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# **Tracing Intertextuality in Selected Dramatic Texts: A Pragma- Stylistic Study**

A Thesis

Submitted to the Council of the College of Education at Misan University in Partial  
Fulfillment of the Requirements for the Degree of Master in English Language and  
Linguistics

By

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**1443 AH**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ  
وَلَقَدْ آتَيْنَا دَاوُودَ وَسُلَيْمَانَ عِلْمًا وَقَالَا الْحَمْدُ لِلَّهِ الَّذِي  
فَضَّلَنَا عَلَى كَثِيرٍ مِّنْ عِبَادِهِ الْمُؤْمِنِينَ

صدق الله العظيم

سورة لنمل اية: ١٥

*In the name of God, Most Gracious, Most Merciful*  
*And We had certainly given to David and Solomon*  
*knowledge, and they said, "Praise [is due] to Allah, who has*  
*favored us over many of His believing servants."*

*God Almighty has spoken the truth*

*ALnamef:15*

*Translated by Abdullah Yousuf Ali (1979437*

## ***The supervisor Declaration***

we certify that this thesis “**Tracing Intertextuality in Selected Dramatic Texts :A Pragma- Stylistic Study**” written by Ulla Kamal Yasin has been prepared under my supervision at English departments, College of Education, University of Misan as a partial fulfillment of the requirements for the MA.D in English Language and Linguistics.

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### **Date:**

In light of the available recommendations, I submit this thesis to the examining committee for discussion.

### **Signature:**

**Name:** Asst. Prof. Tahseen Ali Mhodar,

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### **Date:**

## **The Examining Committee Declaration**

We certify that we have read this thesis which is entitled “**Tracing Intertextuality in Selected Dramatic Texts :A Pragma- Stylistic Study**” and as Examining Committee examined the student in its content, and that, in our opinion, it is adequate as a thesis for the MA.D in English Language/ English Language and Linguistics.

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**Chairman**

Approved by the Council of the College of Education

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**Name:**

**Dean of the College of Education: Prof.Dr. Hashim Dakhl**

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# Chapter One

## Theoretical Background

### 1. Introduction

On the topic of language, pragma-stylistics is a broad two-term concept. It's about paying attention to how we use language and how much it helps you grasp what you're reading (Chipman and Billy 2014:10). Everything people write and say has been pierced by intertextuality in our speech, written works and response to previous speech or work, and they re-contextualize by re-highlighting the theme with an explicit and implicit reference to intertextuality.

An assumption has been made by Norrick (1989:117) who says that intertextuality happens when a specific work of literature needs or suggests a reference to other specific well-known references. Intertextuality is the linking of previous work elements (titles, plot, characters, setting, and language) that accumulate and influence the current new work construction. It is the primary reference to a previous work and its relationship to the current work.

According to Halliday (2003:359-361), written work is an intertextuality *mélange* of text chain cycles that creates the work's history. As a result, the text is composed of two levels: intertextuality and author originality. Intertextuality invariably ties the original work with the newly presented one through a variety of means, includes citations, allusion, revision, translation, tradition, and source Norrick (1989:117).

It is very useful to understand intertextuality to get a full appreciation of the work of literature, taking into consideration the stylistic divergence between those works

and their pragmatic affect ion for the audience. Each work has its own unique fabric elements created by the author, which separates it from other works. No two employees can ever talk about the same thing. The worth of a writer's language is influenced by a variety of factors, including the author's work, period, genres, mode of expression, and the context in which the literary work is set. To put it another way, what do they do with the language? The differences between two or more literary works are decontextualized through intertextuality. Recently, stylistics has begun to move toward pragmatics by depicting the author's style in presenting the intertextual work and the degree of audience interpretation of that using pragmatic tactics (speech act and Grices Maxims).

Style is a distinguishing feature of a particular author's artistic work; it is a distinct notion of each author's work. Stylistics is the name given to the methodological study of style in literature. There are numerous ways to say and do things.

Drama is a genre of literature that emphasizes the creative qualities of natural life with a meticulous approach to language, employing a pragmatic technique to better grasp and analyze the text, as well as to locate the explicit or implicit meaning hidden within it. Dramatic texts were chosen as data for this study because they are the closest literary genre to ordinary life and the era in which the work was presented. Intertextuality is a phenomenon that can be seen in how fables and myths are read: there is a structured network of literary forms that regenerates the reader's vision, a slew of constraints and obstacles to the reader's freedom of choice, exclusion are limited, and the reader must eliminate all unified counterparts Kristiva (1980:43).

The thrust of what had been mentioned earlier, the related orientation of one artistic work to another, is known as intertextuality. It is more than a literary or rhetorical device; it is a reality in the life cycle of the literary work, a reality in which all literary effort is intertwined (Bauman2004:4).

## **1.1 Problem**

Treating intertextuality as literary phenomenon that the author uses in order to build his given piece of art. Intertextuality is used to seek the reader's or audience's interpretation, which is complicated by the difficulties of delivering the exact same picture in different contexts and time periods. Intertextuality could be vital in connecting communication tools and conveying a moral message between old and new writings.

On two language levels, pragmatic and stylistic, intertextuality could be a measurement tool for aesthetic perfection of works, exploit presentation, and well-formed persuasive metrics. This research aims at tracing the proper use of intertextuality at pragmatic and artistic levels in order to keep effective writing in place. As a result, the current study looks at how intertextuality is used in three dramatic texts from a pragma-stylistic standpoint in order to address the following concerns:

1-To What extent does the pragma-stylistic analysis treat intertextuality in the three selected dramatic texts?

2-What are the intertextuality types used by characters in the three selected dramatic perspectives to attain stylistic effects in their speeches?



3-Which type (s) of intertextuality is/are the most highly employed by characters in the three selected dramatic texts?

4-What are the pragma-stylistic strategies via which each type of intertextuality is fulfilled?

5-Which pragma-stylistic strategies of intertextuality are highly utilized by characters in the three selected dramatic texts?

6-Does the intertextuality in these dramatic texts contribute to the achievement of the contextual goals?

## **1.2. Aims**

The study of Pragma-stylistic analyses is aimed at:

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.

3.Finding the type(s) of intertextuality is/are one of the three adopted dramatic texts' most highly engaged characters.

4.Donating 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)..

### **1.3 Hypotheses**

In assembling the aims declared above, it is hypothesized that:

1. 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.

4. Each intertextuality type is obtained by means of certain pragma-stylistic strategies.

5. The Pragma-stylistic strategies of intertextuality are highly subjugated by 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).

## **1.4 Procedures**

To undertake the aims of the current study and test its hypotheses, the subsequent procedures are assumed:

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.Accidentally choosing data as illustrative instances of the three selected dramatic texts to be studied by means of pragma-stylistic strategies of this study.

4.Analyzing the data under inquiry by means of the eclectic model made for this purpose.

7.Developing a pragma-stylistic eclectic model for sorting the types of intertextuality and the pragma-stylistic strategies used to analyze the three dramatic texts

## **1.5 Limits**

This study is limited to trace intertextuality types with the use of pragma-stylistic strategies analyses of three dramatic texts: Eugene O'Neill's "Mourning Becomes Electra," Henrik Ibsen's "An Enemy of the People," and Edward Albee's "The Ballad of the Sad Café," which are all analyzed via using Marapodi and Bloor's & Bloor models (Macro and Micro) and by imitating, tracing, and adopting the source to relate the data of this study.

The present study is also limited to employ the pragma-stylistic features of intertextuality, i.e., as it is connected to pragma-stylistic theories via macro-pragmatic strategies as in Speech Acts and Grice's Maxims and micro-stylistics strategies by parsing specific linguistics aspects like style, foregrounding, and hybridization with other subcomponents.

## **1.6 Value**

1. Understanding intertextuality as a practical, significant method of analyzing all types of literary written and spoken forms is critical in pragma-stylistic research, as it is a linguistic tool that allows scholars and writers to add additional depth of meaning and their personal affection to the work.

2. The research will be involved in pragma-stylistic studies, and by combining the two theories, it will be for linguistic scholars interested in studying pragma-stylistics as an interdisciplinary branch of analysis.

