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A COMPARATIVE CORPUS BASED ANALYSIS OF DISCOURSE MARKERS FOR GENDER DESCRIPTION IN *THE ALCHEMIST* AND *PRIDE AND PREJUDICE*

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Abstract

This study is the corpus-based study of the comparison between the male and female writers specifically Paulo Coelho and Jane Austen. The specified text for this corpus-based study is 'The Alchemist' by Paulo Coelho and 'Pride and Prejudice' by Jane Austen. It is believed that female uses more discourse markers than a male. It is also believed that as far as the linguistic behavior of the male is concerned, the males are characterized by less use of discourse markers as meaningless fillers than males. The data for corpus analysis is taken as the text in a machine-readable format that is TXT. The data for this research includes the text of two pieces of writings one by a male writer and another written by a female writer. These two novels include 'The Alchemist' by Paulo Coelho and 'Pride and Prejudice' by Jane Austen. These novels are downloaded in pdf form and then converted in the xxx.txt format that can be used as input for AntConc. The present research is done by using the software 'Ant Conc.' because this is appropriate software that the researcher can use it easily and have the appropriate results.

Introduction

A discourse marker is a word or a phrase that performs a position in handling the waft and shape of discourse. Since their predominant function is at the extent of discourse (sequences of utterances) instead of at the level of utterances or sentences, discourse markers are relatively syntax-impartial and usually do not trade the reality conditional which means of the sentence.

This study is the corpus based study of the comparison between the male and female writers specifically Paulo Coelho and Jane Austen. The specified text for this corpus based study is 'The Alchemist' by Paulo Coelho and 'Pride and Prejudice' by Jane Austen. It is believed that female uses more discourse markers than a male. It is also believed that as far as the linguistic behavior of the male is concerned, the males are characterized by less use of discourse markers in language whereas the female is concerned, the female uses more discourse markers as meaningless fillers than males (cf. Lakoff 2011). There is a difference in the use of DMs by males and females in terms of their functions and contexts of occurrence (cf. Erman: 2016). To measure the validity of this prospect, a corpus based study of comparison between is 'The Alchemist' by Paulo Coelho and 'Pride and Prejudice' by Jane Austen is undertaken. This study falls in the domain of Stylistics but the focus is only the use of discourse markers by male and female writers. The research emphasizes on the linguistic feature i.e. use of discourse marker in two different texts is 'The Alchemist' by Paulo Coelho and 'Pride and Prejudice' by Jane Austen. Both qualitative and quantitative methods are used in this study. The results are made on the basis of findings of both qualitative and quantitative methods.

The finding of this study is proved that females use more discourse markers than the males. This is because the females exaggerate their communication by using meaningless fillings in their conversation. The females use hedges just to be fluent in their communication. This is always a debatable thing that females use the hedges without any need. The results of the study are reported, followed by a discussion on the strengths and limitations of the corpus-driven approach to Discourse Markers, as observed from a corpus of some of Jane Austen's and Paulo Coelho's novels.

Literature review:

On the basis of the previous studies it is concluded that the females uses more meaningless fillers (discourse markers) than males. Rezaee (2015) look over the role of gender in the use of different Discourse Markers i.e. 'OK', 'Well', I mean' and 'You Know' in the communication of different Iranian and English Professors. The researchers concluded that there were huge differences in the use of discourse markers and their pragmatic functions in Iranian and English male and female professors' lectures. They concluded that Iranian and English female professors used the discourse markers much more frequently compared to the male professors.

Rahimi and Ghanbari (2011) studied the relationship between the use of Discourse Markers and writing aspects in two various kinds of essays in the background of Iranian undergraduate EFL students. He applied a quantitative method of research. The results were that "and" was the most often used DM in both of these kinds of essays, while contrastive and inferential markers were used the least. Generally, the average use of DM was significantly higher in argumentative essays. However, the qualitative analysis of the results showed that the use of Discourse Markers could not be used as a significant index of the Iranian EFL students writing quality.

Koczogh Helga Vanda & Furkó Bálint Péter (2011) studied the gender-based difference between the use of discourse markers by males and females. On the basis of the corpus selected for analysis, it can be concluded that there are no substantial quantitative differences in the DM use of men and women: Men and women use the discourse markers 'I mean' and 'You know' at the same rate. As

for qualitative/functional differences in DM use, the study suggests that vary according to register and context is greater than variation according to gender. This work needs to be verified by further research that investigates the use of Discourse Markers by men and women across a variety of different discourse types.

Schiffrin (2009) defines Discourse Markers as consecutively dependent components that bracket units of talk. She believes that DMs are practiced in discourse because they present contextual coordinates for utterances. That is, they play a role in making the restricted coherence which is collectively built by negotiators in their discourse framework, context, meaning, and action during the accumulative interaction. They make the relationship between what has already been saying and what is being said, it can be within a speaker's discourse or across speakers' discourses. Schiffrin (2016) studied a number of various discourse markers i.e. "oh", 'well", "and", "but", "or", "so", "because", "now", "the", and "you know", "I mean" in a detailed study. Adding to textual cohesion, then, is one of the functions of the Discourse Marker. Linguistics resist that cohesion is a significant feature of language skills (Gray & Cortes, 2011), and second language researchers or L2 researchers try to find out the ways through which cohesion is more effectively taught to the learners (see Mahlberg et al, 2004). In L2 teaching, group activities can be used to motivate the learners to interact with each other by engaging them in "spontaneous conversations" (Brillanceau, 2005) which help reinforce the use of discourse-pragmatic markers that means the Discourse Markers used pragmatically or in the context. Thoroughgoing activities intensify EFL learners' awareness about proper conditions in which Discourse Markers should be used. Terminologically, there is a chain of expressions that can directly cite to Discourse Markers, such as "sentence connectives", "discourse particles", "utterance particles", "semantic conjuncts", "pragmatic expressions", "discourse operators", "continuatives", "discourse connectives", and "discourse markers". The last expression is the most widely used. Schourup (2010), in his later works, used the term discourse marker, as Blakemore (2002) did so. So far, the Discourse Markers classifications and definitions are open to debate or are really debatable things. Schourup (2016) and Fung and Carter (2007) have provided a detailed list of features of discourse markers. Schourup (2012) has given seven aspects that characterize discourse markers i.e. connectivity, optionality, non-truthconditionality, weak clause association, initiality, orality, and multi-categorial. He said that the first three are the major characteristics of discourse markers. Fung and Carter (2007) also have listed five criteria that are almost the same as the features is identified by Schourup, such criteria relatively diverge from the conventions in defining discourse markers i.e. position, prosody, multigrammaticality, indexicality, and optionality. DMs are not taken to be perplexing linguistic classes. However, earlier investigations on DMs claims that these categories were thought to be complex, previously. That was the reason different terminologies, definitions, classifications, and taxonomies have been suggested (Aijmer, 2002; Brinton, 2011; Fraser, 1999; Schiffrin, 1987). Moreover, DMs have been seen and studied from many different views and perspectives because of their multivariate, multifunctional, and multifaceted

features. Presumably, Discourse Markers are joined to the absolute side of the human conversation (Erman, 2001).

