marker (because) is implicit. And the use of temporal adverb markers, Now and Then has played a vital part in the propagation of the short story (Hyland & Jiang, [2018](#)).

AlJazrawi and AlJazrawi ([2019](#)) conducted a research in which they examined the type and frequency of metadiscourse markers in various short stories by different authors. The study deals with how the writers try to make their writing persuasive by using various techniques. In this study a corpus data of 88,940, was taken from 18 short stories of Raymond Carver, Edgar Allen Poe and Mark twain, has been used. Hyland ([2005](#)) metadiscourse model was that basic framework for the analysis of the selected data. It was obvious in results that in those short stories the writers have used metadiscourse markers so that the stories can be persuasive and coherent. It shows that in the persuasive nature of short stories not only because if the literary factors but also because of the linguistic factors. This study rejected the notion that only the features like transportation are able to make short stories persuasive (AlJazrawi & AlJazrawi, [2019](#)).

"The Figures of Edgar Allan Poe" is a well-researched and written work about Poe's writings. It was the first effort to analyze and criticize the discursive and textual practices of Edgar Allan Poe and his rhetorical dimensions. Edgar Allan Poe is a great short story writer of America (Sultan, [2011](#)). He is a symbol or representative of the emergence of the modern thoughts and understanding of art and literature in the 19th century which resulted in the birth of the so-called 'death of rhetoric' and romantic author. Gero Gutzzeit who is a well-known navigator of the print culture of American antebellum, reinterprets the works of Poe and declared that he had played an important role that transatlantic rhetoric played in antebellum literature (Poe, [2021](#); Siddique et al., [2017](#)). In antebellum literary culture to give a new account of Poe's significance, he analyzed various rhetorical figures of the author in Edgar Allan Poe's tales, critical writings, and poems.

After that, he also suggested a rhetorical theory of poetical, theoretical, and performative figures of the author.

The book goes beyond Poe's studies to engage in contemporary debates on the romantic origins of modern authors and depicts how rhetorical theory has become an emerging method for studying authorship from the nineteenth century onwards (Herriman, 2022). In fact, Guttzeit's study is not only innovative in its approach to rhetorical thinking and reveals the hitherto hidden essential nature of Poe's writings but at the same time, it coincides with a characteristically North American antebellum cultural climate. In "Gothic vibrations and Edgar Allan Poe", Clarke discussed the impacts of gothic literature on human body and psychology and he examined how short stories of Edgar Allan Poe can create a particular vibrations in the mind of the reader as sometimes felt by the character of the story during various incidents in the horrific revelations in the story (Dewi, 2021; Qin & Uccelli, 2019). Sometimes the incidents even make the audience cry or make them feel the fear of various things. This study also involves the rules of music, philosophy and psychology. The vibrations can be understood as the goosebumps or shock a reader encounter during reading.

3 Methodology

Various models have been given for analyzing metadiscourse markers; some include the model by Meyer in 1975, Williams in 1981, 1982, and 1983, the Crismore model in 1983, the Vande Kopple model in 1985, and the Hyland model in (2005). In this study, we are going to examine the metadiscourse markers. The study considers not only the text in the given data but it also deals with the idea how the writing influences a reader. According to Metadiscourse markers, specific communication tools writers use in their stories are called metadiscourse markers (Nugroho, 2020). Many writers use various types of words and phrases to influence readers or listeners. This study of the Persuasion of people and audiences has great importance, especially in the case of fictional narrative, as we know that fiction is a challenging thing to write and not a regular daily routine. It also has written words that make the story process and makes the readers believe that what is being the story is valid so that the sensation of horror and terror can be created (Intaraprawat & Steffensen, 1995).

Since model of metadiscourse, given by Hyland in (2005), is a complete model and because it treats metadiscourse in a complete sense instead of dividing its interpersonal and textual functions. The current study is strictly adhere to this model. This model also considers the knowledge, experiences, and needs of the addressees, demonstrating an addresser's comprehension of an audience and their expectations (Zafar et al., 2021). The concept of interaction, which is founded on the relationship between text and context, serves as the model's foundation. Interactions between the reader and the writer are a common feature of texts. The text is perceived as a social and communicative activity. It gives us a means of comprehending how to represent ourselves successfully in writing. There are two basic categories of metadiscourse markers; 'Interactive' and 'Interactional' (Hyland, 2007). The purpose of interactive metadiscourse is to direct the reader throughout the text (Hyland, 2005: pp. 49). It demonstrates that the writer is conscious of the audience's presence and is trying to meet its "interests," "rhetorical expectations," and "processing abilities."

In order to be perceived by the addressees as "appropriate" and "convincing," it also suggests that they expect the argument to follow traditional textual conventions (Hyland, 2005: pp. 54). Transitions, frame markers, evidence, Endophoric markers, and code glosses are examples of metadiscourse interactive markers (Baker, 2022). On the other hand, interactional metadiscourse is concerned with how addressers control communication. It is thought of as the speaker's "voice." the addressees are included in the addressers' Through their arguments, the addressers engage the addressees in the text, influence them, draw their attention to something, and guide them towards

interpretations (Hyland, 2018: 52). These markers are regarded as evaluative and engaging since they involve the addressees in the discussion (Hyland, 2005: pp. 54). Hedges, boosters, engagement markers, attitude markers, and self-mentions are examples of interactional markers. The model of metadiscourse proposed by Hyland (2018) is displayed in the table given below:

Table 1. An interpersonal model of metadiscourse (Hyland, 2005, p. 49)

Interactive	Help to guide the reader through the text	Resources
Transitions	Express the relation between the main clauses	In addition; but; thus; and
Frame markers	Refer to discourse acts, sequences or stages	Finally; to conclude; me purpose is
Endophoric markers	Refer to other parts of the text	Noted above; see Fig; in section
Evidentials	Refer to information from other texts	According to X; Z states
Code glosses	Elaborate propositional meanings	Namely; e.g.; such as; in other words,
Interactional	Involve the reader in the text	Resources
Hedges	Withhold commitment and open dialogue	Might; perhaps; possible; about
Boosters	Emphasize certainty or close dialogue	In fact; definitely; it is clear that
Attitude markers	Express the writer's attitude to the proposition	Unfortunately; I agree; surprisingly
Engagement markers self-mentions	Explicitly build relationships with the reader	I; we; my; me; our

In this study, the researcher has employed both the qualitative and quantitative methodology. The researcher is using descriptive and analytical study and have used qualitative method to infer the results. The researcher will analyze the text of short stories of Edgar Allen Poe using metadiscourse markers. This study will analyze the frequency and implications of these markers in the collected data. Metapak is a software developed by a Pakistani linguist Dr. Akhtar Abbas and is used to calculate the frequency and metadiscourse markers in any data.

The stories text will be converted into the plain text and then it is added in the Metapak software. The software analyze the data and each metadiscourse marker is calculated individually and then the results are analyzed using frequencies and other results. Then the researcher will analyze the relevant theories and how metadiscourse markers fit into the gothic fiction.

The researcher has analyzed the collected data from five gothic short stories by Edgar Allen Poe.

For quantitative analysis, the calculated number of words in each story and their total number. Then the text of all stories is converted into the plain text format. For the qualitative data analysis, different themes, genres, ideas, and concepts of the writer will be analyzed according to the recurring words in the sentences using metadiscourse markers and given a detailed description of Edgar and his themes. Five short stories of Edgar Allan Poe [1809-1849] has been selected for this study. Five short stories of various lengths have been collected for this purpose, ranging from 2000 to 7300, as shown in the Table below.

Table 2. Description of collected data [short stories of Edgar Allan Poe]

Writer	Short Stories	
Edgar Allan Poe (1809-1849)	"Ligeia" (1838) A haunting supernatural tale	6289
	"The Fall of the House of Usher" (1839) <i>An old house and its secrets</i>	7268
	"The Tell-Tale Heart" (1843) <i>A murderer's guilt</i>	2219
	"The Cask of Amontillado" (1846) <i>A story of revenge</i>	2371
	"The Black Cat" (1845) <i>Horror story about a cat</i>	3922
Total number	5	22069

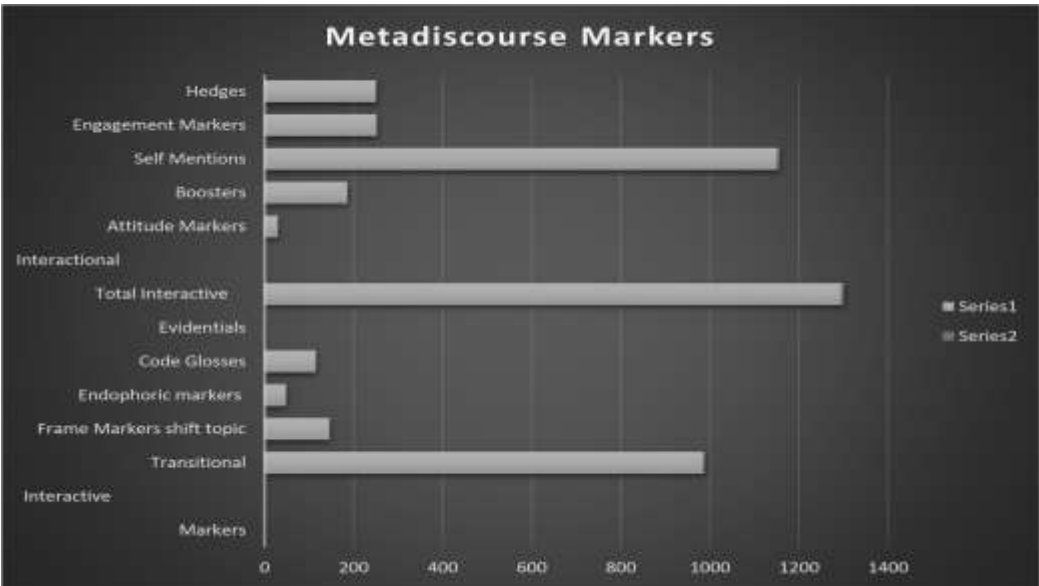
4 Data Analysis

This study has deals with the metadiscourse markers in the selected short stories of Edgar Allan Poe. The selected data of five short stories was analyzed by the model given by Hyland's (2005) to determine the types of metadiscourse markers and their frequencies to provide a general overview of those markers' in gothic fiction. It explored how each category is distributed throughout the corpus and how each contributes to communication. The text of five short stories, totaling around 22,000 words, will be regarded as the study's corpus to accomplish its goals.