3. The monograph will hopefully assist readers in exploring the other depths of the dramatic work that the dramatists relay in their work.

The worth of a writer's language is influenced by a variety of factors, including the author's work, period, genres, mode of expression, and the context in which the literary work is set. To put it another way, what do they do with the language? The differences between two or more literary works are decontextualized through intertextuality. Recently, stylistics has begun to move toward pragmatics by depicting the author's style in presenting the intertextual work and the degree of audience interpretation of that using pragmatic tactics (speech act and Grice's Maxims).

## **CHAPTER TWO**

### **Theoretical Background**

#### **2.0. Introduction**

this chapter provides a theoretical foundation for intertextuality concepts and notions by defining the term "intertextuality" and its pragmatist nature, analyzing intertextuality types, functions, criteria, and some other related concepts of the layers of meaning and their role in recognizing the dramatic text and its effects on the receptors. Then, in order to reveal the notion's pragma stylistic nature, it manifests the relationships between the notion and pragma-stylistic theories.

#### **2.1 Intertextuality**

The phenomenon of intertextuality is the regimen that connects two texts of art with each other. As an approach to intertextuality is concerned with relating one literary text to another, it is a technique that makes a specific purpose fit another artistic text. Booker (1996:59) claims that intertextuality is a product of perspectives, in which any literary text is grounded through intertextuality by many other older texts, and that the uniqueness of this text is not required. Intertextuality serves when the latter literary text represents the old one. This occurs when the reader participates in the reading process as a kit of interpretation in which the meaning emerges from the text of reading intertextuality.

Kristiva's concept of intertextuality is based on Bukhatin's idea that speech is interrelated and interdependent on what is known as the social and political environment. The art form borrows a lot from literary traditions and social customs. The author exploits or invests in the subject and writing style by drawing on resources such as legends, beliefs, fairy tales, literature, and linguistic socio-

cultural repertoire vocabulary. When the audience actively participates in the reading process, the serious interpretation and emergence of meaning from intertextual literary form is marked as successful, and thus, reader comprehension of intertextual references is marked as successful.

Bloor & Bloor (2013:58) mentioned that every literary form carries a "resonance" from another literary form that preceded it. The literary text stands in contrast to all other texts, since it combines and combines with a certain context of its creation.

It sounds mystical to some extent, but not strange if one thinks about how language, ideas, and human interaction have changed and developed over the centuries (ibid). Readers may interpret these as various themes embodied in cultural tradition; the bottom line,, intertextuality is a way of connecting, reproducing, and reintroducing a literary form into a new one. Riffaterre (1994:781)

### **2.1.1 Pragmatics**

Pragmatics is the study of language principles in use. It investigates the intentions of the producer (author or speaker) and receiver (reader or hearer) in a given context. Pragmatic analysis goes beyond language structure. Beaugrande and Dessler (1986 :6-10) assert the idea of the producer's intention to guide the receiver's consciousness (ibid).

Pragmatics is a theory of human action that deals with notional reconstruction of the rules of linguistics at the action level, besides the form and meaning levels. It texts with conversational rules which concern the systemic use of utterances. The Speech acts theory was asserted by the pragmatic theory, a kind of analysis that

deals with language communicative rules which are perceived as deliberate human actions (Bulut, 1994,: 55). Literary form processing is concerned with how incidences or occurrences in an artistic text are linked together by grammatical and conceptual dependents (Yalcin, 1994:234).

Conversational aspects and the interaction of dramatic dialogue have attracted the attention of linguists. The pragmatic approach reveals the vivid operation of meaning interaction and potential meaning exploitation that involves the literary form, the author and the audience's chief characterizations of the sense, and the development of the plot.

This aspects has a special significance when considering the performative role of drama in language, shaping a fraction of action and forming characters mostly in the absence of narrative clues (Burton, 1998:ix). Bowles (2010:10) indicates that dramatic performance is complex to some extent because of the presence of at least two stimulus interactions: the dialogue interaction on stage among the characters, and the dialogue interaction between the audience and the characters. This interaction creates a context that is more difficult to comprehend than face-to-face interaction with communication in a recitation.

There is an unavoidable and natural link between pragmatics and literary studies, which is justified by the fact that pragmatics is the study of all languages in use, and thus, literature can not be separated from pragmatic theories (Dascal 2003:273)

## 2.1.2 Stylistics

Linguists' primary focus in 1980 was on sociolinguistics and functional views, which resulted in the emergence of pragmatic approaches such as speech actions, which aid in the analysis of literary forms. Any literary form is a mental process and a mind production, creating its outcome, which is "stylistics". A style is the choice of literary form that distinguishes any passage by a particular author. The macro or aggregate nexus between linguistic item frequencies and corresponding item frequencies in contextual attribute norms is the literary form style. style is "the relationships among participants in a language activity, particularly the level of formality they adopt (colloquial, formal, etc.)." According to that, one can consider stylistics as a linguistic function that is closely related to language function (Pragmatics) (Crystal ,1964:28)

Simple stylistics is a thought and expression of the correspondence that results from "style" in widely held beliefs. Stylistics is a linguistic field that deals with style, according to Babajide (2000:123). Style is the foundation that distinguishes each author."Stylistic" as a word is derived from "style." Widdowson (1975:6) says that the link between literary criticism and linguistics is stylistics. There are many factors that influence any stylistic choice, including the speaker's "emotional attitude toward his message, his hearer, or the world in general at communication moments, as well as the situation or context.(Ibid)

Style, according to Leech, is the "study of the use of language in literature."He sees stylistics as a bridge between literature and linguistics.According to Fab (2012:16), stylistics is divided into three branches: linguistic stylistics (which studies language devices and their structural patterns), literary stylistics (which studies the relationship between form and meaning in a literary text), and pragma stylistics,



which Huang (2007:19) defines as "the application of the findings and methodologies of theoretical pragmatics to the study of language." The principal text of stylistics constrains formal analysis of the linguistic features of literary form, like grammatical features, phonological form, or prepositional meaning (Ibid).

### **2.1.3 Pragma-Stylistics:**

Pragmatic stylistics, also known as speech act stylistics (Ononye, 2014: 997), explain the language in use and in relation to context, the speaker's intention, and the hearer's interpretation. PS is a type of context-oriented stylistics (Zyngier: 2001:45). It is the approach of linguistics to investigating the intended meaning and the speaker's distinctive style. Every author has a distinct mode of expression and linguistic features that distinguish them from others (Eromosele, 2012: 77).

Leech investigates meaning aspects from a semantic standpoint, not from the formal features of word construction, but from the way that utterances and their relationship to their context. Essentially, pragmatics is concerned with conversational rules in the systemic use of utterances; it is concerned with language philosophy and speech acts (Abushihab, 2015:87).

One could conclude that pragmatics is the theory of appropriateness and stylistics is the theory of effectiveness, and that this combination well enhances the language analyzing pragmatic oriented stylistician's ability to look at everyday speech as a way to understand the literary form (Zyngier,2001:90). The theory of pragmatics provides stylisticians with a tool for analyzing, comparing, contrasting, contextualizing, and commenting on literary forms based on pragma linguistic form and function (Ibid).

Both pragmatics and stylistics are interested in the choice of speaker from a variety of grammatical linguistic forms. For pragmatic purposes, the option is action performance (information, requests, etc.). Whereas stylistics investigates choice with a focus on the linguistic level and the effect on the listener (aesthetics, effectiveness). As a result, one can say that style contextually underpins language variation and pragmatics in the field of language in context. Context serves indifferently in each case. In stylistics, context is the situation that makes special speaking methods more likely. Pragmatics, on the other hand, deals with context as knowledge compensation, assumptions, beliefs, and the previous utterances of language users (Hickey, 1993:578).