Yang (2011) highlighted the significance of descriptive analyses of how native speakers use DMs or how non-native speakers use DMs in their daily conversations using a foreign language. However, the descriptive analysis used in several investigations shows that such a thing can be classified into some groups of surveys. Some of the main groups of studies have given topics such as the role played by DMs, the relation between DMs and other variables, nature and specifications of DMs, the use of DMs in a special context or conditions, frameworks for analyzing DMs, and the analysis of a particular discourse marker in a particular context. Most of the studies on DMs, either theoretical or empirical, have given the results about the functions of DMs. Despite this large trend of studies, researchers very rarely agree on how to actually determine the functions of DMs. A reason for the difficulty in explaining DMs is that the functions of DMs directly depend on speakers' subjectivity or researchers' personal interpretation of utterances or on what the speaker actually wants to say and what is understood by the researcher. As a result, a considerable magnitude of hypotheses and theories on DMs functions have been examined and given in the literature. The functions considered in previous studies have been gained from empirical contexts/situations in which a DM is used.

Müller (2005) did a comparative study of spoken English uttered by non-native American speakers and non-native German speakers. Müller gave a comprehensive analysis of the frequencies and functions of the following four DMs: "so", "well", "you know" and "like". The study was conducted in such a way that it could straightforwardly collect comparable data from the participants' discussions on silent movie narratives. In addition, Müller instructionally recognized the functions of the above mentioned four DMs and classified them into two levels i.e. textual and interactional. The functions of DMs at the textual level were not used for addressing listeners but rather for focusing on lexical terms, the framework of propositional contents, and the difference between the speaker's sound and reported speech. DMs function at the interactional level, however, it serves to construct a relation between speakers and listeners by marking a speech act, a response, an opinion, appeal to the listener, etc. "So", "you know" and "well" were found to have functions at both textual and interactional levels. "Like", contrarily, functioned only at the textual level. It was said that German students used "so", "you know" and "like" less often than American students. The same observation held true for "well." Yet, some features were used only by Americans and some only by Germans.

Wang and Zhu (2005) studied fifteen types of DMs in the Spoken English Corpus of Chinese Learners (SECCL) and the spoken features of the British National Corpus (BNC). SECCL contains Chinese-speaking, non-native speakers' speeches and utterances, while the British National Corpus includes native speakers' casual communication. As a result of the study, three major differences were seen between non-native Chinese speakers and native speakers in terms of using DMs: (a) the non-native speakers and native speakers used to apply different types of DMs; (b), the non-native speakers used DMs less than native speakers in terms of frequency and kind; and (c) the non-native speakers used Discourse Markers, such as "and", "but" and "very" and meaningless fillers with

semantic meaning, such as "I think". Methods utilized in such studies have called attention to comparability in learner corpus research and the practicality of corpora for investigating DMs. However, a serious issue in these frames of studies is whether the frequency of DMs use could definitely decide underuse and overuse of DMs in any context. The above studies by Müller (2005) and Wang and Zhu (2007) are different from each other in terms of their range, capacity and research methodology. Müller used two speeches of native speakers and nonnative speakers and studied four DMs. Her study involved qualitative research, which could allow for discussing underuse or overuse entities in two different qualitative frames. On the other hand, Wang and Zhu's used completely quantitative research, which compared a large number of DMs used in two groups with the same size but with different kinds. Even though this study provided a good statistical perspective into DMs, it failed to search the function and use of DMs. In contrast, Müller's study suggested a thorough explanation of DMs' use. Jalilifar (2008) investigated DMs and their effects on writing skills among university students, applying Schiffrin's (2014) model. The findings of his research show that there existed a direct and positive relationship between the quality of the compositions and the frequency of well-functioned DMs. He also said that there were statistically important differences between the use of discourse markers and the quality of composition writing and the more discourse markers are used in essay writing the more cohesive the texts are.

Rahimi and Riasati (2008) did comparative research on the explicit and implicit ways of teaching about Discourse markers, their interactions, and impacts on learners' spoken behavior, whether the learners used those DMs in their speech according to the context or not. In the beginning, they explicitly gave instructions to the experimental group for 20 minutes every session. To collect data, they used the qualitative method of performing semi-structured interview sessions. Findings showed that the control group, which received implicit DMs instruction, did not use DMs as commonly as the experimental group did, because the experimental group had received explicit instruction of DMs in their oral production. The results emphasized that explicit teaching could effectively influence students' use of DMs in their daily conversations.

Research Methodology:

The nature of study is qualitative. Two novels selected for this study, The Alchemist by Paulo Coelho and Pride & Prejudice by Jane Austen. The data for corpus analysis is taken as the text in a machine-readable format that is TXT. The data for this research includes the text of two pieces of writings one by a male writer and another written by a female writer. These two novels include 'The Alchemist' by Paulo Coelho and 'Pride and Prejudice' by Jane Austen.

These novels are downloaded in pdf form and then converted in the xxx.txt format that can be used as input for AntConc. The use of discourse markers by Paulo Coelho and Jane Austen in their writings is observed by the use of this corpus tool. AntConc is a corpus tool or program for analyzing electronic texts (that is, corpus linguistics) in order to find and reveal patterns in language. It was created by Laurence Anthony of Waseda University. It helps to analyze the text computationally. It gives exact quantitative results on a single click.

Some discourse markers from 'The Alchemist' by Paulo Coelho and 'Pride and Prejudice' by Jane Austen are selected and then their use by both of these writers Jane Austen and Paulo Coelho is observed by using AntConc. as a corpus tool. The most frequently used discourse markers are listed below:

- Now
- So
- Actually
- Well
- Great
- I mean
- Like
- And
- Oh
- Right

The data was collected from the two piece of writings by different genders i.e. male and female. The data is observed with the help of corpus tool. It is observed that the use of discourse markers is different on the basis of gender. There is almost 88% frequent use of discourse markers by female as compared to the male.

