Article
UDC 811.111'42
https://doi.org/10.31489/2026PHI3/6-14

Received: 01.04.2026
Accepted: 11.06.2026

O. Kapranov*

NLA University College, Oslo, Norway
(e-mail: oleksandr.kapranov@nla.no)

Discourse Markers in John Lanchester's «The Wall»

In light of the magnitude of the current climate crisis and its impact upon human life [1, 2], there is a growing number of studies on the issue of climate change, which is analysed through the lens of discursive, linguistic, literary, and pragmatic approaches [3, 4, 5]. In particular, there has been a surge in publications that examine how the issue of climate change is represented in climate change fiction (cli-fi), a literary genre that focuses on the climate crisis and its negative consequences. Cli-fi offers a literary response to the challenges associated with the issue of climate change, conveys the climate crisis through a creative prism, and portrays the negative consequences of climate change in a relatable manner that is readily recognised by the readers [6, 7]. Arguably, a cli-fi novel «The Wall» by John Lanchester can be described as relatable and recognisable by the readers due to its first-person narrative, which reflects immersive and profoundly personal encounters with the negative consequences of climate change. In «The Wall», the protagonist uses understandable and realistic language to describe his experiences associated with the climate crisis. In particular, the protagonist employs metadiscourse and discourse markers (DMs) in order to guide the readers through the narrative. However, metadiscourse and DMs in the novel have not been examined through a linguistic lens. Conceivably, a linguistic examination of DMs in «The Wall» may shed light on the main protagonist and provide a deeper insight into the novel's dynamics [8, 9, 10]. Guided by this contention, the study employs a linguistic analysis that aims at identifying and quantifying DMs in the novel. Additionally, the study involves a qualitative pragmatic dimension that focuses on unpacking the pragmatic roles of DMs in «The Wall». The results of the quantitative analysis reveal that DMs (i) *and*, (ii) *but*, (iii) *if*, and (iv) *so* are the most frequently occurring DMs in the novel. Their pragmatic roles are further presented, discussed and illustrated in the article.

Keywords: climate change, climate change fiction (cli-fi), discourse markers (DMs), pragmatic roles, word frequency

Introduction

In light of the enormity of the present climate crisis and its negative impact upon the life of people [1, 2], there is a growing number of studies on the issue of climate change, which is examined through the prism of discursive, linguistic, literary, and pragmatic approaches [3, 4, 5]. Specifically, there has been a surge in research publications that analyse how climate change is represented in climate change fiction (cli-fi), a literary genre that focuses on the climate crisis and its negative consequences. Arguably, cli-fi offers a literary response to the challenges associated with the issue of climate change, conveys the climate crisis through a creative lens, and portrays the negative consequences of climate change in a relatable manner that is readily recognised by the readers [6, 7]. Presumably, a cli-fi novel «The Wall» by John Lanchester can be described as both relatable and recognisable by the readers due to its first-person narrative, which reflects immersive and profoundly personal encounters with the negative consequences of climate change in the not-so-distant

* Corresponding author's e-mail: *oleksandr.kapranov@nla.no*

future. In «The Wall», which takes place in the dystopian United Kingdom (the UK), the protagonist uses understandable and realistic language to convey his experiences associated with the climate crisis. In particular, the protagonist employs metadiscourse and, for instance, discourse markers (DMs) in order to guide the readers through the narrative. However, metadiscourse and DMs in the novel have not been examined through a linguistic lens. Conceivably, a linguistic examination of DMs in «The Wall» may shed light on the main protagonist and provide a deeper insight into the novel's dynamics [8, 9, 10].

Given that the novel involves several distinct, yet interrelated themes, such as climate change, authoritarianism, climate refugees, and the fear of the Other, the novel's narrative seems to be complex [11]. Indeed, «The Wall» [12] is not only a cli-fi novel, but also a political fable [13], which alludes to the topics of refugees in the UK, Brexit, and the rising xenophobia among the British political actors. Presumably, the complexity of the novel could be unpacked, at least to a certain extent, by means of elucidating its metadiscourse and metadiscursive means, such as DMs. Guided by the assumption that DMs may help to untangle the complex layers of narration and themes in «The Wall», the present article introduces and discusses a study that aims at establishing the occurrence and pragmatic roles of DMs in the novel. Specifically, the study seeks to answer the following **research question** (RQ):

RQ: What are the most frequently occurring DMs in «The Wall» by John Lanchester and what are their pragmatic functions?

Arguably, the present study will assist the readers with the interpretation of the novel, as well as provide a timely linguistic insight into the metadiscursive means that are used in «The Wall». Also, the study and its results will be of help to the cohort of students majoring in English as a Foreign Language (EFL), English literature, and education for sustainable development (ESD) [14, 15].