## **2.2. Intertextuality: Notion and Theory**

Intertextuality is the connectivity between two related literary texts that impacts and reflects audiences' interpretations. The word's origin is Latin "inter," a Latina prefix that means "between," and textuality is Latin "texere" or textus, which means "fabric." According to Julia Kristiva's book "word dialogue and novel" (1966), the literary word is "an intersection of textual surfaces rather than a point (a fixed meaning) as a dialogue among several terms originally related to Ferdinand de Saussure, who studied how their meaning within the purview structure related to Bukhatin's theory of dialogism, which proposed that sustained dialogue Kristiva (1980:66) proposes that "each word is an intersection of other words where at least one other word can be read" in developing Bukhatin's theory of specializing in literary language. Bhaktin's concept of dialogue and the definition of intertextuality in his review, "Intertextuality Origins and Development of the Concept."

*"Our lives are surrounded by echoes of dialogue that undermine the authority of any single voice, dialogue that occurs within the text but is also dialogue with all the voices outside." (275)*

The dialogue suggests that any literary text may be a production that connects linguistic and literary elements within it while also connecting it to the outside world. This is applicable through allusion and other forms of veneration (ibid).

Kristiva coined the term in 1966 to denote the similarities between any source and the ancient, well-known texts that were written before it. For Kristiva, literary text is not a single phenomenon but "made up of a mosaic of quotations" and that any literary form is an "absorption and transformation of another." Kristiva challenges the notion of influence, opining that intertextuality indicates a conveyor of stories. According to Kristiva, meaning is not directly transferred from author to audience, but rather through the code filter imparted to the author and audience by other texts (Cuddn, 2013,: 367).

Intertextuality is the relational orientation of an artistic text to another text. It is not merely a literary or rhetorical device, rather than a reality in literary text, a reality that all literary text is interwoven (Bauman2004:4). A page's words and sentences are clues geared toward giving a rhombus-total picture that one can call a form of literature for functional and effective communicative occurrences. Intertextuality is partially textology and an analysis tool that analyzes the continuity and projections wherein every literary text is impressionable by the text that preceded it because it affected the author's aesthetic choices. Social events influenced the text a great deal, as Hatim and Munday (2004:86). intertextuality has a broader meaning than Kristiva's for art, which "is a permutation of text, an intertextuality in the space of a given text, in which several utterances taken from

other texts intersect and neutralize one another" (Allen, 2000:35). Intertextuality refers to the process by which literary texts and their meanings are intermingled and reformulated by other sources; it includes more than one literary text verbally quoting another, as well as other texts' allusions, visual art text, mythology, underlying ideologies, and theology.

Intertextuality for Genette (1997: 87) is a sophisticated tactic for writing, since it saves authors from the reinstatement of other sources' phrases and opens up a new perspective and possibilities for penning a story. author s borrowing from old text add more layers of meaning to new text. Reading a certain text under the light of other text effects and the assumption of the later text of art, gives a new meaning and affection to the original one.

Holmes (2004:80) says it is "how new writing incorporates previous sources by transforming them into new ones". The present text is mostly influenced by other texts (the originals) to varying degrees, and it borrows some elements from the original.added new manifestations or forms depending on the author's creativity. The author's text creation is translated "(un) consciously as a mesh of structure, reference, code and other related original text attributes, allusion, implication, intrusion... etc. (Ahmadian & Yazdani:2013:157)

Basically, a literary text is never a single speaker or author's accomplishment (Kress, 1989: 32). Intertextuality in literary text, as Holiday (2003:359) said, is a historical accumulation of knowledge of an already known text in which the present text is affected by a previous chain of texts. The holiday refers to the idea of allusion depending on three strands: intertextual, systemic and developmental. Widdison (2004) believes that identifying the elements and the impact of previous text on the current one is a difficult task that must be examined and approved in a

systematic and informative manner. When analyzing any point of view, a scholar such as Fairclough (1992:75) must consider the relationship between its grammatical, functional, and lexical structure components. According to this, there are three important elements in the creation of an artistic text: utterance force (intention), coherence (internal structure), and intertextuality (co-existing relationships between two texts). (Johnstone, 2008: 164) Bloor & Bloor's (2007:50-10) view of intertextuality as an intrusion of direct and indirect quotations or adoption from the old to the present sources or texts. This mingling of genres will practice scope analysis of inner structure and linguistic development and the scope of stylistic criteria. Intertextuality serves two purposes: it reveals the author's strategies in his text, it reinforces beliefs and ideas, and it lays the groundwork for cultural change (Bloor & Bloor, 2007, 45:45).

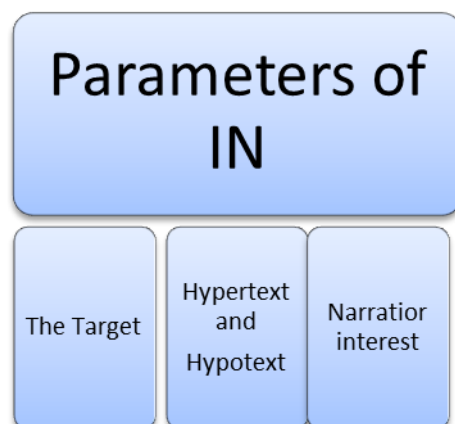
### **2.2.1 Parameters of Intertextuality**

Parameters define the scope of a particular process or activity. One can also define it as the features that help to define or recognize a particular system. Taxonomy and categorization are topical matters in studying intertextuality. Instead of boosting the number of interpenetration of contradictions (that are established with indication to limit databases) that are made for the key concepts like "quotation" and "allusion", this study proposes applying data depending on description and analysis of a number of related parameters, like: target (recipient or readers), hypertext, hypotext, and the narrator's interests Plett (1988:82). Many researchers abandon arbitrary and "always-already" signification for the study of links between actual literary forms and do not always limit themselves to an enumerative prescription. Researchers create general categories, coin neologisms, reapply and redefine technical terms, and redefine everyday vocabulary to the point where taxonomy is the sin of illumination (Ibid).

Intertextuality, as it is processed, entails both earlier and later literary text, as well as the correlation of graspable elements between the two. Plett (1988:88), for example, refers to the later text as the target "T1," which explains literary critics' preoccupation with allusive artistic text that takes precedence over the basic text or the source "pre-text," but is unfavorable in terms of the chronological structure of the intertextuality process. "T2" became the name of an earlier text. Gerard Grenettes used the spatial metaphors "hypotext" (earlier) and "hypertext" (later text). Wheeler (1979:2) "adopt" (earlier) and "adoptive" (later). Other scholars suggested terms for earlier text like "referencetext" or "original" (Lachman:1984:22). The process is "transplanting" and "forming process" (Sternberg,1982:43), "shift of mental sets" (Tsur,1998:11) or, as Scollon (2004:4) suggests, "representing text within a text is no general agreement about the aspect between, as been suggested earlier, the reader awareness between hypotext and hypertext and the narrator interested in showing the elements to highlight them). The flower bellow will clarify the intertextuality parameters(Tsur,1998:11) .

**Figure (1) parameters of intertextuality**

(Plett,1988:88)



### **2.2.1.1 Target (Recipient or Readers)**

Readers should pay attention to intertextuality presented in literary text as a dimension or parameter helping to understand literary text. Porter (1986:40) suggests two types of intertextuality. The first is the repeatability of specific fragments in literary texts, which is the iterability of intertextuality. It is not merely the allusion, quotation, reference, and explicit, but also the unannounced clichés, sources, and phrases in the tradition. In other words, iterability refers to the traces of literary text that are physically presented in recent text and aid in the formulation of the overall meaning.

The other type of intertextuality is presupposition intertextuality, which is the assumption that the reader has his or her own opinion about the referent that the author himself or herself makes in the literary text; it is the reader and its context portion of the literary text, as the sentence "once upon a time" suggests to the reader's mind. You can consider this sort of hidden or implicit reference in literary text. The first type is more related to the author and all of his accumulated knowledge about the previous literary text, whereas the second is more related to the reader's cultural background and prior knowledge, and how the related literary text influenced his or her understanding, meaning discovery, and interpretation. In this context, linguistic devices, ideas, and tools are well represented in this context (Ahmadian & et al 2013: 76). ..

The receptor should be aware of the concept of intertextuality in literary text. Awareness is critical because it allows them to comprehend the overall meaning of the text of art. Creating a means of comprehension is not an easy task. To understand intertextuality in the text, the reader must first understand intertextuality as a phenomenon and digest it thoroughly in order to become a

mature reader. In addition, the reader must be exposed to intertextuality and its elements or strategies within the literary text: allusion, literary tradition, hybridization, figure of speech, quotation, and so on. The reader should be aware of and recognize all of the strategies used in comparison to the previous text (Bloor & et al 2007:36).

