Abstracts

The main goal of this project is to investigate the intertextuality effect on literary communication by examining the elements that aid in the new author's ability to maintain the previous written image, as well as the parameters that measure his success in presenting his persona through his writing.

Intertextuality has gotten attention in literature as an intertextual tactic and from a pragma-stylistic stance; incense dramatic texts are so close to reality. The pragma-stylistic components of intertextuality in American drama are examined in this study. As a result, this study sets a goal for itself to achieve a number of aims, the most important of which are: 1.Perusing intertextuality in the three selected dramatic texts by comparing four dialogue extracts with the original texts via pragma-stylistic analysis. 2.Dedicating the intertextuality types used by characters in the three elected dramatic texts to achieve stylistic effects in their speeches. ٣.Finding the type(s) of intertextuality is/are one of the three adopted dramatic texts' most highly engaged characters. 4.Denoting the pragma-stylistic strategies via which each type of intertextuality is satisfied. 5.Ascertaining pragma-stylistic strategies of intertextuality are highly exploited by characters in the three carefully chosen plays. 6.Discovering whether the intertextuality in the written data may help maintain the contextual goals, which clarifies that intertextuality is a process pragma- stylistically structured of a number of stages (components) with sub‑stages (components)).

In relation to the aforementioned aims, the following hypotheses have been tested:
١.Trace intertextuality in the three selected dramatic texts by comparing four dialogue extracts with the original texts via pragma-stylistic analysis. 2.Different types of intertextuality are employed by characters in the three chosen plays to achieve stylistic effects in their speeches. 3.Various type(s) of intertextuality is/are used in one of the three adopted dramatic texts' most highly engaged characters. ٤.Each intertextuality type is obtained by means of certain pragma-stylistic

strategies. 5.The Pragma-stylistic strategies of intertextuality are highly subjugatedby the characters in the three selected plays. 6.Maintain contextual goals may be achieved via intertextuality in the three selected dramatic texts, which clarifies that intertextuality is a process pragma- stylistically structured of a number of stages (components) with sub-stages (components).

To commence the aims of the current study and test its hypotheses, the following procedures are supposed: 1.Revising the literature about intertextuality in general and its pragma-stylistic nature in specific. 2.Plotting relevant pragma-stylistic theories in relation to the nature of the three selected dramatic texts to establish a model that can be utilized in investigating the data under inspection. 3.Analyzing the data under inquiry by means of the eclectic model made for this purpose. A number of Findings have been reached at: Intertextuality in Dramatic texts is pragma-stylistically process achieved by means of intertextual speech acts، conversational maxims breaching, and stylistic strategies, which can be traced in "four dialogue extracts in each of these dramatic texts "Mourning Becomes Electra، "An Enemy of the People", and "The Ballad of the Sad Café". It adopts various kinds of intertextuality. The study ends up by summing up the conclusions and presenting certain recommendations as well as suggestions for further studies.