Anchored in the RQ, the article proceeds as follows. First, an outline of previous studies on «The Wall» by Lanchester will be provided. Second, the present study will be introduced. The methodological foundations of the study, inclusive of the approach to DMs, will be specified. Third, the results will be summarised, discussed, and illustrated. Finally, the conclusions and the significance of the study will be formulated in the concluding section of the article.

Literature review

John Lanchester's «The Wall» was first published in 2019 by Faber and Faber in London (the UK). Whilst the novel is fairly recent, it has already attracted the attention of literary scholars and cli-fi specialists [8, 11, 13]. As mentioned in the introduction, «The Wall» involves several themes that are either directly related to the issue of climate change or are tangent to it. The novel unfolds in the future after the climate change catastrophe, which is referred to as «the Change». In the wake of the Change, the UK is surrounded by a concrete wall that is meant to (i) protect the country from the rising sea levels and (ii) safeguard the UK against illegal climate refugees, who are portrayed in the novel as «the Others».

Essentially, the novel is a first-person narrative by the main protagonist, called Joseph Kavanagh. Joseph is a Defender, i.e. a young recruit whose job is to serve as a sentinel on the Wall. To an extent, we may describe Joseph's job as a form of military service, which is obligatory in the dystopian UK of the future. The readers discover that

Although everybody always calls the Wall the Wall, that isn't its official name. Officially it is the National Coastal Defence Structure. On official documents it's abbreviated to NCDS. Guard towers have a name and number. This tower was Ilfra-combe 4. We were on the outermost stretch of a long coastal curve. Straight in front, and for the ninety degrees to each side, there was nothing to see except the ocean. … The engineers who built it tried to keep it as straight as possible, because straighter = shorter, but there were many places where the natural shape of what used to be the coastline meant that it was more economical, in time and effort and concrete, to use the existing shape of the coast as the guideline for the Wall. [12; 21]

To reiterate the point, the main purpose of the Wall is to contain the rising sea and prevent climate refugees from entering the UK. Hence, the entire coastline of the UK is walled, as evident from the Wall's description in Chapter 2:

The Wall is ten thousand kilometres long, more or less. (This country has a lot of coast.) It is three metres wide at the top, every centimetre of the way. On the sea side it is usually about five metres high; on the land side the height varies according to the terrain. There is a watch house every three kilometres: three thou-

sand-plus of them. There are ramparts, stairs, barracks, exit points for boats, helipads, storage facilities, water towers, access structures, you name it. [12; 14]

Against this background, several researchers [8, 11] contend that the Wall and its role in the novel function as an implicit reminder of the ongoing refugee crisis in the contemporary UK. In this respect, Sandrock [8] argues that «The Wall», in addition to the theme of climate change, embodies the theme of rebordering. The rebordering of the UK is particularly evident from the British government's attempts to regulate and control the entry system to the UK as a means of regaining sovereignty after Brexit [8]. According to Sandrock [8], the protective infrastructure of the Wall is reflective of the metaphorical wall associated with Brexit and similar walls (e.g., the US-Mexico wall) whose aim is to stop illegal immigration. In this regard, Sandrock [8] suggests that «The Wall» is indicative of the anti-immigration agenda that gains popularity in the Anglosphere, with walls being built along the US southern border with Mexico, and with bureaucratic walls being erected by the British immigration authorities.

Sandrock's argument seems to be fairly similar to the analysis of the novel undertaken by Rychter [11], who implies that «The Wall» involves the anti-immigrant agenda, which eventuates as (i) a by-product of the climate catastrophe and (ii) the inevitable fight for resources and dry land for people to live in. Furthermore, Rychter [11] demonstrates that «The Wall» is focused on Joseph Kavanagh as one of the Defenders, whose functional role appears to be in perfect alignment with the current British border control authorities. Similarly to Sandrock [8], Rychter [11] indicates that «The Wall» emblematises a polycrisis that is comprised of (i) the climate change-related catastrophe, (ii) the current level of xenophobia in the UK, (iii) the collapse of the global South, and (iv) the anti-refugee populism that gains momentum in the UK of the 2020s. In this light, Rychter [11] interprets «The Wall» as an image of the UK that seeks to isolate itself and encapsulate its economic and socio-cultural existence behind the walls that separate the British Isles from the risen waters of the ocean and from the tsunami of illegal immigration.