Fertilizing ideas and undertaking different styles in multiple settings helps the reader to understand and analyze any literary form and its thematic interpretation. The reader is able to internalize those mechanisms and accordingly display them, and is aware of the intertextuality (Ibid).

Allen (2000,23) emphasizes intertextuality's role in understanding the text of literature by stating "intertextuality seems such a useful term because it foregrounds notions of relationships, interconnectedness, and interdependence in modern cultural life". As stated in the statement, awareness of relationships, interconnectedness, and interdependence of language manipulation, global phenomena, figurative word conglomeration, phrases, and expressions are fundamental and critical tools for proper interpretation and analysis of literary text (ibid).

Understanding literature depends a great deal on understanding the elements that construct it, such as intertextuality, which is crucial and of prime value, and other elements and features of the text's subject and style. These statements support the notion that intertextuality, sound knowledge, is essential for understanding any literary text. Reader awareness of intertextuality and literary text components assists them in producing more reliable interpretations of the literary text in the sense that knowledge of previous literary texts creates the history of the recent (Ahmadian et al., 2013:68).



### **2.2.1.2-Hypertext and Hypotext**

A literary text or form is a long sequence of verbal communications that are endowed with more or less significance, though it is rarely presented in its raw form, unaccompanied and unreinforced by a limited number of verbal or other productions. (Genette, 1997: 1)

Gerard defines "hypertext" as the relationship that connects a literary form B (hypertext) to an earlier text A (hypotext), in which B evokes A without necessarily making direct reference to A, and, of course, hypertext can be an original artistic text in its own right. As a result, hypertext is the relationship between one literary form or text and another literary form or genre that it modifies, transforms, and extends, including parody, translation, quotation, and reference(Ibid).

Saimond (2010:32) was more interested in how literary text can be changed or transformed through self-expurgation, reduction, and excisions; for him, all literary text is hypertext, but the existence of hypotext is sometimes uncertain. and, returning to Genette (1997: 3), literary text can be read for its individual literary value or for its literary value as a whole.

This is another parameter that will be addressed in this study; in hypertext, the literary text's impact on another text will be studied not only in its present, but also in that which inspired the hypertext. Hypertext is the unconcluded meaning of the word hypotext. Both hypertext and hypotext create a unity between the past and the future, as well as a unity of meaning. Intertextuality is a Semite "conversation of time" with an abjunctive hint of immortality(Ibid).

### **2.2.1.3 The Narrator's Interest**

The more one studies literary narrative, the more one realizes how difficult it is to bridge the interpretation gap between the narrator and the reader. As such, for instance, the act of narrating the story changes the story. The narrator cannot tell the story exactly in the same way again. On the listener's side, no one hears the story in the same way that the narrator does. Each story clearly has a meaning, but there are significant gaps. The reader fills this gap as he imagines the world to be and as the reader imagines the narrator's intention. Thus, rather than saying the reader hears or reads a story, it is more accurate to say that readers construct a story about what they think they hear (Bloorsand Bl: 2007:65).

Intertextuality as an analytic tool deals with the organization of acknowledgement and theories that literary text needs to be accomplished. An individual author is a detritus assembler who constructs a text of art from various past shards (Porter, 1989:56). Intertextuality refers to any quoted elements that are derived from a given literary text or a part of it, such as a title or any corpus that the author requires for his text (ibid).

Identity organizing, created from a relevant account of identity, is the production of organizational members (Brown, 2007:54). Organizational identity is defined as a "membrane collective understanding of the central distinctive and enduring features of their host organization, implying fixity and path dependence." Narratives are developed over time, drawing on present and past identities and recreating past perceptions (Albert et al., 1985:55). The author adopts a new context that is still open to interpretation in the retelling sequence, and suggests that literary text absorbs its sense from its precursors, that the author is

recontextualized to formulate something analogous yet different in response to a new situation, and that meaning is land.

Narrators do not just choose words from the language system; they also choose plots, generic features, character aspects, narrative styles, and even sentences and phrases from old literary texts and literary traditions. Here, the narrator deals with two systems, those of language in general and those of literature in particular, employing them to describe his thoughts on specific subjects or in narrating his stories. The narrator employs those elements not to refer to the external words but to the literary text system out of which he produced (Barthers...). Rather than a direct representation of the physical world, a literary text derives its meaning from literary and cultural systems. Readers are good detectives, sifting through the clues that the narrator provides until the answer is unveiled. (Allen 2011, 24-28).

### **2.3.Motivation**

Kristiva (1960: 22) promotes the idea that no text of art is unique in its own right, and the concept of intertextuality implies that every literary text has some sort of influence or borrowing from an earlier text. When reading a text in the light of another text, the effects and assumptions help in determining, to some extent, the meaning and, in some ways, help interpret the meaning of the original text.

The poststructuralists employed intertextuality to manipulate or use the notion of meaning. Different means have been used in employing the term intertextuality to serve a specific agenda for the narrator or author, or to depict a certain picture or reinforce a specific belief, or whatever idea, concept, or anything that the author needs to use to introduce his text. Motivation, according to Genette (1997:34), can be transformed into recent text and can be a fruitful area of study (Health, 1973:95).

Bloom linked intertextuality to motivation by researching why people rewrite texts of the same culture, despite the fact that all of the intended texts has already been written, thereby increasing the text creativity of such cultures. The narrator or the author selects a literary text from the past, and uses its elements. Those elements could be linguistic elements (phonological, morphological, syntactic or semantic) or literary elements (plot, character, or a title) and recycle them. Those elements are deemed salutary from an onlogical and aesthetic point of view. The narrator or author chooses them based on his or her concept of permissibility as well as the author's personal conviction (Barthes, 47). Basically, motivation follows the type of intertextuality, and the needs of the writing are related to the context and its permissibility (ibid).

## **2.4 Modification**

If the author or author needs to alliterate or change his text in order to create a text that is more appropriate and suitable for his presented ideas, this is referred to as modifying it. The author makes an effort to distance himself from the text of previous authors while also proclaiming the author's creative place. It is a kind of improvement or development of something old and unsatisfied with the author's ideas, so it recommends modification in order to present it in a better way (Motta-Roth, 2008:354).

In the case of intertextuality modification, "the relationship of assimilated utterances in their initial state" (Jennery, 1982:50). This is a partial description that presents the disputed intertextual terms by relying on established terms. The omission, addition, permutation, and substitution of single phrases and passages are used to distinguish disputed terms of quotation that exhibit fewer and fewer comprehensive processes from allusion and paraphrasing, which are truly minutely

transformative "to the extent that their reference to the pre-text is semantic" (Plett, 1988:197).

For a useful analysis, the number of quoted elements, like, for example, the extent of the earlier text compared to the later text, must be included. It would be easier to operationalize an artless re-occurrence of analogous items. Although this definition can not account for the addition and substitution process, it is not an easy task to modify a literary text. The author carefully selects the subject, and the subject must elicit agreement from both readers and society. At least the selected subject has to be reliable synchronically (Ibid).

The author's intention is to create a well-connected text of narrative; the selected elements in the production process are understood as language configurations intended to be used in communication; and the reception is related to the aim in the sense that the author also relies on reader acumen and cultural background to recognize the exact extent of the literary text. The author's convictions are behind his means of modification. The quoted elements are the tools of intertextuality, keys or clues that the readers relate to them in order to know to which source they belong, and what purpose they serve, and they help the reader to understand the extra layer that the author added to his text.

It is a common place in many communities. We know what to say and how to say it because we hear it this way. Intertextuality appears in a variety of forms in various communities and is used for a variety of purposes (Bazerman, 2004:86-9).

### **2.4.1. Explicit Intertextuality**

In the case of intertexts incorporated with little or no transformation, information is explicit which is highly perceived. Literary theorist Heinrich Plett calls it

"intertextual identity in the sense that the quoted elements in a new context are identical with the source of the literary text, sort of intertextuality in the main strategies of modification quotations or reference (Riffaterre :133-134).