Findings:

The result of the present research is in the form of comparison of different discourse markers as listed above. The comparison of corpus based research for the gender based use of discourse markers is as follow:

a. Use of 'And'

Corpus Files alchemist.txt	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List	
achemiscou	Concordance Hits 405	File
	1 ," said the old man, holding out a white stone and a black stone that had been embedded at the	
	2 derstood that this natural world is only an image and a copy of paradise. The existence of this world	
	3 derstood that this natural world is only an image and a copy of paradise. The existence of this world	
	4 jacket, a book that he could trade for another, and a flock of sheep. But, most important, he was	
	5 , you'll be a rich merchant, with many camels and a great deal of merchandise. You'll spend the	
	6 st a memory, right now it signified shade, water, and a refuge from the war. Yesterday, the camel's	s alchemist.txt
	7 n crystal, and about the language without words and about omens. "I've had this shop for thirty	alchemist.txt
	8 me important things, like how to deal in crystal, and about the language without words_and about	ut omen alchemist.txt
	9 repeating to you what you're thinking about life and about the world." "You mean I should listen,	eve alchemist.txt
	10 else. And don't forget the language of omens, And, above all, don't forget to follow your Person	alchemist.txt
	11 ing, a merchant, an Englishman, and an alchemist. And above all for his having met a woman of	alchemist.txt
	12 left to search for the unknown, and for gold and adventure—and for the Pyramids. The boy fe	elt jeal alchemist.txt
	13 that moment. "I'll work for you," he said. And after another long silence, he added, "I need	mon alchemist.txt
	14 the boy. His purpose in life was to travel, and, after two years of walking the Andalusian ter	errai alchemist.txt
	15 can always go home. I finally have enough money, and all the time I need. Why not! He suddenly	alchemist.txt
	16 welcomed me, he thought. But now I'm sad and alone. I'm going to become bitter and distrus	stful alchemist.txt
	17 at eyes habituated to the desert might not see." And also because I know about the Soul of the	alchemist.txt
	18 of the World is nourished by people's happiness. And also by unhappiness, envy, and jealousy. To r	reali alchemist.txt
	19 screamed at the men, "I'm digging for treasure!" And, although his mouth was bleeding and swolle	len, he alchemist.txt
	20 him to meet a king, a merchant, an Englishman, and an alchemist. And above all for his having me	et alchemist.txt
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Use of 'and' in 'The Alchemist' by Paulo Coelho'

Corpus Files	Concordance Concordan	ce Plot File View Clusters/N-Grams Collocates Word List Keyword List	
pride-and-prejudice.tx	Concordance Hits 3826		
	Hit KWIC		File pride-and-pr
	2	means the only partner who could satisfy them, and a ball was, at any rate, a ball.	pride-and-pr
		r. Within doors there was Lady Catherine, books, and a billiard-table, but gentlemen cannot always be	
	3	loud to the ladies. Mr. Collins readily assented, and a book was produced; but, on beholding it (pride-and-pi
	4	their father and succeeded him in the business, and a brother settled in London in a respectable	pride-and-pi
	5	of such double danger as a watering-place and a camp. Upon the whole, therefore, she found,	pride-and-pi
	6	. You have a sweet room here, Mr. Bingley, and a charming prospect over the gravel walk. I	pride-and-pi
	7	six with him from London—his five sisters and a cousin. And when the party entered the	pride-and-pi
	8	of the house, with weary ankles, dirty stockings, and a face glowing with the warmth of exercise.	pride-and-pi
	9	of their northern tour was now fast approaching, and a fortnight only was want- ing of it,	pride-and-pi
	10	tanding, and super-excellent disposition of Jane, and a general similarity of feeling and taste between	pride-and-pi
	11	always operated, I know, when they were together; and a good deal is to be imputed to	pride-and-pr
	12	lips, was an amiable, intelligent, elegant woman, and a great favourite with all her Longbourn nieces.	pride-and-pi
	13	to a window, and they saw a gentleman and a lady in a curricle driving up the	pride-and-pi
	14	a nice comfortable noisy game of lottery tickets, and a little bit of hot supper afterwards. The	pride-and-pi
	15	the preceding remark; but there was a look and a manner which gave them meaning. It was	pride-and-pi
	16	Elizabeth would not oppose such an injunction-and a moment's consideration making her also sensible	pride-and-pi
	17	able, sensible woman in- deed,' added Charlotte, ' and a most attentive neighbour.' 'Very true, my de	pride-and-pi
	18	a glen, allowed room only for the stream, and a nar- row walk amidst the rough coppice-	pride-and-pi
	19	- ing scheme had been renewed the day before, and a positive engagement made of his meeting some	pride-and-pi
	20	a change so sudden and so important, fatigue, and a recollection of her long absence, made her	pride-and-pi
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	and	Advanced 50 😳	
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Use of 'and' by Jane Austen in 'Pride and Prejudice'

These tables clearly shows the difference between the use of 'and' as a discourse marker by Paulo Coelho and Jane Austen. Jane Austen has used and more frequently than Paulo Coelho. Jane Austen has used 'and' 3826 times while Paulo Coelho has used it 405 times.

'And' can be used as a conjunction as well as a discourse marker. While using it as a conjunction its function is of combining two or more phrases or clauses but while it is used as a DM, it is a meaningless filling that only gives the fluency to the conversation of any person. It can also be used to indicate old/ new information and as a 'relevance marker'.

These are some of the examples of 'and' as a DM.

• Rosings was to end on the day after the next—and, a still greater, that in less than a fortnight.... (Pride and Prejudice)

• And, above all, keep Mr. Bennet from fighting. (Pride and Prejudice)

• And accordingly she did turn, and they walked towards the Parsonage together. (The Alchemist)

In the 1^{st} above mentioned example, 'and' is used as the new information indicator. In the 2^{nd} one 'and' is used as the intensifying marker. The 3^{rd} is showing the use of 'and' as a filling.

b. Use of 'But'

Corpus Files	Concordance Concor	rdance Plot File View Clusters/N-Grams Collocates Word List Keyword List	
alchemist.txt	Concordance Hits 10 Hit KWIC	n	File
	1	he Philosopher's Stone, and the Elixir of Life. "But, above all, learned that these things are all	alchemist.txt
	2	" "It's a force that appears to be negative, but actually shows you how to realize your Personal L	alchemist.txt
	3	you my sands to help the wind to blow, but, alone, I can't do anything. You have to	alchemist.txt
	4	is a universal language, understood by everybody, but already forgotten, I am in search of that univers	alchemist.txt
	5	to come. I don't want anything for myself. But any father would be proud of the fame achieved	alchemist.txt
	6	like to see happen to them in their lives. But, as time passes, a mysterious force begins to con	alchemist.txt
	7	"Well, he thought about that," the old man said. "But bakers are more important people than shepherds.	alchemist.txt
	8	ur Personal Legend through to its conclusion." "But before I go, I want to tell you a	alchemist.txt
	9	'Il tell you how to find the hidden treasure." But before the boy could say anything, the old man	alchemist.txt
	10	The leader shook him and said, "We're leaving." But before they left, he came back to the boy	alchemist.txt
	11	'Il be dismissed from your position as counselor. But, by then, you'Il be a rich merchant, with	alchemist.txt
	12	ver even knew what their Personal Legends were. "But don't worry," the alchemist continued. "Usually t	alchemist.txt
	13	mmenced to blow harder, raising the desert sands. But finally it had to recognize that, even making its	alchemist.txt
	14	, the boy dug at the place he had chosen, but found nothing. He felt weighted down by the centu	alchemist.txt
	15	was a child, that man wanted to travel, too. But he decided first to buy his bakery and put	alchemist.txt
	16	turies of time since the Pyramids had been built. But he didn't stop. He struggled to continue digging	alchemist.txt
	17	the ground." They made the boy continue digging, but he found nothing. As the sun rose, the men	alchemist.txt
	18	gain. Maybe the world had other hidden treasures, but he had a dream, and he had met with	alchemist.txt
	19	, instead. He had not a cent in his pocket, but he had faith. He had decided, the night before,	alchemist.txt
	20	excavation. His hands were abraded and exhausted, but he listened to his heart. It had told him	alchemist.txt
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Files Processed		Level 2 2R C Level 3 3R C	Clone Resu