Rychter's [11] interpretation of «The Wall» is expanded upon by Alonso [13], who offers a reading of the novel along the lines of posthumanism and Brexit. It should be noted that Alonso's [13] take on the novel is quite similar to that of Sandrock [8]. Identically to Sandrock [8], Alonso [13] asserts that «The Wall» is not only a piece of cli-fi, but a novel that is steeped in the borderland metaphor. Alonso [13] posits that in the wake of the climate catastrophe in the novel, the UK is the only safe place on Earth that attracts massive illegal migration from the Global South. According to Alonso [13], climate refugees are seen by the British people as the Others, who are inferior in their posthuman status of other-than-human beings. Alonso's [13] reading of the novel is informed by the overarching idea of posthumanism, which is evident from the UK's border protection practices. Specifically, the posthuman idea of the Others is regarded by Alonso [13] as an indicator of the posthuman ethos of British border protection that is anchored in the rejection of the Others. To Alonso [13], «The Wall» represents a metaphor of social exclusion, which involves an isolated Britain that is happy with its post-Brexit loneliness and the feeling of national superiority.

It is inferred from the literature review that «The Wall» is a multilayered cli-fi novel that combines the themes of the posthuman UK, climate change, Otherness, and implicit national identity. As already mentioned in the introduction, the complexity of the novel needs to be unveiled to the readers. Presumably, it could be untangled by means of examining metadiscourse in the novel, in particular, DMs. Further, in the following section of the article, we present a linguistic study that looks into DMs in «The Wall».

The present study

The present study is guided by the literature [8, 11, 13], which demonstrates that «The Wall» is a complex novel. Based upon prior research [9, 10], it is assumed in the study that a linguistic analysis of DMs may facilitate the readers' understanding of the novel. Consequently, the RQ of the study (see introduction) seeks to provide answers concerning the most frequently occurring DMs in «The Wall» and their pragmatic functions.

In terms of the theoretical grounding of the study, it should be mentioned that the present research regards DMs as a useful pragmatic means that helps to shed light onto the complexities in the novel.

DMs are extensively researched in a variety of linguistic subdisciplines, for instance, (i) applied linguistics [16, 17, 18, 19, 20], (ii) bilingualism [21, 22], (iii) business communication and corporate discourse [23, 24, 25], and (iv) political discourse [26, 27, 28, 29]. Whilst there are different approaches to the analysis of DMs in the aforementioned linguistic subfields, researchers seem to share a common understanding of DMs as lexical expressions that form part of a discourse segment, but do not partake in the propositional content of the segment, in which they signal aspects of the speaker's and/or writer's pragmatic intentions [30, 31, 32,

33]. In this light, DMs can be defined as lexical words or lexical expressions that occur on the syntactic boundaries between two sentences, sentence #1 and sentence #2, in which DMs tend to be located at the beginning of sentence #2 in a «sentence #1 + sentence #2» combination [33]. Whereas the definitions and typologies of DMs vary, the literature suggests that DMs could be further classified into the following three classes, namely (i) contrastive DMs (e.g., *but*), (ii) elaborative DMs (e.g., *and*), and (iii) inferential DMs (e.g., *so*) [33; 296].

In line with the aforementioned understanding of DMs, the present study sought to identify and quantify DMs in «The Wall». The identification was conducted manually in the 2019 edition of the book published by Faber and Faber in London. Once DMs were identified, they were quantified in the computer program Statistical Package for Social Sciences (SPSS) [34]. The program computed such descriptive statistics as (i) the total number (N) of DMs in the novel, (ii) mean (M) DMs, (iii) standard deviations (SD) DMs, and percentage of individual DMs to the total N of DMs in the novel. The results of the linguistic investigation of DMs in «The Wall» are presented and discussed in the following section of the article.

Results and discussion

In line with the RQ, the linguistic analysis has revealed that there are 494 DMs in total (M 11.5, SD 25.1) in the novel. They are represented by 43 qualitatively different types of DMs, whose descriptive statistics are summarised in Table 1. It should be noted that Table 1 provides the occurrence of DMs in (i) absolute values and (ii) percentage of each type of DMs in relation to the total N of DMs in the novel (i.e., 494 = 100 %).