Table 3. Metadiscourse markers' frequency and percentage

Markers	F	% of frequency
Interactive Markers		
a. Transitional	985	4.49%
b. Frame Markers shift topic	146	0.67%
c. Endophoric markers	49	0.22%
d. Code Glosses	115	0.52%
e. Evidentials	0	0%
Total Interactive	1295	5.91%
Interactional Markers		
f. Attitude Markers	30	0.14%
g. Boosters	186	0.85%
h. Self-Mentions	1151	5.25%
i. Engagement Markers	252	1.15%
j. Hedges	251	1.14%
Total Interactional	1870	8.5303%

Graph 1. Metadiscourse markers’ frequency and percentage



As the findings have provided answers of research questions about the types and frequencies of metadiscourse markers used in the collected corpus. The data collected for this research consist of 22069 words having 3,165 metadiscourse markers. And about 14.3414% is the percentage of metadiscourse markers in the selected data which indicates that 14 metadiscourse functions are present in every hundred words of the corpus. There are 1295 interpersonal metadiscourse markers, including transitions, frame markers, etc. On the other hand, there are 1870 interactional markers, engagement markers, etc., including hedges and boosters, in the collected corpus. By comparing the numbers of interactive and interactional meta-discourse markers, it can be concluded that interactional markers are far more than the interpersonal with a number of 1870 in comparison to 1295.

Table 4. Percentage and Frequency of Metadiscourse Markers in the Collected data, (Hyland, 2005)

Type of Markers	f	Percentage of frequency
Interactive M.	1,295	5.907%
Interactional M.	1,870	8.5303%
Total	3,165	100%

a. Transition marker

So, we can observe that the transition marker is the most used marker among the interactive markers. Transition marker is identified 985 times in the collected corpus, and it makes up 4.49321% of metadiscourse markers in this corpus.

In most of the researches conducted on metadiscourse markers, whether written or spoken texts, it is important to note that among all interactive markers frequency of transition marker is always grater. This point can also be seen in the studies of Gothic (2023) and Ahangari and Kazemi (2014), which analyzed literary texts. This is because of the reason that transition markers play a vital role in the coherence and consistency of writing by adding, linking ideas, and concluding, and transitions also perform a function of linking and connecting ideas, thus building a comprehensive

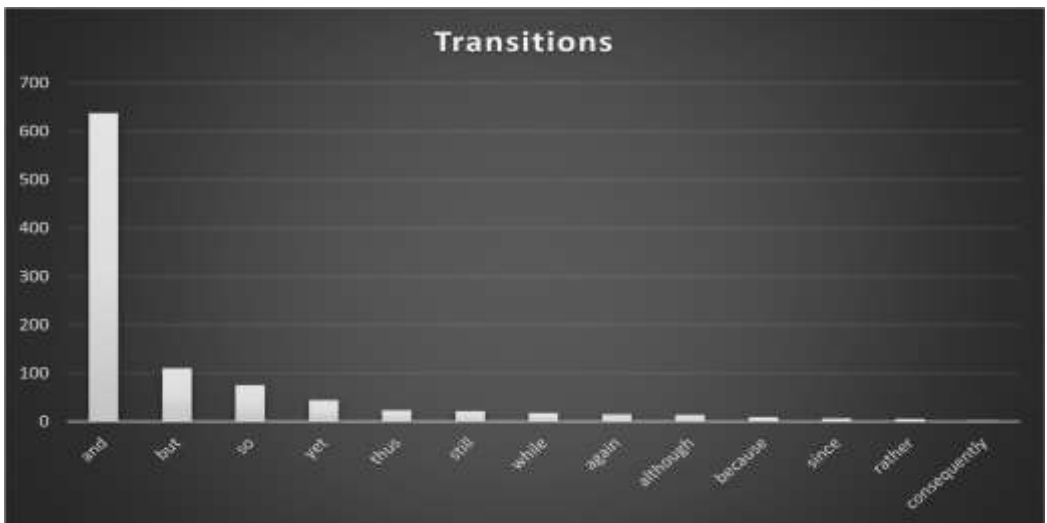
and compact picture of the scene or dialogue in the story which is useful in short stories, especially in gothic fiction where the writers have to drag the readers in his world. This marker helps their readers to understand the links between different ideas and plot of the story.

It also helps in persuading the reader about a certain reality created in the short story through rational appeal. Transition markers can be divided into further types depending on the type of their function like Addition, Comparison and Consequence. Addition is the most frequently used subcategory of Transition Markers, identified mostly through the use of “and”

"Comparison" is another subcategory of transitions, and "but" is mostly used to achieve this function. Consequence, which is the third subcategory, is primarily distinguished by the word "thus." For example:

- I learned, moreover, at intervals, and through broken and equivocal hints, another singular feature of his mental condition.