It is the overt reference to a previous or subsequent source that occurs in a given literary form, and such literary texts and texts that are referred to in the review of the literary section are part of the readers' community and social context (Koch, 2009:145).

#### **2.4.2. Implicit Intertextuality**

If intertextuality is a significant amount of data, it may function as what literary theorist Michal Riffaters refers to as implicit, which is hidden and difficult to grasp, perceive, or understand. Plett (1988:45) refers to it as "intertextual deviation" because the quoted element deviates from the original source, and this deviation occurs through intertextuality: substitution, repetition, allusion, and so on.

Koch sees implicit intertextuality as the allusion of other text without explaining its source, like foreshadowing or jokes that other texts use to criticize relying on the interlocutor's familiarity (Ibid).

#### **2.5 Functions of Intertextuality**

There is a pressing question that needs to be answered: "What is the purpose of using intertextuality?" Many authors assign a variety of functions to the use of intertextual relations. According to Jorgensen and Phillips (2002: 7), intertextuality permits researchers to look into both the reproduction of discourse when no new elements are introduced and the converse change produced through novel discourse combinations. Furthermore, they claim that by employing intertextuality,

it is possible to gain insight into the role of discourse in social change processes (Allen, 200:1).

Regardless of the different types of intertextuality relations, they all text to support three major groups of overlapping functions: (i) contribute to the controlled development of identity designs; (ii) provide support for text strategies; and (iii) call for a strong, unilateral executive at an institutional level. First, and in the broadest sense, the main cultural function of intertextuality is the formation of various instances of identity. As previously stated, literary text – as a cultural phenomenon – aims to create and maintain identity, and what it means to create a text of art. Intertextuality also plays a significant role in the formation and subsequent confirmation of a specific set of beliefs shared by the vast majority of society. Second, in addition to shaping and controlling identity, intertextuality pursues more self-serving and self-serving goals. It gives the literary text a practical dimension, and intertextuality focuses on the author's persona. Uniform literary text, at a systemic and ideological level, is closely linked to the cultural level. Community representations of otherness that are constantly used in the phase of national identity normally concentrate on the system's uniqueness and dominance, and – as a result – on the nation's exceptional existence. As a result, the apotheosis of the system, which is at the heart of any community's civil religion, leads to a symbolic convergence of system and country, with intertextuality serving as a primary medium for the perpetuation of cultural sense. The third and potentially most critical category of presidential intertextuality functions focuses on cultural unity in their views, supporting common beliefs to strengthen values, and individual self-serving through symbolic unity of their image, rather than individual self-serving through symbolic unity of their image. In this way, the intertextual scaffold helps to form, sustain, and secure the author's

unique identity. The goal of maintaining the special status of cultural and social values is to project the need for a powerful, unilateral executive within the population (Austermul, 2014:45).

"The structures, codes, and customs of other art forms and of culture in general are also crucial to the interpretation of a text of literature," Allen (2000: 1) emphasizes a significant aspect of intertextuality, which was already stated in the previous paragraph. This suggests that intertextuality emphasizes connections between a literary text and the larger cultural network (ibid).

According to Black (2006: 52), adopting an intertextuality viewpoint ensures the literary text's historicity is recognized. The term intertextuality is used to describe the impact of history on a literary text as well as the impact of history on a literary text. Furthermore, intertextuality is designed in such a way that it encourages the recipient to find a source and wonder why it is used in this case but not in another.

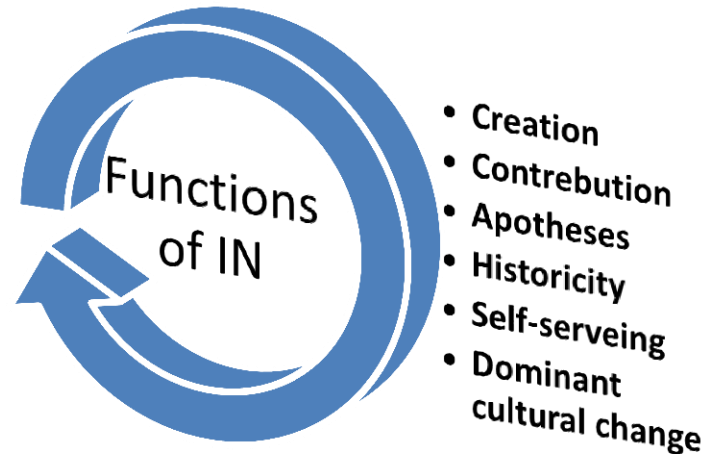
Finally, they illustrate how intertextuality serves two purposes. The first is that intertextuality is useful for exposing addressers' techniques for reinforcing or reformulating ideas and beliefs. Intertextuality's second feature is to uncover remnants of the prevailing ideology, as well as evidence of ideological struggle and cultural change (ibid).The flowchart below helped to explain the functions.



## (Functions of Intertextuality)

(Allen,2000:1)

Figure(2)



### 2.6 Criteria of Intertextuality:

Since intertextuality is so important in our lives, there should be some distinguishing characteristics. Chandler (2002: 205) identifies several characteristics of intertextual relationships. The following are examples of intertextuality characteristics:

#### 1. Reflexivity

Reflexivity refers to how self-aware, or reflexive, the use of intertextuality appears to be. If reflexivity is a key component of what it means to be intertextual, then an indistinguishable copy is likely to be more than that.

#### 2. Alteration

The term "alteration" refers to the process of changing sources (more noticeable alteration presumably makes it more reflexively intertextual).

### **3. Explicitness**

The specificity and explicitness of references to other texts, such as direct quotes and attributed quotations, referred to as explicitness.

### **4. Criticality to Comprehension**

Criticality to comprehension refers to how necessary it is for the addressee to understand the intertextuality.

### **5. Scale of Adoption**

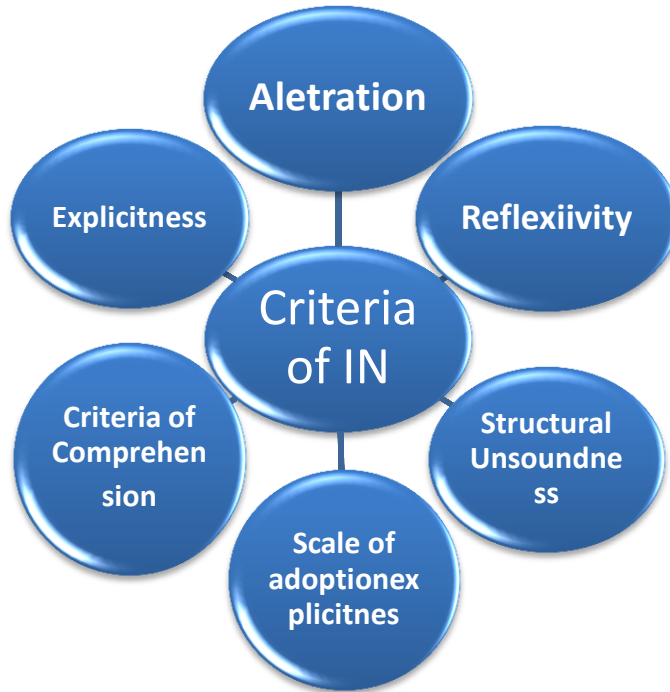
The total scale of allusion integration throughout the literary text is referred to as the scale of adoption.

### **6. Structural Unboundedness**

Structural unboundedness refers to the degree to which a literary text is viewed or interpreted as part of or attached to a broader structure (e.g., as part of a genre, a sequence, a series, a magazine, an exhibition, etc.)—factors over which the author of the literary text has little influence.