Table 1

The Descriptive Statistics of DMs in «The Wall» by Lanchester

#	DMs	Absolute Values	Percentage (%)
1	*Actually*	1	0.2
2	*Ah*	1	0.2
3	*Already*	1	0.2
4	*Also*	12	2.4
5	*Although*	4	0.8
6	*And*	108	21.9
7	*As*	32	6.5
8	*At first*	1	0.2
9	*At least*	1	0.2
10	*At times*	1	0.2
11	*Basically*	1	0.2
12	*Because*	22	4.5
13	*But*	106	21.5
14	*Even*	3	0.6
15	*Eventually*	3	0.6
16	*Finally*	1	0.2
17	*However*	2	0.4
18	*If*	70	14.2
19	*I mean*	2	0.4
20	*In addition*	1	0.2
21	*Mainly*	1	0.2
22	*Nonetheless*	1	0.2
23	*Normally*	1	0.2
24	*Notwithstanding*	1	0.2
25	*Occasionally*	1	0.2
26	*Of course*	7	1.4
27	*Often*	1	0.2
28	*Oh*	11	2.2
29	*OK*	1	0.2
30	*Or*	14	2.8
31	*Perhaps*	1	0.2
32	*Realistically*	1	0.2

33	*So*	52	10.5
34	*Specifically*	1	0.2
35	*Still*	2	0.4
36	*Then*	4	0.8
37	*Though*	8	1.6
38	*Unfortunately*	1	0.2
39	*Well*	5	1.0
40	*Wow*	2	0.4
41	*Yeah*	1	0.2
42	*Yet*	1	0.2
43	*You know*	3	0.6

It follows from Table 1 that the most frequently occurring DMs in the novel are (i) *and* (N 108, 21.9 %), (ii) *but* (N 106, 21.5 %), (iii) *if* (N 70, 14.2 %), and (iv) *so* (N 52, 10.5 %). Guided by the RQ, these findings will be further discussed and illustrated in the article.

Judging from the data summarised in Table 1, the most frequently occurring DM in the novel is the elaborative DM *and*. This finding is in line with the literature [16 — 29], which posits that the occurrence of the elaborative DM *and* is very high in a variety of Anglophone discourses, registers, and genres. In the novel, the high frequency of the occurrence of the elaborative DM *and* can be accounted for by the fact that «The Wall» is a first-person narration, in which the protagonist is engaged in countless (i) inner monologues and (ii) detailed descriptions, all of which are marked by the presence of the elaborative DM *and*. Conceivably, the elaborative DM *and* in the novel provides the much needed connector that glues the adjacent parts of discourse, as well as provides the necessary clarifications and explanations. This contention is illustrated by Joseph Kavanagh's description of the party that was organised at the barracks:

The other squad came over and we had a few drinks. No alcohol on the Wall, but this wasn't the real Wall. Somebody put some music on and there was dancing. There was karaoke, and people took turns, then one of their squad, a woman, had such an amazing voice we stopped taking turns and listened to her sing soul classics for a while. Then a few more drinks. And a few more after that. Like I said, a holiday. Their squad was supposed to go home to their barracks but it emerged that their lorry drivers had got into conversation with our lorry drivers, and opened some cans, and then further cans, etc., and they had ended up as hammered as everyone else so there was nobody sober to drive the lorries. [12; 107]

It follows from the excerpt above that the protagonist (i.e., Joseph Kavanagh) uses the elaborative DM *and* in order to expand upon the particulars of a party at the barracks by showing that there were instances of dancing, drinking, socialising, and camaraderie among the squads of the Defenders of the Wall. The portrayal of the party seems to capitalise on the use of the elaborative DM *and* that helps to impart the impression of a meticulous description of the event. In this regard, we may contend that the pragmatic use of the DM *and* corresponds to the prototypical role of *and* as a connector that joins several discursive pieces. Our argument appears to be further supported by several parts of the novel, in which the elaborative DM *and* is employed in the protagonist's inner monologues, e.g.

There are admittedly some people my age who are curious about what things were like before, who like to hear about it, who love the stories and the amazing facts. Put it like this: there are some people my age who have a thing about beaches. They watch movies and TV programmes about beaches, they look at pictures of beaches, they ask the olds what it was like to go to a beach, what it felt like to lie on sand all day, and what was it like to build a sandcastle and watch the water come in and see the sandcastle fight off the water and then succumb to it, a castle which once looked so big and invulnerable, just melting away, so that when the tide goes out you can't see that there was ever anything there, and what was it like to have a picnic on the beach, didn't sand get in the food, and what was surfing like, what was it like to be carried towards a beach on a wave, with people standing on the beach watching you, and was it really true the water was sometimes warm, even here, even this far north? [12; 56]

As illustrated above, the elaborative DM *and* is eagerly employed by the protagonist to concatenate a chain of interrelated questions that he has no answers to. Seemingly, Joseph Kavanagh applies the DM *and*

generously in order to invite the readers into his reflections on the life in the UK before the climate catastrophe. Specifically, his inner monologue (see above) draws on the DM *and* to convey a barrage of questions about «the before», i.e. about the pre-apocalyptic UK, where there were no protective walls, and where access to the sea and sunbathing on the beach formed part of the normal life.