Graph 2. Frequency of Transition Markers



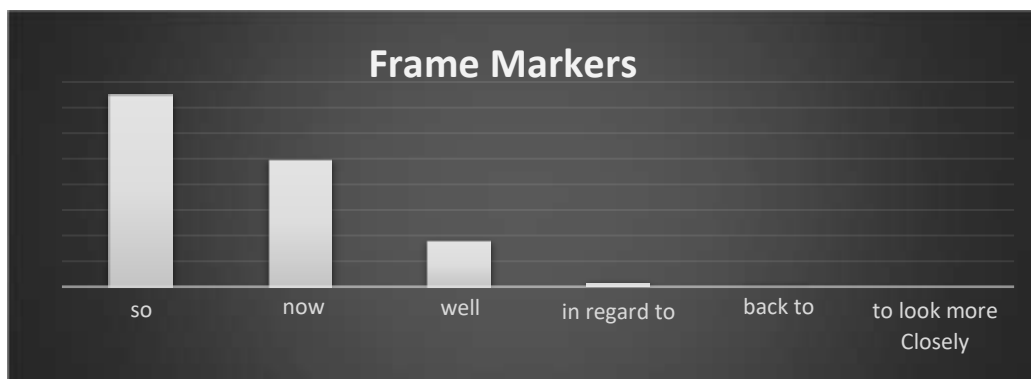
b. Frame markers

The calculated results from Metapak show that the frame markers are the second most frequently used interactive marker. Frame markers can perform various functions, including sequencing, labelling etc. There are three types of frame markers but the researcher has only observed topic shift frame markers because of their high frequency. There are 146 frame markers used for topic shifting which form 0.665998% of the total corpus. Words like “now”, “so”, and “well” are the most frequently used topic shift frame markers in these selected short stories of Edgar Allen Poe.

They are helpful when the writer wants to change the topic or move from one scene or observation to another. The element of logic can be more easily demonstrated by using this marker. For example, if the writer is describing a cause-and-effect situation, he or she can use ‘first’ and ‘then’ it will create a sequence in the same way when the writer has to change or add a change in the situation the use of ‘but’ and ‘now’ is quite effective.

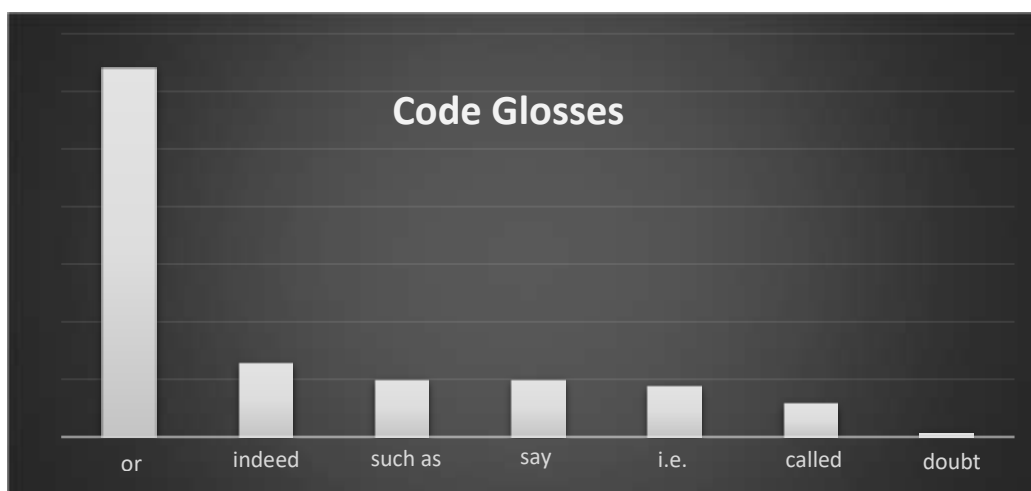
Example of frame marker from the data:

- I indulged a vague hope that the excitement which now agitated the hypochondriac, might find relief.

Graph 3. - Frequency of Frame markers

c. Code Glosses

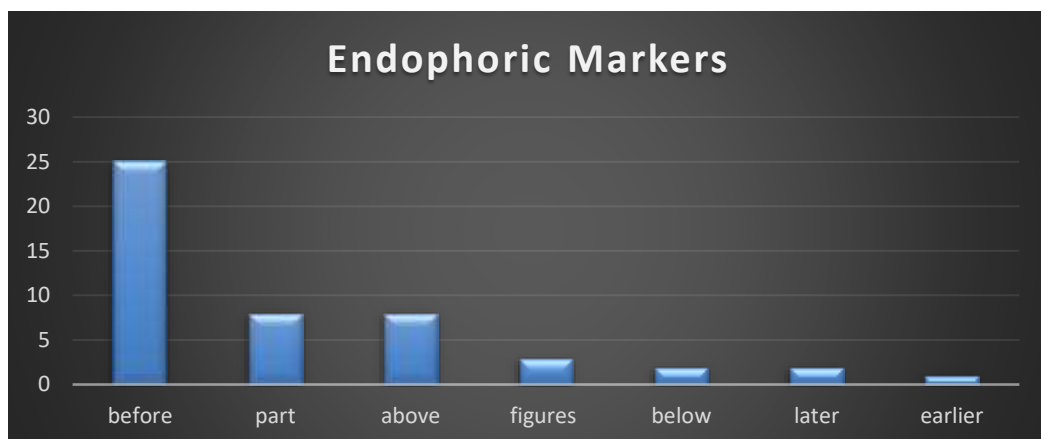
Code glosses in the collected corpus has a frequency of 115 in the selected data and in total metadiscourse markers in this data it makes a percentage of about 0.5245%. The code glosses make the writing comprehensible and understandable for the readers and by providing rephrasing, explanation and elaboration. The original idea or intended meaning is conveyed to the readers. Sometimes, the writers use the rules of argumentation to make the reader believe the story or an incident. And a sequence of logical discussion is created so that things may relate and the reader can accept and believe the situation. Mostly used words or phrases for this purpose are Namely, for example, in other words etc.



d. Endophoric Markers

To refer to a previous or subsequent part of a data, to make the text easier and more understandable, Endophoric markers are used, for the readers this is a reader friendly marker used to provide comprehension to the reader.