## **(Criteria of Intertextuality)(Chandler:2002,205)**

Figure (3 )



### **2.7 Types of Intertextuality**

When an author begins to describe something, such as a visual object, he or she sees it as a certain place, painting, sculpture, etc. The author tries to portray it with verbal media, such as a poem, fiction, or utterance. Here, one must analyze two significant types of intertextuality that are widely used in literature: ekphrasis and iconotext. Other scholars see it as a "verbal re-creation of a visual artistic work. The other type is iconotext, which is the employment of an image in a literary text, like the mention of a painting in a fictional text in which the painting and the text form the text as a whole "(Wanger,1996:10). Both types of literary segments describe a visual work of art, an art described by an art, regardless of who it occurs; in ekphrasis, which is the use of an image or an artistic text by way

of allusion or reference in an implicit or explicit way, it is a reference to painting in a fictional work. The struggle between image and word indicates the notional, creating a special image found only in "resident alien" literary texts (Barthes,1973).

Porter (1986:44) identified two types of intertextuality: these are iterability and presupposition. According to him, iterability intertextuality refers to the repeatability of certain textual fragments, to citation in its broadest sense, to include not only explicit allusions, references, and quotations within a discourse, but also unannounced sources and influences, clichés, phrases in the air, and traditions. That intertextuality is made up of all the traces of other literary texts (s) that are physically present in a certain text and contribute to the meaning of that text. Presupposition intertextuality, on the other hand, refers to assumptions a literary text makes about its referent, its readers, and its context about portions of the text that are read but are not explicitly there (in the text). For example, Once upon a time is a presupposition that signals the beginning of a fictional narrative to even the youngest reader. Presupposition can also be regarded as a hidden intertextuality (ibid).

Ahmadian and Yazdani (2013:45) recognized two categories of intertextuality: author literary work intertextuality and reader intertextuality. The former, according to them, concentrates on the text itself and its analysis in order to contextualize the textual aspects of other literary works that influence the text at hand. This is analogous to the previously mentioned intertextuality iterability. The latter, reader intertextuality, is concerned with the reader's reading experiences and prior knowledge, as well as how the same or other chains of texts affect his/her reading, understanding, interpretation, meaning making, and

meaning discovery. This is also in line with the presupposition of intertextuality earlier discussed.

### **2.7.1 Genette Types of Intertextuality**

Genette (1992:10) distinguishes three sorts of intertextuality, or "transtextuality," as he calls it: explicit or formal. It is the obvious presence of original text elements in other present texts, such as quotations, especially direct quotations, in texts. It is plagiarism used in text construction; implicit it is text allusion in which authors give hints or clues to text; explicit it is plagiarism used in text construction; implicit it is text allusion in which authors give hints or clues to text; explicit it is plagiarism used in text construction; implicit it is text allusion in which authors give hints or clues to text; explicit it is plagiarism used in text construction; implicit it is the allusion of text in which authors give hints. Genette focuses on literary texts, strictly reviewing Kristeva's concept of intertextuality as referring to the effective and literal presence of one text on another, whether latent or obvious, and believes that text should not be read in isolation. He divides intertextuality into five subcategories.

- Intertextuality is the co-presence of two or more related literary texts, the arousing presence of one text on another through allusion, quotation, and intertextuality.
- The body and title, subtitle, illustration, epigraph, first draft, notes, and other accessory relations in the text that surround and comment on it are referred to as paratextuality. This kind of relationship between a short story plot and its summary or novel and its title or shop advertisement links with its contents links, which means the elements that surround the main text body (Chandler,2002:204).

- Metatextuality is the "commentary" relationship, or the connection between one literary text and another, in which the text is criticized and comments on the other text without mentioning it at all and without quoting from it. (Allen, 2000:102). It conjoins a given literary text with another, of which it speaks without the exigency of citing it, without arraigning it, actually without naming it. This type is very important and common in literature.
- Archtextuality is both mastic and generic (Allen, 2000:99). It is thematic in the sense that it is concerned with the various intentions devolved by the addresser through the use of various types of literary text, the intentions varying, conveying jealousy, love, allegations, social problems, and so on. And it is generic in the sense that it interests the main form of text surface structure, whether that text is comic, tragic, lyric, novel or dramatic. Critics and readers need to recognize text generic quality, generic category determination and perception needs to cover the reader's horizons and expectations of reaching text receptions.
- Hypertextuality is the most common type of intertextuality. It refers to the relationship between hypertext (latecome) and hypotext (pre-text). Gatte defined hypertext as every text coming from the previous one by the meaning of indirect and direct transformation. It is inlaid in a non-annotating manner, and there are two main types.

1-Hypotext (inter-tex) which is used to refer to the original text. It is the major source of text signification.

2-Hypertext (out –text) It is the secondary source that is used to indicate the importance of the primary text.

## 2.7.2 Fitzesimmons Types of Intertextuality

There is also a separation made by Fitzesimmons (2013:33) into three sorts and his variation relying on the source significant and author intention. These sorts are:

**1-Obligatory Intertextuality** It is when the author intentionally associates and compares more than one or one artistic work or text. It depends on understanding and reading of the prior hypotext before the achievement of full understanding. The understanding of the hypotext gives more depth to the meaning of the hypotext.

**2-Optional Intertextuality:** it is not essential, but the possible intretextual relation that if noticed, text connection understanding will be shifted. It is the possibility to find the connection of many texts into a single phrase or no connection at all. The author's intention in this optional sort is to pay loyalty to the original text. Though the hypotext reading here isn't crucial to understanding the hypertext,

**3-Accidental Intertextuality:** often happens when readers link a text with another prior one without any tactual anchor point to the prior text. The link may also be in personal experiments or cultural practice. It depends completely on reader knowledge, not on the author 's intention of intretextual reference. (Wohrle,2012:32).

## 2.7.3 Marrapodi Seven Types of Intertextuality

There are also seven kinds of intertextuality defined by Marrapodi (2004:13-22). He divided these seven kinds into three categories depending on three variables:

a-the degree of pre-text traces are tagged by verbal echo B-the degree of pre-text impact on audience familiarization D-the extent to which "appropriation is eristic."Marrapodi (2004) classifies Types and category distinctions are not exclusive and absolute, rather those distinctions appear on a continuum with different overlapping and shading. The continuum moves from "closest approximation" to every free adumbration that comes from direct imitation of the author, positivistic, conscious and, lastly, to the intertextuality that the reader creates rather than the author. The categories are an attempt to explain some complex territory by categorizing intertextuality into seven types.

**The A-First Category** consists of literary texts or books mediated directly by the author's quotation, revision, translation, and sources. These types are all labeled in this category, and the dynamic includes author reading, remembering, performance (as a type of reading), and memory, whether subconscious or conscious and purposeful. It is the extent to which the denotation of a pre-text is traced by verbal iterating or replication. Parallel patterns between the authors are evident to put two or more literary works in these categories, and that happened through "imagistic pattern" or "verbal iteration or echo" This category includes:

- **Revision** it is the anterior and posterior akin relationship in which the latter identity is taken from the first. The revising author guides the process with an explicit comparative eye. The bowdlerizing could be prompted by external and theoretical, legal, material necessity or by external circumstances. Censorship, the revision alternatively transits the author's subsequent wishes, another scenario presented by the reviser, absolute different considerations and problems, and in all fetters, the transaction is specific, conscious and linear reviser evidence, intentionality and performance. Some editors regard the work or text as more than a social and cultural product; they regard it as an individual property,



emphasizing authorial intent as a textual authenticity criterion. External factors for them include historical art factors, legitimate co-creator.

**2-Translation** is the devolving "carrying across" of a specific text of art into various languages, reformulating it anew. The present text obviously takes on the identity of the original, the etiological travelogue being its main project. In general, translations are compiled according to source language, and the translation standard is judged by "fidelity," such as the degree of rendering to the original text, and the translator going above and beyond in introducing the original literary effect and quality. Marrbodi defines another type of translation as "the rewriting of a text in a new language and carries with it problems of accuracy, grammar, and word choice." It is important to note that accuracy is not easily exchanged in this context. Morbodi indicates that "all translation exhibits are a kind of intertextual impossibility."

It is a typographical mark signaled by reader recognition, and this occurs by switching in language or by real identification of the original author. It is a type of allusion in which the author locates the quotation in a new context.