Analogously to the pragmatic role of *and* as a marker of the protagonist's inner monologue, the contrastive DM *but* (total N 106, 21.5 %) is utilised in «The Wall» to showcase the protagonist's thoughts and deliberations concerning his life as a Defender, as evident from the passage below:

The air is full of moisture, even when it isn't actually wet, which it often is, either with rain or with sea-spray splashing over the top. It isn't usually windy, immediately behind the Wall, but it sometimes is. In the dark and the damp, the Wall looks black. The only path or sign or hint for what you should do or where you should go is a flight of concrete steps — they always drop you near the steps. There's a small light at the top, in the guard house, but you don't yet know that's what you're looking at. Instead what you mainly think is that the Wall is taller than you expected. Of course you've seen it before, in real life, and in pictures, maybe even in your dreams. … But when you're standing at the bottom looking up, and you know you're going to be there for two years, and that the best thing that can happen to you in those two years is that you survive and get off the Wall and never have to spend another day of your life anywhere near it — then it looks different. [12; 4-5]

In the quotation above, the contrastive DM *but* is employed to show the protagonist's inner contradictions and tensions. It should be noted that «The Wall» depicts the tension that revolves around Joseph Kavanagh's sense of duty as a Defender and the realisation that what he defends is morally flawed. Additionally, we may single out the tension between Kavanagh's obligation to serve and his detestation of the Wall. Moreover, the novel portrays the tension between Kavanagh and his parents, who belong to the pre-apocalyptic generation. In light of the multitude of tensions that the protagonist experiences and causes, it is quite logical to expect that the contrastive DM *but* is used very frequently to draw the readers' attention to the tensions. We may posit that whilst the elaborative DM *and* seems to be applied to the extensive portrayal of the protagonist's inner world, the contrastive DM *but* is utilised frequently to paint stark contrasts, inconsistencies, and tensions that surround Kavanagh in the post-apocalyptic UK.

Whereas the contrastive DM *but* is involved in the depiction of Kavanagh's tumultuous life, the inferential DM *if* (total N 70, 14.2 %) is, apparently, employed in order to signal to the readers that his life is also full of choices and underlying conditions that are associated with consequences. The consequential nature of the inferential DM *if* comes to the fore in the following excerpt:

I knew what the rules of the Wall were — like everyone else, I had known them my whole life. I don't remember having them explained to me because there was no time before the rules, before the facts of life: the sun comes up in the morning and goes down at night; if you throw something in the air, gravity makes it come back down; if the Others get over, you get put to sea. [12; 181]

The inferential DM *if* in the excerpt above illustrates our point that *if* helps to establish a logically formulated condition-consequence relationship in the novel. Presumably, whereas the contrastive DM *but* is suggestive of the chaotic trajectory of Kavanagh's encounters and thoughts amidst the post-apocalyptic climate crisis, the inferential DM *if* is indicative of the logical and consequential patterning that brings some sort of balance to his turbulent life.

Finally, we should discuss the fourth most frequent DM in the novel, namely the inferential DM *so* (total N 52, 10.5 %). Arguably, the inferential DM *so* is used in the novel to signal logical connections associated with concluding and/or summarising. We may argue that the main pragmatic function of the inferential DM *so* in «The Wall» is to introduce the piece of information as a result and, possibly, as a summary, as seen in the following quotation:

It's cold on the Wall. … This kind of cold, anyway. Cold is cold is cold. So that's the first thing that hits you. It isn't like other cold. This is a cold that is all about the place, like a permanent physical attribute of the location. The cold is one of its fundamental properties; it's intrinsic. So it hits you as a package, the first time you go on the Wall, on the first day of your tour. [12; 3]

In the passage above, the inferential DM *so* is utilised to provide a summary of Kavanagh's reflections on the weather conditions on the Wall, which he summarises as an intrinsic type of cold that is permanently there on the Wall. Conceivably, the frequent occurrence of *so* in the novel is related to highlighting a logical dimension of Kavanagh's life. Seen in concert with the pragmatic function of the inferential DM *if* in the novel, we may contend that both *so* and *if* counterbalance the frequent occurrence of the contrastive DM *but* that is, perhaps, employed to foreground discontent, suppression, and tension in Kavanagh's existence.