In this collected data it is obvious that total; number of Endophoric markers are 49 and it make a percentage of 0.22352 %.

Graph 5. - Frequency of Endophoric Markers

e. Evidential

An important point about this corpus is this that it has no evidential markers in it, which are used to refer to or cite ideas from some other document or source which should be very reliable. Their function is to stand by the arguments by reference to some relevant literature. So because of the reference system and their authenticity it can be concluded that evidential is a very important marker in the academic and specifically in the research works.

Table 5. Frequency and Percentage of Interactive Markers

Markers	f	% of frequency	% in Interactive markers
Interactive Markers	985	4.49321	
Transitional			76.061
Frame M. Shift topic	146	0.666	11.2741
Endophoric M.	49	0.22352	3.78
Code Glosses	115	0.52459	8.88
Evidential	0	0	0
Total Interactive	1295	5.907	100

Table 6. Percentage and Frequency of Interactional M.

Markers	f	% of frequency	% in Interactive markers
Interactional Attitude M.	30	0.136849	1.6042
Boosters	186	0.848463	9.9465
Self-Mentions	1151	5.250433	61.56
Engagement Markers	252	1.14953	13.4759
Hedges	251	1.14497	13.423
Total Interactional Markers	1870	8.5303	100

As it is mentioned in the Table 5 that in metadiscourse markers, interactional markers are and make an 1870 makes a percentage of 8.5303.

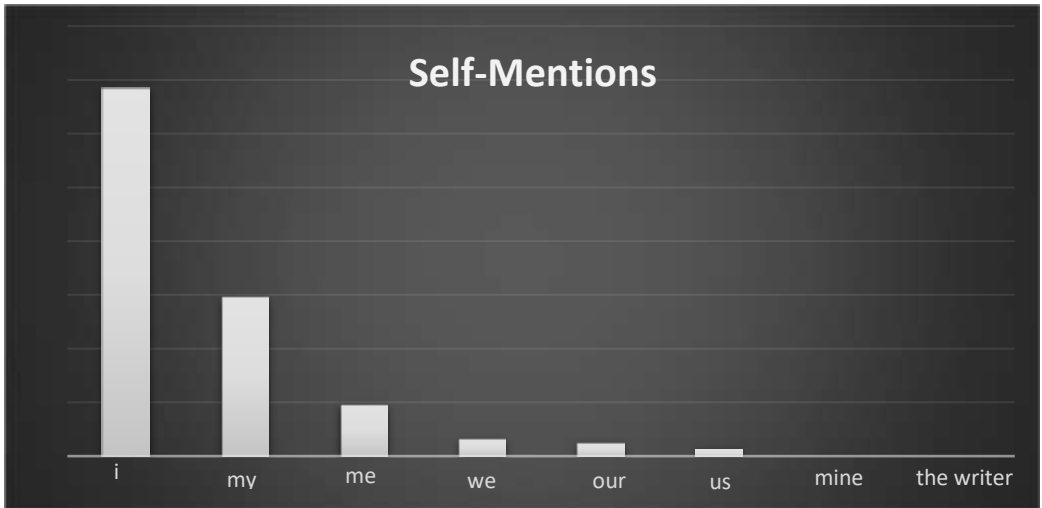
f. Self-mentions

It's obvious from the calculations that there are 1151 Self-mention are used 1151 times in the data that's why, it is the most frequently used marker among interactional markers making 61% of the interactional markers. Self-mentions may consist of various words including "I", "me", "us" and

“mine”. To convey their views towards their points of view, readers, and community, they communicate their sentiments through the use of possessive adjectives and first-person pronouns. They also utilize self-mentions to show that they are present in their texts.

According to Hyland, (2005), by doing this, authors are able to evoke an ethos in their readers' minds and therefore persuade them. In this view, persuasion is accomplished through the credibility of the author, and readers are persuaded in something because they have faith in the author's wisdom and good motives. A writer can describe the story in various ways he can tell the story from the perspective of first person, second or third person. He can present himself in the any character or in any other ting or Justas a visitor or outsider. The story can revolve around many characters nut mostly is focused a single person.