Use of 'but' in 'The Alchemist' by Paulo Coelho'

Corpus Files pride-and-prejudice.tx	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List	
pride-and-prejudice.tx	Concordance Hits 1002	File
	1 ?' Before Elizabeth had time for anything but a blush of surprise, Mrs. Bennet answered instant	pride-and-pr
	2 Maria, after a few minutes' silence, 'it seems but a day or two since we first came!	pride-and-p
	3 country,' said Darcy, 'can in general supply but a few subjects for such a study. In	pride-and-pi
	4 ,' she cried, 'since I went away; it seems but a fortnight I declare; and yet there have	pride-and-pi
	5 teady and regular instruc- tion, and nobody but a governess can give it. It is wonderful	pride-and-pi
	6 I would jilt you creditably.' Thank you, sir, but a less agreeable man would satisfy me. We	pride-and-pi
	7 nd opinions all please me; he wants nothing but a little more liveliness, and THAT, if he	pride-and-pi
	8 all the spiteful old ladies in Meryton lost but a little of their spirit in this change	pride-and-pi
	9 on his entering the room; and then, though but a moment before she had believed her wishes	pride-and-pi
	10 November, he really loved me, and nothing but a per- suasion of MY being indifferent would	pride-and-pi
	11 in a hurry, I hope, though you have but a short lease.' "Whatever I do is done	pride-and-pi
	12 useful sort of person, not brought up high, but able to make a small income go a	pride-and-pi
	13 able a light, which yesterday had produced. But above all, above respect and esteem, there was	pride-and-pi
	14 tion in it, and sometimes it seemed nothing but absence of mind. She had once or twice	pride-and-pi
	15 he knew, but HE had never seen anything but affability in her. She had always spoken to	pride-and-pi
	16 should as soon call her mother a wit.' But afterwards she seemed to improve on you, and	pride-and-pi
	17 her aunt than to run such a risk. But against this there were objections; and she final	pride-and-pi
	18 in one attitude.' Elizabeth was surprised, but agreed to it immediate- ly. Miss Bingley succeede	pride-and-pr
	19 as if he would have answered her hopes; but, alas! the ladies had crowded round the table,	pride-and-pi
	20 ble while, she once more continued to read. But, alas! the story which followed, of his designs	pride-and-pi
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les Processed	Level 1 1R O Level 2 2R O Level 3 3R O	Clone Results

Use of 'but' by Jane Austen in 'Pride and Prejudice'

The use of the discourse marker 'but' is more by Jane Austen than Paulo Coelho. She has used the DM 'but' 1002 times and Paulo Coelho has used it for 101 times.

'But' is also a conjunction as well as it can be used as a DM. it can be used as a 'disagreement marker' and 'response/reaction marker' in any communication.

• She once more continued to read. **But**, alas! the story which followed.... (Pride and Prejudice)

• Do not consider me now as an elegant female, intending to plague you, **but** as a rational creature, speaking the truth from her heart.' (Pride and Prejudice)

• "But, above all, I learned that these things are all so simple that they could be written on the surface of an emerald." (The Alchemist)

In the 1^{st} and 2^{nd} mentioned sentence 'but is used as the response marker. In the 3^{rd} example it is used as a disagreement marker.

c. Use of 'Because'

AntConc 3.5.8 (Windows) 2019

Corpus Files	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List	
alchemist.txt	Concordance Hits 85 Hit KWC	File
	1 sand from the desert, as the alchemist had said. Because a grain of sand is a moment of creation,	alchemist.txt
	2 'Il remember that she never asked you to stay, because a woman of the desert knows that she must	alchemist.txt
	3 know that I'm coming back. I love you because" "Don't say anything," Fatima interrupted. "O	alchemist.txt
	4 ever noticed that Narcissus was beautiful. I weep because, each time he knelt beside my banks, I could	alchemist.txt
	5 suffered when it goes in search of its dreams, because every second of the search is a second's	alchemist.txt
	6 no need at all to understand what's happening, because everything happens within you, and even men can t	alchemist.txt
	7 . "Love is the falcon's flight over your sands. Because for him, you are a green field, from which	alchemist.txt
	8 would be able to do business with the Arabs, because he was now able to speak their strange language.	alchemist.txt
	9 re you doing here?" one of the figures demanded. Because he was terrified, the boy didn't answer. He	alchemist.txt
	10 to be. I don't want to change anything, because I don't know how to deal with change.	alchemist.txt
	11 as good a day to die as any other. "Because I don't live in either my past or	alchemist.txt
	12 had to insist on the payment of six sheep because I helped you to make your decision." "Don't	alchemist.txt
	13 abituated to the desert might not see." And also because I know about the Soul of the World, he	alchemist.tx
	14 to feel worse than I did before you arrived. Because I know the things I should be able to	alchemist.tx
	15 it" "Why do you tend a flock of sheep?" "Because I like to travel." The old man pointed to	alchemist.tx
	16 even occur." "I want to know about the future because I'm a man," the camel driver had said	alchemist.tx
	17 the Personal Legend." "I'm an alchemist simply because I'm an alchemist," he said, as he prepared	alchemist.tx
	18 Even though I complain sometimes," it said, "it's because I'm the heart of a person, and people'	alchemist.to
	19 going to hold on to what little I have, because I'm too insignificant to conquer the world. Now	alchemist.txt
	20 going to hate those who have found their treasure because I never found mine. And I'm going to	alchemist.txt
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oride-and-prejudice.tx	Concordance Hits Hit KWIC	60	File
	1 KWIC	second better.' 'Oh! you mean Jane, I suppose, because he danced with her twice. To be sure	pride-and-pr
	2	second better. On: you mean Jane, I suppose, because he danced with her twice. To be sure ; and yet that he should look at her because he disliked her, was still more strange. She	
			pride-and-pr
	3	mpliment to Darcy, Caroline, ' cried her brother, ' because he does NOT write with ease. He studies	pride-and-pi
	4	of it. To my fancy, it is only because he does not rattle away like other young	pride-and-pr
	5	to him. Perhaps he had been civil only because he felt himself at ease; yet there had	pride-and-pi
	6	plain to them all that Colonel Fitzwilliam came because <mark>he</mark> had pleasure in their society, a persuasion	pride-and-pr
	7	better means of having it than many others, because he is rich, and many others are poor.	pride-and-pr
	8	me, because it would be imprudent; and now, because he is trying to get a girl with	pride-and-pi
	9	to pro- cure any woman's good opinion, because he was not so happy as to succeed	pride-and-pr
	10	said Fitzwilliam, 'without applying to him. It is because he will not give himself the trouble.' 'I	pride-and-pr
	11	leave me because she is married, but only because her husband's regiment hap- pens to be	pride-and-pr
	12	! Why must SHE be scampering about the country, because her sister had a cold? Her hair, so	pride-and-pr
	13	that choice, why may not I accept him? 'Because honour, decorum, prudence, nay, interest, for-bi	pride-and-pr
	14	your place now, and you must go lower, because I am a married woman.' It was not	pride-and-pr
	15	feel that she has been acting wrong, and because I am very sure that anxiety for her	pride-and-pr
	16	cause. I was only confused for the moment, because I felt that I SHOULD be looked at,	pride-and-pr
	17	not allowable for him to gain MY affections because I had no money, what occasion could there	pride-and-pr
	18	you have ordered a good dinner to-day, because I have reason to expect an ad- dition	pride-and-pr
	19	my sister's happiness with him in marriage, because I knew that his conduct had not been	pride-and-pi
	20	from accus- ing you of cruelty at present, because I know it to be the established custom	pride-and-pi
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Use of 'because' by Jane Austen in 'Pride and Prejudice'