**4-Source** work or literary work which shaped the later literary work in different ways in its rhetorical style, content and form. The author directs the transaction by remembering and reading, including complex imitation strategies, like providing language, style, characters, ideas, and plot from the original text. There are at least three possible subsidiaries:

- *The source is coincidental, in that the earlier work or text exists as a component of the later identity, the entire earlier*

*text exists in dynamic tension with the latter, and the second is merely a response to the first.*

2-The source is approximate. This type is the most common and frequent type of intertextuality. It is the title of the desk book whose source the author steals, honors, reshapes, plunders, and ransacks. Contradiction, transference, innovation, omission, expansion, conflation, comparison, paraphrasing, and copying are all part of the dynamics here.

3-The source is remote. This involves all the influences and sources that are not obviously signaled. That antonym is the book on the desk. Over and above, there is an expansion of the field of possibilities here: "grammar school-text, classical stories and authors, the bible evident in allusions, turns of phrases, or reappropriated motifs.

The B-second category includes traditions, and that happens when "an original literary text expands its presence through numberless ways and indirect routes" and that occurs through translation, adoptions, reifications, and commentaries on other texts. The extent to which the text effect is dependent on audience recognition is labeled in this category. In other words, the readers' point of view determines the text's meaning. This brings us to the fifth type of intertextuality conventions and configurations: authors constantly adopt many conventions from continental, classical, and medieval literature, both rhetorical and formal. Many conventional characters, such as heroic, dynamic, and flat characters, are used by authors; the configuration of the characters or situation appears clearly in a dramatic text, relying on the reader's wit more than on Witter's presentation. Or traditions are used consciously or unconsciously by the author, paralleling traditions with modern literary ideology. The sixth type of intertextuality Genres which seek

involvement in a "wide range of links implicit and explicit in generic choices" This sort consists of "individual signifiers" of a genre, like a play within a play in the tragedy of revenge (Ibid).

c-third category: one can see it as the extent to which fostering or acceptance is controversial in literary text. This category includes what the audience brings to the text as opposed to what the author interlineates. The concern shifts from tradition and text to the circulation of a cultural context. Intertextuality of this kind is defined as the relationship between an oral or written text of art held with all other utterances recorded in an organized and culturally corresponding ideology according to levels and register. Practically, whatever the critic realizes as "revelatory cultural poetic, he or she, not the author, brings the text to the table". The seventh type is the paralogue, which is intended to signal the text-audience relationship. A paralogue is an artistic work that seeks to reinforce data about social, theological, political, and intellectual meaning in another text. The subaltern sources are written in response to the indigenous authors who have suffixed the text's identity. The author, critic, and reader of the paralogues contribute their historical repertoire, ideological upbringing, knowledge, and linguistic style and perception to the recreation of the "risk of "imperfect lines" (Marrabodi 2004:13-22).

## **2.8 Re-organization of Intertextuality**

This study seeks to discover intertextuality functions, criteria, and types of ability in adding layers of meaning and manipulating meaning to literary texts, using three American dramatic texts as a data base: O'Neill's play "Mourning Became Electra," Miller's "An Enemy of the People," and Elbee's "The Ballad of The Sad Café." Thus, types, functions, and criteria will be reorganized, filtrated, and

interacted with. The reorganization of intertextuality types, functions, and criteria will be incorporated into the application of stylistic strategies such as speech acts, relevance theory, and Grace's maxims, with the goal of identifying intertextual elements, whether direct or indirect, implicit or explicit. And that's all about studying intertextuality types:

The use of cited author's words is reintroduced as they are in cited text, and they may be introduced with repetition to help express the author's comments on what has been reported. They are used in a direct sort of intertextuality, and that gives the text more stress value than the indirect sort. In other words, they are always marked by the reader.

## **A-Quotations**

Quotations are used to provide well-known statement sections that are clearly credited to their original source through reference; such statements are denoted by (punctuated by) quotation marks. A quote is when someone repeats a sentence, phrase, or passage from a speech or document that they have previously stated or written. A quotative marker, such as a verb of saying, is used to introduce the representation of an utterance (i.e., something that a speaker actually said) in oral speech. In addition to quotative indicators, distinctive prosody is used to signal quotations in oral utterance.

## **b-Revision**

The act of correcting or changing things in writing is known as revision. This type establishes a close relationship between hypertext and hypotext, in which the latter

takes its identity from the former. The reviser presents another scenario and a different set of problems.

**c- Translation** Caring across literary texts, in which the latter text explicitly represents the identity of the previous one, is actually measured by the degree of its fidelity to the regional text.

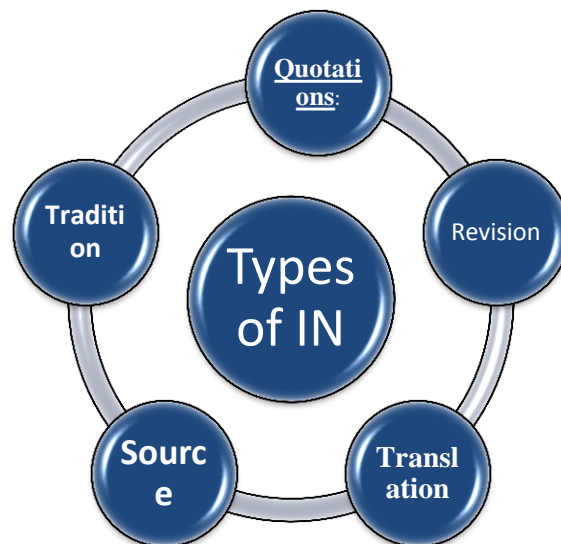
**d- Sources** are when the source literary text in a different way shapes the latter's name by providing plot, characters, language, ideas... etc., and it also includes imitation strategies.

**e- Traditions** involve the dissemination of original literary texts in a variety of indirect or direct ways. The main point is the flower chart below:

### Types of Intertextuality

(Marrbodi ,2004:13-22)

Figure (4)



## 2.9 Intertextuality: Pragma Stylistic Perspective

Literary definitions may amalgamate the intertextual relationship between a literary text and the tradition to which it belongs, which aids in the definition of an innovative literary text and its traditional intertexts. Indirect verbal acts are identical to direct verbal acts. A complex intertextual processing strategy, including literal verbal as well as expository contextual premises, is assumed. Because the verbal act interpretation can not be understood literally, the receiver must compose its literariness, which is the inverse of literariness (Bloor and Bloor > 2007 :55).

stylistics analysis focuses on analyzing formal features and linguistic features of a literary text, for example, grammatical forms, propositional meaning, or phonological features. But the meaning is "derived not from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to the context in which they are uttered". (Leech 1983, No. 5) This type of relationship is concerned with pragmatics, and Leech Levinson (1983:5) believes in the appropriateness theory. It is not directly interested in language, but is interested in what people do with language, its users and uses. One of the main pragmatic definitions, and the simplest one, is "the study of language use" (Ibid).

Pragmatics is the study of what language users mean. Speakers try to change their world by using language, such as forcing someone to do something or gaining knowledge of others' mental states by saying something new. In this case, pragmatics looks into the meaning of language users and what they do in real-life situations. Real-life spoken language reflection is a pillar of literary text in the Pragma-stylistics field, as well as a useful analysis of distinct genera. Multiple levels are created when analyzing plays using Pragma--stylistics: the author's

addressee, the reader or audience, is embedded in an address from the narrator to the narrator, which is embedded in another level of character interaction and addresses each other. The stylization task here is to identify the stylistic effects on each of the multiple levels separately (ibid).

The pragmatic perspective helps in analyzing literary text structures by its different strategies, like speech acts SP, which are inside the play in the play context, as real as SP in a real situation (Jeffries and McIntyre ,2010:100).

The pragmatic viewpoint also aids in understanding the structure of the literary form, which is a hierarchy of many different types of pragmatic phenomena (speech acts...A speech act inside a play is, in its context, as real as a speech act in an actual conversation, since the same interpretive principles are required for both (ibid).