Graph 6. Frequency of Self-mentions



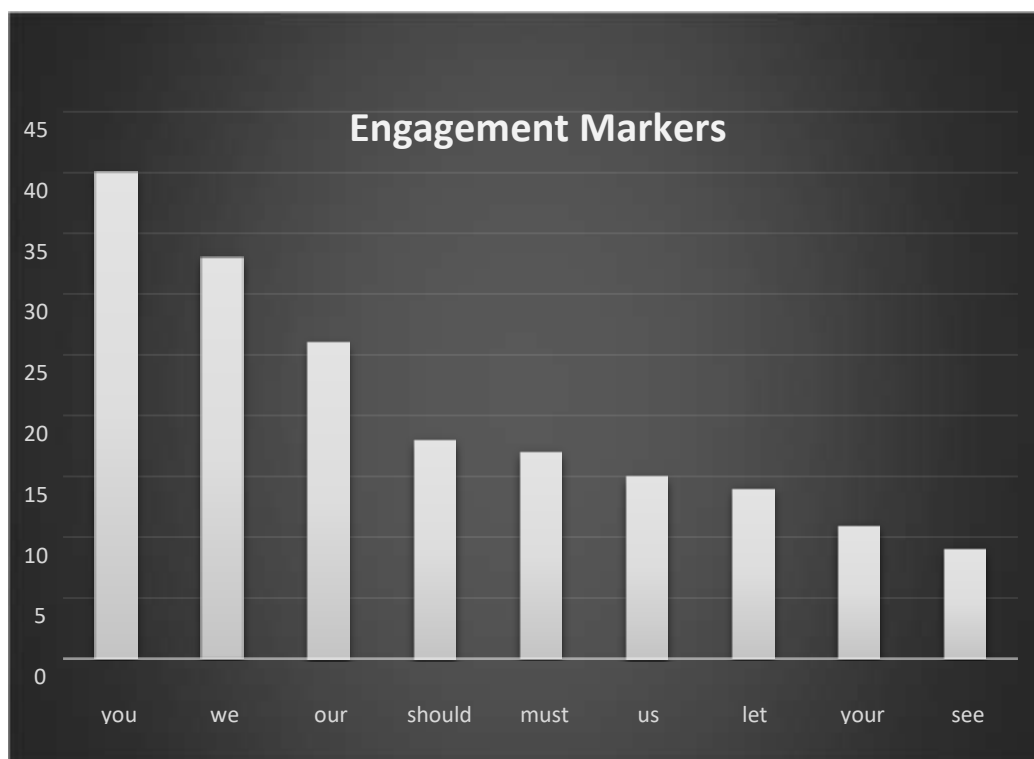
g. Engagement Markers

There are about 252 Engagement Markers used in this data forming a percentage of 13.475 of the total number of interactional markers. The percentage of this marker is 1.1495 in the total selected data. In this type of marker, the writer tries to make a direct type of communication by using pronouns like we, you, our, and words like "remember", look", "see" etc.

As the name indicates the main purpose of this type of marker is to engage the audience or readers in the given context or the writer's world. If the formal language is being used for a long time sometimes the reader or the speaker feels unconnected to the text or anything which is being delivered. So, by using such type of marker audiences or readers are made to feel that they are somehow connected to the text as the writer or speaker is speaking directly to them or engaging them with the characters.

For example, when a word like "remember" is used to recall something, the reader also tries to recall it along with the character, in a combined manner or as in pair work because they are not being felt like they are alone by using this type of marker. Different writers have used this technique to engage and improve the review of the audience.

It can be done by asking questions using directives calling them by names and also by using obligation models like should, must, etc.

Graph 7. Frequency of Engagement Markers**h. Attitude Markers**

As the results in the table show that there are about 30... Attitude Markers used in this data forming a percentage of 1.6042 the total number of interactional markers. The percentage of this marker is 0.1368 in the total collected data. Feelings or attitudes like importance, obligations, surprise, obligation, etc. Are expressed using this type of marker. It does not matter whether the information or data provided is based on facts or not the only focus of the writer is to express the type of feelings the character or the writer is having.

The writer can persuade the audience by using those markers through influencing the readers' emotions by using adjectives like zero instances, attitude verbs like prefer, words related to emotional appeal like wept, pathos, and sentence adverbs like "fortunately", "unfortunately" etc.

Graph 8. Frequency of Attitude Markers**i. Boosters**

As it is obvious from the results shown in the table that there are about 186 Boosters used in this data forming a percentage of 9.946 of interactional markers.

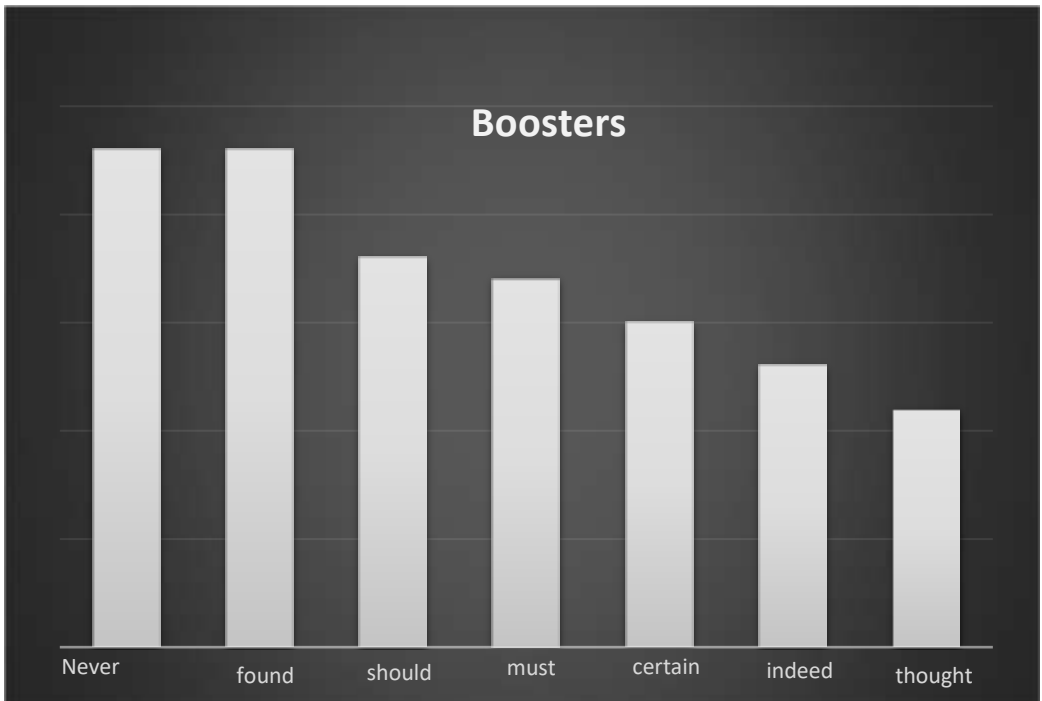
As the results showed percentage of this marker is 0.8484. In the total collected data. Many writers use posters in their writing to show the commitment to the return of their beliefs or ideas in the text over the certainty of a particular belief or character in the story or text. Boosters can also be used for certainty Hedges are used to indicating uncertainty because the boosters indicate certainty in a text or a speech.