These tables clearly shows the difference between the use of 'because' as a discourse marker by Paulo Coelho and Jane Austen. Jane Austen has used and less frequently than Paulo Coelho. Jane Austen has used 'because' 60 times while Paulo Coelho has used it 85 times.

'Because' is used as a conjunction and has many other functions as a DM, like it can be used as a 'sequence marker' or as a 'new/ old information indicator'

• **Because** a grain of sand is a moment of creation, and the universe has taken millions of years to create it. (The Alchemist)

- It is **because** he will not give himself the trouble. (Pride and Prejudice)
- **Because** of that, I have become a part of you... (The Alchemist)

In the above mentioned examples it is used as an old information indicator. **d.** Use of 'Now'

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AntConc 3.5.8 (Windows) 2019

Corpus Files alchemist.txt	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List	
archemiscou	Concordance Hits 29 Hit KWIC	File
	1 Yesterday, the camel's groan signaled danger, and now a row of date palms or	ould herald a miracle. alchemist.txt
	2 to do business with the Arabs, because he was now able to speak their stra	ange language. He was pr alchemist.txt
	3 is poems were forgotten. The words you're hearing now are those of your son	in the military.' "The alchemist.txt
	4 him as he walked through the familiar fields. But now, as the sun began to su	et, he was in alchemist.txt
	5 leather." "Well, why don't you go to Mecca now?" asked the boy. "Bec	ause it's the thought of alchemist.txt
	6 rything in life is an omen," said the Englishman, now closing the journal he	was reading. "There is a alchemist.txt
	7 iritual teachings and the marvels of his wisdom." Now come with Santiago a	nd me as we stroll the alchemist.txt
	8 a loving way, and died with dignity, I can now grant you any wish yo	u desire.' "'Life was good alchemist.txt
	9 e desert just because of a recurrent dream." now he knew where his tre	asure was. The boy reached alchemist.txt
	10 use I'm too insignificant to conquer the world. Now he understood why th	ne owner of the bar had alchemist.txt
	11 than they had before. It made me very depressed. Now, I can see that it hasn't	t been too alchemist.txt
	12 treasure. And you've told me about omens. So now, I fear nothing, becaus	e it was those omens that alchemist.txt
	13 at first kept me from attempting the Master Work. Now, I'm beginning what I	could have started ten alchemist.txt
	14 saw me coming and welcomed me, he thought. But now I'm sad and alone. I'm	going to alchemist.txt
	15 ook at those women and envy them their happiness. Now, I too will be one of th	e women who alchemist.txt
	16 ve already had that experience with my sheep, and now it's happening with pe	ople. If I can learn alchemist.txt
	17 you didn't pursue your Personal Legend, and that now it's too late. "You mus	alchemist.txt
	18 date palms would someday be just a memory, right now it signified shade, wate	er, and a refuge from the alchemist.txt
	19 f his life buying and selling crystal pieces, and now it was too late to do an	alchemist.txt
	20 at the desert would bring me a wonderful present. Now, my present has arrive	ed, and it's you" "You alchemist.txt
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Use of 'now' in 'The Alchemist' by Paulo Coelho'

Corpus Files	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List	
pride-and-prejudice.tx	Concordance Hits 209	
	Hit KWC	File
	1 look forward to. Every day at Longbourn was now a day of anxiety; but the me	
	2 originally great humility of manner; but it was now a good deal counteracted b	
	3 usness, self- importance and humility. Having now a good house and a very su	
	4 to justify inquiry. Of Mr. Darcy it was now a matter of anxiety to think	
	5 I am?' 'I think she will. She is now about Miss Elizabeth Ben-	
	6 at least. All expectation from the brother was now absolutely over. She would	
	7 the law a most unprofitable study, and was now absolutely resolved on being the law a most unprofitable study.	
	8 Pride and Prejudice of his being now accepted. She had always f	felt that Char- lotte' pride-and-pi
	9 and myself on this happy event, let me now add a short hint on the sub	bject of pride-and-pi
	10 him often, and to his other recommendations was now added that of general unre	serve. The whole of pride-and-pi
	11 , when first we talked of it.' They were now almost at the door of the h	ouse, for pride-and-pi
	12 , my expressions during the whole of it, is now, and has been many month	ns, inexpressibly painful pride-and-pi
	13 , sometimes separately, sometimes to- gether, and now and then accompanied by t	their aunt. It was pride-and-pi
	14 in playing with her bracelets and rings, joined now and then in her brother's o	onversation with pride-and-pr
	15 likes to be crossed a little in love now and then. It is something to	o think of, pride-and-pr
	16 no occasion for talking to him, except just now and then. So, do not put yo	ourself to pride-and-pr
	17 cannot always be laughing at a man without now and then stumbling on son	
	18 not understand the sacrifice of so many hours. Now and then they were honou	red with a call pride-and-pr
	19 eldest sister, 'Ah! Jane, I take your place now, and you must go lower, be	ecause I am pride-and-pi
	20 and our poor Lydia would be, we are now anxious to be assured it ha	
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Use of 'now' by Jane Austen in 'Pride and Prejudice'

The use of the discourse marker by Jane Austen is 209 times and Paulo Coelho has used this DM 29 times.