Conclusions

The article has introduced and discussed a linguistic analysis of DMs in the cli-fi novel «The Wall» by Lanchester. The results of the linguistic analysis reveal that DMs (i) *and*, (ii) *but*, (iii) *if*, and (iv) *so* are the most frequently occurring DMs in the novel. The frequent occurrence of the elaborative DM *and* and the contrastive DM *but* is in line with the literature, which demonstrates that these DMs are among the most frequently occurring DMs in a variety of Anglophone discourses, genres, and registers. In the novel, the elaborative DM *and* seems to be employed in conjunction with the protagonist's inner monologues and descriptions that necessitate specification and elaboration. We may contend that *and* is utilised in the novel as a marker of the protagonist's rich inner world that involves deliberations, deep reflections, and detailed descriptions of the reality around him.

The contrastive DM *but* unveils another facet of the protagonist's life that is associated with inconsistencies, incongruities, and tensions that surround Kavanagh in the post-apocalyptic UK. The tumultuous context of the protagonist's experiences in the climate change-ravaged UK necessitates the frequent use of the contrastive DM *but*. In addition to the frequently occurring DMs *but* and *and*, the present study points to the frequent occurrence of the DMs *if* and *so* in the novel. It can be posited that *if* and *so* are involved in foregrounding a logical dimension of the protagonist's life. Arguably, both *so* and *if* counterbalance the frequent occurrence of the contrastive DM *but* that is utilised to highlight discontent and various forms of tension in the protagonist's existence.

Concluding the article, we affirm that DMs play an important role in unveiling the protagonist's personality in the novel. We summarise the findings of the present investigation by contending that DMs are employed in «The Wall» to draw the readers' attention to the protagonist's tensions, reflections, and inner monologues that bear the mark of the climate change-ravaged reality. Finally, we should note that the study provides a possible direction for future research that may explore the role of DMs in the genre of cli-fi.

References

1 Kapranov, O. (2024a). An ecolinguistic approach to the framing of King Charles III's climate change-related activities by the leading American and British media. *Philologia*, *22*(1), 53–73. https://doi.org/10.18485/philologia.2024.22.22.3

2 Kapranov, O. (2025a). Self-mentions in British prime minister's speeches on climate change. *Language: Codification. Competence. Communication*, *1*(12-13), 31–43. https://doi.org/10.24025/2707-0573.12.2025.343342

3 Kapranov, O. (2026a). Peripheral literary motifs in What We Can Know by Ian McEwan. *Philologia*, *1*(326), 97–111. https://doi.org/10.52505/1857-4300.2026.1(326).08

4 Kapranov, O. (2026b). The image of water in the submerged City of New York in All the Water in the World by Eiren Caffall. *British and American Studies*, *32*, 133–142. https://doi.org/10.35923/BAS.32.11

5 Kapranov, O. (2026c). The image of climate change in *Wild Dark Shore* by Charlotte McConaghy. *Bulletin of the Karaganda University. Philology Series*, *31*(2/122), 132–141. https://doi.org/10.31489/2026phi2(122)/132-141

6 Mehnert, A. (2016). *Climate Change Fictions: Representations of Global Warming in American Literature*. Cham: Springer.

7 Bulfin, A. (2017). Popular culture and the «new human condition»: Catastrophe narratives and climate change. *Global and Planetary Change*, *156*, 140–146.

8 Sandrock, K. (2020). Border temporalities, climate mobility, and Shakespeare in John Lanchester's The Wall. *Journal of Modern Literature*, *43*(3), 163–180.

9 Kapranov, O. (2025b). Flooded London: Sensory lexica in The End We Start *From* by Megan Hunter. *East-West Cultural Passage*, *25*(2), 167–189. https://doi.org/10.2478/ewcp-2025-0019

10 Kapranov, O. (2026d). The theme of climate change in What We Can Know. *East-West Cultural Passage*, *26*(1), 68–91. https://doi.org/10.2478/ewcp-2026-0004

11 Rychter, E. (2022). Testing the limits: Boundaries and fault lines of dystopia in John Lanchester's The Wall (2019). *Polylogue. Neophilological Studies*, (12), 291–301.

12 Lanchester, J. (2019). *The Wall*. London: Faber & Faber.

13 Alonso, M. (2024). A posthuman approach to BrexLit and bordering practices through an analysis of John Lanchester's The Wall. *Humanities*, *13*(1), 34. https://doi.org/10.3390/h13010034

14 Kapranov, O. (2025c). Education for sustainable development in relation to EFL: Some theoretical considerations. *Pereiaslav Studies in Linguistics and Linguodidactics*, 3(1), 65–76.

15 Kirsner, K., Bujalka, H., Kapranov, O., & Dunn, J. (2007). How long does it take to learn a second language? *Forum on Public Policy: A Journal of the Oxford Round Table*, *3*(2), 161–170.