One of the main purposes of boosters is to persuade the readers about a particular thing, ideology,

facts, or any type of link in the story as the writers can enhance the credibility of a thing or person by using words like certainty. These are very useful because it helps us to develop any idea the writer is discussing in that text. Various words can play the role of boosters including belief, demonstrate, clearly, of the purse, no doubt, etc.

There are certain words which have been used by the author again and again. These words are for boosting up a statement and it shows that how the writer has to be specific at some points in gothic fiction to be certain and to convince the readers that something is definite truth.

Graph 9. Frequency of Boosters

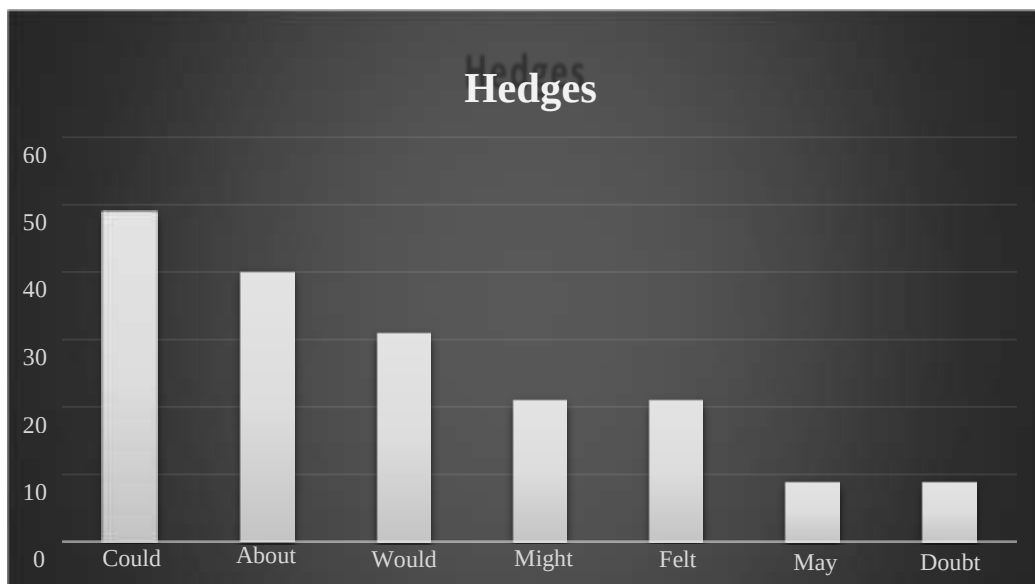


j. Hedges

As it is obvious from the results shown in the table that there are about 251 hedges used in this data forming a percentage of 13.475%. Hedges are 1.1496% in the total collected data.

Writers express various idea through their words like modals (may/might, can/could and would) to show their ideas and opinions. In gothic fiction, all the things are not based on facts and writers use various type of techniques and hedges to make the audience suspicious about a fact or to think of a truth as false. Some other verbs performing the function of hedges are also present in the corpus for example, epistemic adverbs such as. Whatever and probably, and Epistemic verbs such as suppose and seem. Hedges can also be used for persuasive purposes, and by using them writers are influencing their audience or readers to have the same opinion as they have the persuasion technique is very useful in various genres and the writers convince the readers. An example of hedges from the collected data:

- I neither expect nor solicit belief. Mad indeed would I be to expect it, in a case where my very senses reject their own evidence.

Graph10. Frequency of Hedges

Discussion

Metadiscourse markers are very important in every field of literature including gothic fiction. Gothic fiction is a genre of literature which deals with horror and thrilling writings (Bartholomew, [2020](#)). In such stories, a certain type of world or surrounding, area or plot is being designed by the writer. The main thing about such stories is that such stories are written about paranormal activities or such incidents which are not very usual and sometimes people don't even believe such incidents. But a writer's aim is to make his audience or readers understand and believe the situation and ideas he wanted to portray. Especially in Gothic or horror stories the writer has to make his reader understand, comprehend and feel the storyline, characters and plot of the story (Spratford, [2021](#)).

For all these reasons metadiscourse markers play a very vital role in Gothic fiction as some discourse markers are very helpful in attaining all these goals (Nugrahani, & Bram, [2020](#)). For example, hedges can be used to manipulate the readers or make them ambiguous about something. It can create a sense of horror and mystery which triggers fear. From the writing style of a writer, it can be seen that he has mentioned his presence in his writings and he wants the reader to feel the story as a participant. As in *Ligeia* the protagonist was not sure of who was moving in the home, he was unable to understand he just had doubts and it makes the story suspicious and thriller (Strickland, [2021](#)).

In the same way in "black cat" the person was not sure of what is of interest or why he is so obsessed with the cat. He tried to find out and it creates the whole story. In short, in a Gothic story a writer has to use such elements which can (Shehabat et al., [2022](#)). So, can be used to make the statement ambiguous and on the. Other hand when a thing or incident or dialogue has to be emphasized boosters are used for certainty. In horror stories certainty and uncertainty are very crucial as they make the story move forward. The protagonist or the reader remains unclear during the whole story and in the end the truth is revealed with certainty or still kept unclear.