'Now' is an 'opening frame marker' and it can also be used as a 'topic switcher'. Here are some examples of 'now' as a DM having different functions.

- Every day at Longbourn was **now** a day of anxiety.... (Pride and Prejudice)
- My dearest sister, **now** be serious. I want to talk very seriously. (Pride and Prejudice)
 - We **now** come to the point. (Pride and Prejudice)

Now is used as opening frame marker in the first and second sentences. In the third one it is used as topic switcher.

e. Use of 'So'

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orpus Files	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List	
alchemist.txt	Concordance Hits 66	
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		alchemist.txt
	2 to attach any importance to it. "In a way, so am l," he said. The closer one gets to	
	3 here were certain things one shouldn't ask about, so as not to flee from one's own Personal	alchemist.txt
	4 it might be. He needed someone to talk to so as to avoid thinking about the possibility of war	alchemist.txt
	5 one's daily life. Why do they make things so complicated? He asked the Englishman one night. T	alchemist.txt
	6 instructed your son in the man's teachings. And so, despite the fact that he was a Roman centurion,	alchemist.txt
	7 weight and warmth. The jacket had a purpose, and so did the boy. His purpose in life was to	alchemist.txt
	8 ut one day that Personal Legend will be realized. So each thing has to transform itself into something	alchemist.txt
	9 . "Maybe that's why they give up on it so early, too. But that's the way it is." "	alchemist.txt
	10 ." "You must not let up, even after having come so far," he continued. "You must love the desert, bu	alchemist.txt
	11 a lake to contemplate his own beauty. He was so fascinated by himself that, one morning, he fell	alchemist.txt
	12 he remembered that he had to get to Tarifa so he could give one-tenth of his treasure to	alchemist.txt
	13 ubjected to tests of his persistence and courage. So he could not be hasty, nor impatient. If he	alchemist.txt
	14 to the hand that wrote all. As he did so, he sensed that the universe had fallen silent, a	alchemist.txt
	15 Mecca, and just go through life wanting to do so, he thought, again trying to convince himself.	alchemist.txt
	16so I can do things," he had responded, "And so I can change those things that I don't	alchemist.txt
	17 driver was so interested in the future. "Well_ so I can do things," he had responded, "And so	alchemist.txt
	18 . "Well, maybe I just want to know the future so I can prepare myself for what's coming." "If	alchemist.txt
	19 even left a bit of gold at the monastery so I could get back to this church. The monk	alchemist.txt
	20 war, I went to the well, seeking the alchemist. So, I love you because the entire universe conspired	alchemist.txt
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Use of 'so' in 'The Alchemist' by Paulo Coelho'

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1	to the same woman? There is no indignity so abhorrent to their feelings!' She was a littl	pride-and-p
2	am particularly unlucky in meeting with a person so able to expose my real character, in a	pride-and-p
3	!' cried Miss Bingley. 'I never heard any- thing so abominable. How shall we punish him for such	pride-and-p
4	believe me capable of THAT. After abusing you so abominably to your face, I could have no	pride-and-p
5	were within twenty yards of each other, and so abrupt was his appearance, that it was impossible	pride-and-p
6	plain that their company was by no means so acceptable as when she could get nobody else;	pride-and-pr
7	handsomest young lady that ever was seen; and so accomplished!—She plays and sings all day long.	pride-and-p
8	eagerly watched, and whose astonishment at being so addressed was very evident. Her cousin pref- ace	pride-and-p
9	. I wish you had been there. Jane was so admired, noth- ing could be like it. Everybody	pride-and-p
10	, I confess; for, certainly, there can be nothing so advantageous to them as instruction. But Free eB	pride-and-p
11	father, I never in my life saw him so affected. Poor Kitty has anger for having conceal	pride-and-p
12	Pride and Prejudice had often heard him speak so affectionately of his sister as to prove him	pride-and-p
13	more satisfied with coming when she found herself so affectionately received. She saw instantly that h	pride-and-p
14	391 in such a fuss! I was so afraid, you know, that something would happen to	pride-and-p
15	. He now seated himself by her, and talked so agree- 216	pride-and-p
16	plea- sure; and Elizabeth had never seen them so agreeable as they were during the hour which	pride-and-p
17	On Sunday, after morning service, the separation, so agreeable to almost all, took place. Miss Bingley	pride-and-p
18	cherished opinion of his worth, and which bore so alarming an affinity to his own history of	pride-and-p
19	in the coach; and I should have gone so all the way, if Kitty had not been	pride-and-p
20	to that total want of propriety so frequently, so almost uniformly betrayed by herself, by your thr	pride-and-p
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Use of 'so' by Jane Austen in 'Pride and Prejudice'

The use of the discourse marker 'so' is more by Jane Austen than Paulo Coelho. She has used the DM 'so' 591 times and Paulo Coelho has used it for 66 times. 'So' can be used as 'opening frame marker', 'relevance marker' and 'new or old information indicator'.

- He needed someone to talk to **so** as to avoid thinking about the possibility of war. (The Alchemist)
- So each thing has to transform itself into something better. (Pride and Prejudice)

In these examples 'so' is used as a relevance marker and opening frame marker.

f. Use of 'Oh'

PJAEE, 17 (11) (2020)

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Use of 'oh' by Jane Austen in 'Pride and Prejudice'

The DM 'oh' is used 95 times by Jane Austen and Paulo Coelho hasn't used this DM.

'Oh' performs an interpersonal function as a 'response or reaction marker'.

- Oh, brother, how kind you are! I know you will contrive it all. (Pride • and Prejudice)
 - **Oh**, yes!—that, that is the worst of all. (Pride and Prejudice) •

Here the DM 'oh' is used as the response marker.

Use of 'right' g.