16 Kapranov, O. (2017). Discourse markers in academic writing in EFL by Swedish pre-service secondary school teachers of English. *Logos & Littera: Journal of Interdisciplinary Approaches to Text*, *1*(4), 21–39.

17 Kapranov, O. (2018). Discourse markers in the genre of formal letters written by intermediate students of English as a foreign language. *Studies about Language, 33,* 74–89. https://doi.org/10.5755/j01.sal.0.33.20672

18 Kapranov, O. (2019a). Discourse markers in the novice translator students' translations from Swedish into English. In M. Organ (ed.) *Translation Today: Applied Translation Studies in Focus* (pp. 63–80). Berlin: Peter Lang. https://doi.org/10.3726/b15536

19 Kapranov, O. (2020). The use of discourse markers in academic writing in English by in-service primary school teachers. *Prague Journal of English Studies*, *9*(1), 197–229. https://doi.org/10.2478/pjes-2020-0009

20 Kapranov, O. (2021). Discourse markers in peer reviews of academic essays by future teachers of English as a foreign language. *Studia Anglica Posnaniensia*, *56*(1), 55–84. https://doi.org/10.2478/stap-2021-0020

21 Kapranov, O. (2019b). Discourse markers in online writing by early balanced English/Italian bilinguals. *Brno Studies in English*, *45*(2), 77–100. https://doi.org/10.5817/BSE2019-2-4.

22 Kapranov, O. (2014). Syntactic performance in online written discourse by an English/Swedish bilingual with Asperger's syndrome: A case study. *East European Journal of Psycholinguistics*, *1*(1), 74–80.

23 Camiciottoli, B. C. (2010). Discourse connectives in genres of financial disclosure: Earnings presentations vs. earnings releases. *Journal of Pragmatics*, *42*(3), 650–663. https://doi.org/10.1016/j.pragma.2009.07.007

24 Kapranov, O. (2024b). Discourse markers in corporate disclosures on climate change by The Bank of England: A quantitative analysis. *Scientific Notes of Vinnytsia Mykhailo Kotsiubynskyi State Pedagogical University. Series: Philology (Linguistics)*, *39*, 51–63. https://doi.org/10.31652/2521-1307-2024-39-05

25 Kapranov, O. (2026). Discourse markers in climate change reports by the Greater London Authority. *Bulletin of Karaganda University. Philology Series*, *31* (1(121)), 6–15. https://doi.org/10.31489/2026phi1(121)/6-15

26 Fetzer, A. (2014). I think, I mean and I believe in political discourse: Collocates, functions and distribution. *Functions of Language*, *21*(1), 67–94.

27 Kapranov, O. (2024b). Discourse markers in King Charles III's speeches on climate change. *Analele Universităţii Ovidius din Constanţa. Seria Filologie*, *35*(1), 131–145.

28 Kapranov, O. (2025d). Discourse markers in Keir Starmer's speeches on climate change. *Studies in Linguistics, Culture, and FLT*, *13*(1), 8–26. https://doi.org/10.46687/CUPP2991

29 Kapranov, O. (2026). Discourse markers in Kemi Badenoch's statement on the war in Ukraine. *Pereiaslav Studies in Linguistics and Linguodidactics: Collection of Scientific Works*, *4*(1), 34–46.

30 Fraser, B. (1990). An approach to discourse markers. *Journal of Pragmatics*, *14*(3), 383–398. https://doi.org/10.1016/0378-2166(90)90096-V

31 Fraser, B. (1999). What are discourse markers? *Journal of Pragmatics*, *31*(7), 931–952. https://doi.org/10.1016/S0378-2166(98)00101-5

32 Fraser, B. (2006). Towards a theory of discourse markers. In K. Fischer (ed.) *Approaches to Discourse Particles* (pp. 189–204). Paderborn: Brill. https://doi.org/10.1163/9780080461588_012

33 Fraser, B. (2009). An account of discourse markers. *International Review of Pragmatics*, *1*(2), 293–320.

34 IBM (2011). *IBM SPSS Statistics for Windows, Version 20.0*. New York: IBM.

О. Капранов

Джон Ланчестердің «Қабырға» романындағы дискурс маркерлері

Қазіргі климаттық дағдарыстың ауқымы мен оның адам өміріне әсерін ескере отырып [1-2], климаттың өзгеруі мәселесі бойынша дискурсивті, лингвистикалық, әдеби және прагматикалық тәсілдер тұрғысынан талданатын зерттеулер саны артып келеді [3-5]. Атап айтқанда, климаттың өзгеруі мәселесінің климаттың өзгеруі туралы көркем әдебиетте (кли-фикшн), климаттық дағдарыс пен оның теріс салдарына бағытталған әдеби жанрда қалай бейнеленетінін зерттейтін басылымдардың саны артты. Кли-фикшн климаттың өзгеруі мәселесімен байланысты қиындықтарға әдеби жауап ұсынады, климаттық дағдарысты шығармашылық призма арқылы жеткізеді және климаттың өзгеруінің теріс салдарын оқырмандар оңай танитындай етіп бейнелейді [6-7]. Джон Ланчестердің «Қабырға» кли-фикшн романын оқырмандар климаттың өзгеруінің теріс салдарымен терең және жеке