Sometimes, a gothic writer has to build a connection between the reader and the story and he or she uses the engagement markers like "I", "me", "my" etc. such words make the reader think like

he is himself involved in the story. And in this way the writer makes the reader feel the depth and character of the story and the purpose of story got fulfilled. Metadiscourse markers are very helpful in creating a connection between the various incidents in a plot.

Various studies on metadiscourse markers have been done by many researchers and the results have been very helpful in analyzing the linguistic aspects. Tanuwijaya performed research on

Edgar Allan Poe's short piece "Tell Tale Heart" in 1997, in this essay, the researcher examined how metadiscourse markers are used and how they change the context and meaning of Poe's writing (Alsahafi, 2020). In this study, the author examined the short story in the context of metadiscourse markers and examined how this horror story is distinctive in its own right. Because metadiscourse markers occur in the language domain, many people have not thought about literary works in this manner. The researcher found that the writer did not fully utilize the markers of information (Oh) and response (good) in the story, and only partially utilized the first marker. Additionally, he looked at the employment of temporal adverb markers, result markers, and often occurring connective markers. The researcher also looked at the types and frequencies of metadiscourse markers in the data that was gathered, and by examining the results, we may get a better picture of the metadiscourse markers used in Edgar Allan Poe's writings.

AlJazrawi and AlJazrawi conducted a study in (2019), of short stories to find out variety and frequency of metadiscourse. The study examines the numerous methods used by writers to try to make their writing persuasive. A corpus of 88,940 data points from 18 short stories by Raymond Carver, Edgar Allen Poe, and Mark Twain were employed in this study. This data was analyzed using the metadiscourse paradigm proposed by Hyland (2005). It shows that in the persuasive nature of short stories not only because of the literary factors but also because of the linguistic factors. This study rejected the notion that only the features like transportation are able to make short stories persuasive.

"The Figures of Edgar Allan Poe" is a well-researched and written work about Poe's writings. It was the first effort to analyze and criticize the discursive and textual practices of Edgar Allan Poe and his rhetorical dimensions. Edgar Allan Poe is a great short story writer of America. He is a symbol or representative of the emergence of the modern thoughts and understanding of art and literature in the 19th century which resulted in the birth of the so-called 'death of rhetoric' and romantic author. The book goes beyond Poe's studies to engage in contemporary debates on the romantic origins of modern authors and depicts how rhetorical theory has become an emerging method for studying authorship from the nineteenth century onwards. In fact, Guttzeit's study is not only innovative in its approach to rhetorical thinking and reveals the hitherto hidden essential nature of Poe's writings but at the same time, it coincides with a characteristically North American antebellum cultural climate.

In "Gothic vibrations and Edgar Allan Poe", Clarke has discussed the impacts of gothic literature on human body and psychology and he examined how short stories of Edgar Allan Poe can create a particular vibration in the mind of the reader as sometimes felt by the character of the story during various incidents in the horrific revelations in the story.

In the same way in this article the researcher has analyzed that there are certain words which play a vital role in the story writing. As the previous studies have not analyzed the metadiscourse markers and their implications by writers to write gothic fiction, this study has compensated this deficiency and has explored the functions of these markers in the selected writings. These certain words and phrases highlight or emphasize the incidents in the story and make the audience believe about the incidents. Sometimes, the incidents even make incidents are really happening and they can feel their intensity. Sometimes the audience cry or make them feel the fear of various things. This study also involves the rules of music, philosophy and psychology. The vibrations can be

understood as the goosebumps or shock a reader encounter during reading. So, keeping in mind all the researchers we see that pothook fiction has a major link with the emotions of readers and for a gothic writer it is quite important to understand that what type of words and metadiscourse markers he or she should use to write a perfect story. As in this study the researcher has examined different types of metadiscourse markers and their frequency this data can be used to highlight examine or teach students about this genre of literature.

5 Conclusion

Metadiscourse markers are very important and are found in all types of writings. In Gothic fiction, they are equally important and are being used by the gothic writers to create suspense, engage the readers and to stimulate horror effect. This study reveals the frequency of different metadiscourse markers used by Edgar Allan Poe in his selected short stories. By using the

Metadiscourse markers writers can make the reader believe about certain conditions and logics. Metadiscourse markers can be used to create suspense or doubt and also to assert some notion upon the reader. Gothic fiction deals with fictional horror and terrifying stories. Metadiscourse markers are very important in every type of writing and in Gothic fiction they are frequently used by Edgar Allan Poe in his writings. The researcher has used the Metapak software to calculate the frequency of different types of interactional and interactive markers. The researcher has found that in the selected data, interactive markers are less than the Interactional markers. The most frequently used interactive markers are transitional markers. It was also revealed that self-mentions are the most frequently used interactional markers in the writings of Edgar Allan Poe. There are no evidential markers in the collected corpus and also the results indicated how the hedges and boosters have been used frequently to create ambiguity and assertion, respectively at various points. The study reveals that these markers are essential to create the environment of gothic fiction and Edgar Allan Poe has used their effects to evoke emotions. This study can be used to further investigate the writings of Edgar Alan Poe and a more detailed and focused use of these markers in the text can be analyzed. It can also be used to deal with vocabulary used in gothic fiction.

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