Corpus Files pride-and-prejudice.tx	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Keyword List			
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	1	temper to be happy; and all was soon right again. With the mention of Derbyshire there w	pride-and-pr	
	2	, of his authority as a clergyman, and his right as a rector, made him altogether a mixture	pride-and-pr	
	3	. As a child I was taught what was right, but I was not taught to correct my	pride-and-pi	
	4	trust my cousin Jane will attribute to the right cause, and not to any disrespect for her."	pride-and-pr	
	5	resented them, so gross a violation of everything right could hardly have been concealed from the world;	pride-and-pi	
	6	either." 'Ayethat is because you have the right disposition. But that gentleman,' looking at Darc	pride-and-pr	
	7	dear sister, though the event has proved you right, do not think me obstinate if I still	pride-and-pi	
	8	am sure; but I did not think it right for either of them. Kitty is slight and	pride-and-pr	
	9	anxious parade, walk up to her mother's right hand, and hear her say to her eldest	pride-and-pr	
	10	after him so soon; for, if I recollect right, he went but the day before. He and	pride-and-p	
	11	; and her mother, with manners so far from right herself, was entirely insensible of the evil. Eli	pride-and-p	
	12	to assume even the APPEARANCE of what is right. His pride, in that direction, may be of	pride-and-pr	
	13	to be distinguished by the patronage of the Right Honourable Lady Catherine de Bourgh, widow of Sir	pride-and-pr	
	14	nterference offi- cious?' 'I do not see what right Mr. Darcy had to decide on the propriety	pride-and-p	
	15	that his conduct had not been always quite right. My father and mother knew nothing of that;	pride-and-p	
	16	as she thought it advisable to retain the right of visiting at Pemberley, she dropt all her	pride-and-p	
	17	and habitual study to decide on what is right than a young lady like yourself.' And with	pride-and-p	
	18	rong and reprehensible, according to his ideas of right, than in any other person present. The suppo-	pride-and-p	
	19	sleep, and when it seemed to her rather right than pleasant that she should go down- stairs	pride-and-pr	
	20	its cooking was owing. But he was set right there by Mrs. Bennet, who assured him with	pride-and-pr	
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Use of 'right' by Jane Austen in 'Pride and Prejudice'

Jane Austen has used the DM 'right' for 40 times in 'Pride and Prejudice' and Paulo Coelho has used this word 5 times in his piece of writing 'The Alchemist'. 'Right' can be used as a 'closing frame marker' or 'checking/ understanding marker'.

- Two years ago, **right** here on this spot. (The Alchemist)
 - It is all very **right**. (Pride and Prejudice)

Here the DM 'right is used as signifier. In the second sentence it is used as a response marker.

h. Use of 'Well'

Corpus Files	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List			
achemiscou	Concordance Hits 29 Hit KW/C			
	1 , it brought the scent of a perfume he knew well, and the touch of a kiss—a kiss that	File		
	2 World, and learning what love is really about; as well as getting the loot. We learn as we travel			
	3 returned to the room where the wise man was. "Well, asked the wise man, 'did you see the Period			
	4 ve decided to become a shepherd," the boy said. "Well, he thought about that," the old man said			
	5 about his sheep. If God leads the sheep so well, he will also lead a man He recalled that			
	6 boy. The next day, the boy returned to the well, hoping to see the girl. To his surprise, th			
	7 believe that their men may one day return, as well I used to look at those women and envy			
	8 I'll have to change my way of life." "Well, isn't that good?" "I'm already used to	alchemist		
	9 w that comes unexpectedly. If you know your heart well, it will never be able to do that to	alchemistt		
	10 a part of your future," the seer had said. "Well, maybe I just want to know the future so			
	11 , because the tribes declared war, I went to the well, seeking the alchemist. So, I love you bec			
	12 e camel driver was so interested in the future. "Wellso I can do things," he had responded, "			
	13 ping many nights, when I'm thinking about her." "Well, that's good. Your heart is alive. Keep list			
	14 limitations. "Maybe it's better to ask heaven," "Well then, help me do that," the boy said. "Fill			
	15 s, the only ones who travel are the shepherds." "Well, then I'll be a shepherd!" And he gave	alchemist.t		
	16 of the desert are used to dealing with omens." "Well, then, they probably already know." "The	ev're not alchemist.t		
	17 old man wanted to know more about his life. "Well, then, we've got a problem. I can't	alchemist		
	18 The Koran requires me to feed a hungry person." "Well then, why did you let me do it?" the	alchemist.t		
	19 proud that he might teach something to the boy. "Well, then, why do we need all these books?"	the alchemist.t		
	20 r dream, you might lose everything you've won," "Well, then, why should I listen to my heart?"			
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pride-and-prejudice.tx	Concordance Hits 224			
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	1 him with some asperity that they were very well able to keep a good co			
	2 though Elizabeth, who was by this time tolerably well ac- quainted with her of			
	3 to stay longer, she could spare them very well. Against staying longer			
	4 time they go away and come back again.' 'Well, all I know is, that it wil			
	5 was now a matter of anxiety to think well; and, as far as their acq			
	6 all before she leaves the South. She is well, and begs to be dutiful			
	7 be much better to wait till Jane was well, and by that time most	likely Captain Carter pride-and-pi		
	8 were to remain a few days. Jane looked well, and Elizabeth had little	e opportunity of studying pride-and-pi		
	9 when I liked a red coat myself very well—and, indeed, so I do st	till at my pride-and-pi		
	10 much more pleasure, though not playing half so well; and Mary, at the end o	of a long pride-and-pr		
	11 thin, but, however, the Little Theatre was open. Well, and so just as the carr	riage came to pride-and-pr		
	12 smiled and shook her head by turns. 'Well, well, and so Mr. Bingley is o	coming down, sister,' (pride-and-pr		
	13 he would be married in his blue coat.' 'Well, and so we breakfasted	d at ten as usual; pride-and-pr		
	14 ; she still expected that it would all end well, and that ev- ery morni	ing would bring some pride-and-pr		
	15 ster, however, assured her of her being perfectly well; and their conversation	which had been passing w pride-and-pr		
	16 it true?' Elizabeth replied that it was. 'Very well-and this of- fer of ma	arriage you have pride-and-pr		
	17 have had a letter from him by express.' 'Well, and what news does it	t bring—good or pride-and-p		
	18 him to everybody. Whatever he said, was said well; and whatever he did, d	done gracefully. Elizabeth pride-and-pr		
	19 ! Mr. Darcy!—and so it does, I vow. Well, any friend of Mr. Bing	5 5 1 1		
	20 hs, inexpressibly painful to me. Your reproof, so well applied, I shall never fo			
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Use of 'well' by Jane Austen in 'Pride and Prejudice'

Jane Austen has used the DM 'well' for 224 times in 'Pride and Prejudice' and Paulo Coelho has used this word 29 times in his piece of writing 'The Alchemist'. 'Well' can be used as an 'opening marker', 'turn taker/ giver', 'repair marker' or 'response marker'.

- Well, all I know is, that it will be abominably rude if you do not wait on him. (Pride and Prejudice)
 - Well, but now for my news; it is about dear Wickham. (Pride and Prejudice)

In these sentences the DM 'well' is used as opening marker and repair marker.

i. Use of 'Actually'

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	3 reasure of their Personal Legend, without wanting actually to live out the Personal Legend." "I'm an	alchemist.txt	
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Use of 'actually' by Jane Austen in 'Pride and Prejudice'

The DM 'actually' is used 12 times by Jane Austen and 4 times by Paulo Coelho. 'Actually' can be used as the 'opening marker', 'response marker' or the 'confirmation marker'.