кездесулерді көрсететін бірінші жақтан баяндауына байланысты салыстырмалы және танымал деп сипаттауға болады деп айтуға болады. «Қабырғада» бас кейіпкер климаттық дағдарысқа байланысты бастан кешкендерін жеткізу үшін түсінікті және шынайы тілді қолданады. Атап айтқанда, бас кейіпкер оқырмандарды әңгіме барысында бағыттау үшін метадискурсты, мысалы, дискурс маркерлерін (ДМ) пайдаланады. Дегенмен романдағы метадискурс пен ДМ лингвистикалық тұрғыдан қарастырылмаған. «Қабырғадағы» ДМ-ді лингвистикалық зерттеу басты кейіпкерді анықтай түсіп, романның динамикасын тереңірек түсінуге мүмкіндік береді [8-10]. Осы пікірді басшылыққа ала отырып, зерттеу романдағы ДМ-ді анықтауға және сандық бағалауға бағытталған лингвистикалық талдауды қолданады. Сонымен қатар зерттеу «Қабырғадағы» ДМ-нің прагматикалық рөлдерін ашуға бағытталған сапалық прагматикалық өлшемді қамтиды. Сандық талдау нәтижелері романда ең жиі кездесетін ДМ-дер (i) және (ii) екенін көрсетеді, бірақ, (iii) егер, және (iv) солай болса. Олардың прагматикалық рөлдері мақалада одан әрі ұсынылған, талқыланған және көрсетілген.

Кілт сөздер: климаттың өзгеруі, климаттың өзгеруі туралы көркем әдебиет (cli-fi), дискурс маркерлері (DM), прагматикалық рөлдер, сөз жиілігі.

О. Капранов

Дискурсивные маркеры в романе Джона Ланчестера «Стена»

В свете нынешнего климатического кризиса и его влияния на жизнь человека [1-2] растет число исследований по проблеме изменения климата, которая анализируется с помощью дискурсивного, лингвистического, литературного и прагматического подходов [3-5]. В частности, наблюдается всплеск публикаций, посвященных тому, как проблема изменения климата представлена в литературе по изменению климата (климатическая фантастика), литературном жанре, фокусирующемся на климатическом кризисе и его негативных последствиях. Климатическая фантастика предлагает литературный ответ на вызовы, связанные с проблемой изменения климата, передает климатический кризис через творческую призму и изображает негативные последствия изменения климата в понятной и легко узнаваемой для читателей форме [6-7]. Можно утверждать, что роман в жанре климатической фантастики «Стена» Джона Ланчестера можно охарактеризовать как понятный и узнаваемый для читателей благодаря повествованию от первого лица, отражающему глубоко личные и захватывающие столкновения с негативными последствиями изменения климата. В романе «Стена» главный герой использует понятный и реалистичный язык, чтобы передать свой опыт, связанный с климатическим кризисом. В частности, он использует метадискурс и, например, дискурсивные маркеры (ДМ), чтобы направлять читателей по повествованию. Однако метадискурс и ДМ в романе не рассматривались с лингвистической точки зрения. Вполне возможно, что лингвистический анализ ДМ в «Стене» мог бы пролить свет на главного героя и дать более глубокое понимание динамики романа [8-10]. Руководствуясь этим утверждением, в исследовании используется лингвистический анализ, направленный на выявление и количественную оценку ДМ в романе. Кроме того, исследование включает качественный прагматический аспект, который фокусируется на раскрытии прагматической роли ДМ в «Стене». Результаты количественного анализа показывают, что наиболее часто встречающимися в романе являются DM (i) и, (ii) но, (iii) если и (iv) так. Их прагматическая роль более подробно представлена, обсуждена и проиллюстрирована в статье.

Ключевые слова: изменение климата, художественная литература об изменении климата (cli-fi), дискурсивные маркеры (DMs), прагматические роли, частота слов.

Information about the author

Kapranov, Oleksandr — PhD, Associate professor, NLA University College, Oslo, Norway. E-mail: oleksandr.kapranov@nla.no, ORCID: https://orcid.org/0000-0002-9056-3311