• He was **actually** two hours closer to his treasure... (Pride and Prejudice)

This example shows that the DM 'actually' is used as a confirmation marker in this sentense.

j. Use of 'Like'

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	1 of life in the village, where each day was like all the others. The shepherd told her o	of the alchemist.tx		
	2 considered the omens to be things of this world. Like eating or sleeping, or like seeking low			
	3 tell him not to trust that man. "I'm like everyone else—I see the world in term			
	4 of himself. He had learned some important things, like how to deal in crystal, and about the l			
	5 ered. "But in your language it would be something like 'It is written.'" And, as he smothered t	5 5		
	6 Personal Legend. That's a lot better than dying like millions of other people, who never en			
	7 perfect. But later, I could see that it was like other aspects of creation, and had its			
	8 began to play with the animals. I don't like people to do that, because the sheep			
	9 things of this world. Like eating or sleeping, or like seeking love or finding a job. He had r			
	10 dream. Who knowsmaybe it's better to be like the crystal merchant: never go to Mec			
	11 boy. "Because it's not love to be static like the desert, nor is it love to roam the	alchemist.t		
	12 you had found was only a moment of light, like the explosion of a star, you would find	d nothing alchemist.t		
	13 an's books." "No," the alchemist answered. "It's like the flight of those two hawks; it can't	alchemist.t		
	14 that the old merchant's hair was very much like the hair of the old king. He remember	red the alchemist.t		
	15 and nowhere to go-that smile had also been like the old king's smile. "But I'm going	alchemist.t		
	16 desert, nor is it love to roam the world like the wind. And it's not love to see	alchemist.t		
	17 The Prophet would all make the list. I'd like to add one more, The Alchemist by Pa	aulo Coelho. alchemist.t		
	18 , "I need money to buy some sheep." "I'd like to build a display case for the crystal,"			
	19 to dream, and to yearn for everything they would like to see happen to them in their lives. B			
	20 see the world in terms of what I would like to see happen, not what actually does			
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Corpus Files pride-and-prejudice.tx	Concordance Concordance Plot File View Clusters/N-Grams Collocates Word List Concordance Hins 80		
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	1 , but it would not be near so much like a ball.' Miss Bingley made no ans	wer, and pride-and-p	
	2 think of us. I am sure Wickham would like a place at court very much, and I	pride-and-p	
	3 letter to read to her?' 'Take whatever you like, and get away.' Elizabeth took the	letter fro pride-and-p	
	4 succeeding events have built so immovable a dis- like; and I had not known you a month	pride-and-p	
	5 the ring, and then I bowed and smiled like anything.' Elizabeth could bear it i	no longer. pride-and-p	
	6 a sharp, shrewish look, which I do not like at all; and in her air altogether there	pride-and-p	
	7 , I shall send round my cards.' 'I should like balls infinitely better,' she replied, 'il	f they w pride-and-p	
	8 der such circumstanc- es, of endeavouring even to like Bingley's two sisters. Her mother's t	thoughts pride-and-p	
	9 so as to avoid any share of the like censure, is praise no less generally b	pe- stowed pride-and-p	
	10 people this is, Mr. Darcy! There is nothing like dancing after all. I consider it as one	pride-and-p	
	11 this.' 'Perhaps I do. Arguments are too much like disputes. If you and Miss Bennet wil	I defer pride-and-p	
	12 been THAT in his voice which was not like ease. Whether he had felt more of p	ain pride-and-p	
	13 , or any particular person, for though they each, like Elizabeth, meant to dance half the en	vening with pride-and-p	
	14 much as she had always been disposed to like Free eBooks at Planet eBook.com	pride-and-p	
	15 favours when Miss de Bourgh comes in.' 'I like her appearance,' said Elizabeth, stru	ck with othe pride-and-p	
	16 of a Darcy. But she is too much like her brother—very, very proud. As a	child, pride-and-p	
	17 that great ladies in general are not more like her. Does she live near you, sir?' 'T	The pride-and-p	
	18 undoubtedly; but he may never do more than like her, if she does not help him on.'	pride-and-p	
	19 dis- agreeable. 'How could I ever think her like her nephew?' said she, as she looke	d in pride-and-p	
	20 - lotte's opinion of matrimony was not exactly like her own, but she had not supposed	it pride-and-p	
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Use of 'like' by Jane Austen in 'Pride and Prejudice'

Jane Austen has used the DM 'like' for 80 times in 'Pride and Prejudice' and Paulo Coelho has used this word 27 times in his piece of writing 'The Alchemist'. Same as the DM 'look', the DM 'like' is also more frequently used by Paulo Coelho than Jane Austen.

'Like' can be used as the 'repair marker' or as 'opening marker', as a 'filler' or 'comparison marker'.

• It looks just **like** that man that used to be with him before. (Pride and

Prejudice)

k. Use of 'I mean'



Use of 'I mean' by Jane Austen in 'Pride and Prejudice'

The DM 'I mean' is used 2 times by Jane Austen and 1 time by Paulo Coelho. 'I mean' is used as a 'repair marker' or as the 'filler' in the communication.

- Not that **I mean** to find fault with YOU, for such things. (Pride and Prejudice)
 - That's what **I mean** by action. (The Alchemist)

Conclusion:

This research concludes that females use the discourse markers more frequently as the linguistic fillers that are usually meaningless in the communications than the males. According to the achieved results, it was found that "and" was the most frequent elaborative DM used by the female writer. In addition, the results indicated that "but" was the most frequently used contrastive discourse marker used by Jane Austen than Paulo Coelho. Based on the results, "because" was the only reason DM used by Jane Austen.

The findings of this exploration demonstrated that the female fundamentally utilized all sub-classes of discourse markers (elaborative, contrastive, reason, inferential, point related, and relational talk markers) more than the males. There may be different clarifications in regard to the discoveries. For example, Mason (2008) clarified that memory burden may lead an individual to utilize discourse markers in his/her discourse. Jane Austen has utilized more DMs in the current examination since they had perhaps experienced more memory load. Another conceivable clarification is that females were genuinely not the same as males (See Karimnia, 2003; Nouraey and Karimnia, 2016). In this respect, Kim and Kang (2011) examined the passionate part of gender orientation in speakers' selection of DMs. They showed that "ladies react more genuinely than men, and utilize more discourse markers than males" (on the same page. p. 31).

As indicated by the job of gender orientation in the utilization of discourse markers it is reasoned that the capacity of discourse markers influences the types of markers utilized by two distinct sexes in their talk.

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