Literary readers construct the significance of the retext by focusing on their specific differential or absconder kinship, and by adding their own layer of meaning. Any critical reading of a literary text requires a network of intertextual links between the recent literary text and many other older texts, with this linkage studying the traditional motivation incorporated into the literary text, narrative techniques, historical allusions, and so on. He sometimes consciously indicates some intertextual linkage between his text and some other text or tradition. Intertextual connections are possible because the significance of a literary text is not limited to being calculable a priori. Critics believe that the function of literature is primarily based on calculability. Literature functions according to a theme, which is dependent on the unsaid, indirection, and studying between lines. In 1980, after conversational analysis, development, pragmatics, and stylistics were outfitted with gadgetry to investigate the meaning of dialogue interaction in literary

texts, a method for studying linguistic units larger than sentences was developed. Studying the object should be an effective use of language. Understanding metaphors, for example, necessitates a distinction between meaning and use, which entails going beyond simple lexical systemic scope (Jeffries and McIntyre ,2010:100).

Pragma stylistics is concerned with the relationship between a linguistic system and a linguistic process, and the sentence is now used to contextualize a subordinate structure process in the literary form, which is a component of contextualizing a literary text. Pragma stylistics is concerned with the relationship between a linguistic system and a linguistic process, and the sentence is now used to contextualize a subordinate structure process in the literary form, which is a component of contextualizing a literary text. Studying sentence structure is clear (Lozano, et.al, 1980:34).

Clearly, sentence structure study has led to the emergence of practical stylistics. Pragma stylistics is stylistics with a pragmatic component; it is concerned with the application of pragmatic theories to the literary form in order to introduce an explanation of how literary language is used in specific situations and how powerful the created structure is. Pragma-stylistic is an approach to explaining the way that language is used in certain contexts, and the extent that language contributes to the dialogue in literary pieces, and how powerful that creates structure (Norgaard, et.al: 2010:39)

As a result, pragmatics is a theory of appropriateness, whereas stylistics is a theory of effectiveness. Hicky (1993:578) observes that both stylistics and pragmatics are interested in speaker choice, with pragmatics focusing on the choice of action (request, order, information, etc.). Whereas stylistics is interested in the linguistic



level and its effect on the reader or hearer (affective and aesthetic), one can conclude that style is contextually determined by language variation. Context, on the other hand, is analyzing the area that links language to context. Context somehow tends to be perceived differently in each case. In stylistic context, context is the situation that makes specific means of speaking more likely (Hicky:1993,578).

PR aims to connect literary reading and writing to the linguistic and sociocultural contexts in which certain events occur, with literature on the one hand and linguistics on the other, with a strong emphasis on contextualization (Sell,1991:99).

Davies (2007:106) is interested in the contribution of pragmatics to literature study, specifically the usefulness of pragmatic theories to literary interpretation; with further elaboration, PR provides an explanation of literary phenomena that stylistics or pragmatics cannot do separately. PR thus involves studying the condition of allowing any potential rules of language to get along with certain context elements to produce a literary text, causing a certain internal change in the hearer's state of knowledge and mind (ibid)

Cumming (2010:44) defines dramatic conversation as a linguistic component of writing that is written for performance in its archetypal shape, the development of the story through dialogue in combination with extra linguistic factors, like, for example, costume, physical action, and staging. The aspect of conversation in dramatic dialogue interaction magnetizes linguist attention (Burton, 1980: ix)

### **2.9.1 Pragmatics and Communication Intention of Intertextuality**

As has been discussed earlier, pragmatics is the study of meaning in context (Leech, 1983:4). Scholars define pragmatics as

*The pragmatic analysis of language can be broadly understood to be the investigation into that aspect of meaning which is derived not from the formal properties of words and constructions, but from the way in which utterances are used and how they relate to the context in which they are uttered.*  
*Short (1987: 290)*

Intertextuality is a literary world attribute of literary text that is based on a reasonable theory produced in the field of linguistics. IN has literary affinities to describe how knowledge of other literary texts influences production and reception (Riffaterre 1992, :76). Intertextuality is a strategy employed by individuals to formulate more affective conversations by drawing generic features (Fairclough, 1992).

Theorists have observed that pragmatics and literature are related from the perspective of a reader who adds life to the literary text through the pragmatic act of reading. The authorial and readerly voices give rise to the experience of literature and allow the character and work world to be interpreted based on the reader's intertextual knowledge. The reader's ability to facilitate and adopt a specific cognitive and literary stance enables them to prompt others to share their relevant background knowledge about a specific literary text .Individual Intertextual association arose as a result of previous literary text encountered in hypertext, in its approach to cognitive linguistics in which stored background

knowledge depends on context where cues and readers' knowledge raise the most private and impressionistic type of intertextuality (finch,2000:76).

Concluding, from above, and as Yule put it, "pragmatics is concerned with the study of meaning as communicated by the speaker or (author) and interpreted by the listener or reader." That definition of pragmatics studies how reader interpretation of an utterance is influenced by context and the intertextual elements that it contains. Pragmatics approaches meaning through triadic relations, which hold meaning, form, and context together. Pragmatism does not only rely on and are used in an utterance, but they also take into account contextual variants that impact meaning (Finch:149.)

Pragmatics reveals the vital process of meaning construction and exploitation of potential meaning, which involves the author, the audience, and the artistic text to reach a sense of plot and characterization developments. This is especially significant in light of language's performative role in drama. This communication of simultaneous interaction makes dramatic text difficult to interpret without pragmatics (Bowles 2010:10).

### **2.9.2 Stylistics and Communication of Intertextuality**

Literary stylistics is the study of the aesthetic use of language. It refers to the study of patterns used by the author Ogunsiyi. "Stylistics is also defined as a study of the different styles that are present in either a given utterance or a written text or document". It is associated with the literary genre. Many scholars clearly observe that stylistic analyses are performed on literature, with genera of literature seen as recognized and agreed-upon style characteristics (Finch, 2000, 19:2).

Primarily, stylistics attempts to analyze the principles that inform communicators' choices, which are obviously manifest in their use of language. This is skillfully unraveled by the reader or author by studying the style of the initiator of the communication (author or speaker) (Ibid). This Eclectic Model research focuses on the following tactics and their impact on text stylistic appearance in literary texts using intertextual aspects, as well as their practical implications and pragmatic effects.

### **2.9.2.1 Style**

It is aptly defined as the effective use of language, particularly in fiction, to express emotions or make statements. The major concern of stylistics is to investigate the content and the continued appearance of specific structures, elements, and items in an utterance or a view. Thus, when a literary text is replete with a recurring predominant expression or word, the style author becomes increasingly involved in his fascinating investigation. The importance of style in literary text enhances and maximizes the enjoyment of reading literary texts. Stylistics reveal the good and bad qualities of writing or speaking (Jakopson, 1960). Postmodernist literature celebrates modes of experimentation and style studies that discover new impetus through the use of intertextuality figures, Stylistics is the study of the various styles of authors who have been involved in the artistic text process, such as language elements, geographical features, and the physical appearance of the text, as well as foregrounding elements, which are the act of bringing to the forefront a specific word to give it prominence. This includes capital letters, italicized words, underlined words, and so on. The punctuation mark also creates stylistic effects. The enhancement of potential meaning in literary text in a functional manner, as well as providing the reader with esthetic experiences that break up the reader's

routine and change the reader's perspective with new insight and sensations (Garvin, 1964:55).

### **2.9.2.2 The Paradox**

It is defined and discussed as an example of explicit intertextuality in A paradox is a statement that appears to be contradictory at first but makes sense after further consideration. This literary method is frequently employed to entice a reader to seek the underlying logic in an apparently conflicting sentence or phrase. As a result, paradoxes permit readers to comprehend topics in a unique and even unconventional manner. Many examples of poetry, prose, drama, lyrics, and creative phrases contain paradoxes. Here are some well-known paradoxes: "With or without you, I can't live." (Simpson, 2004:16 ).

### **2.9.2.3 Foregrounding**

A linguistic approach that emphasizes specific language elements in order to draw the reader's attention away from what is said and toward how it is said. Foregrounding is a term used in systemic functional linguistics to describe a prominent piece of text that gives meaning, as opposed to the background, which provides context for the foreground. Halliday, a linguist, defines foregrounding as "the phenomenon of linguistic highlighting, whereby particular characteristics of a text's language stand out in some way," according to his definition (Halliday, 1977:12). The study of literary stylistics, or diverse writing styles, examines the importance of foregrounding by examining its impact on a composition as a whole. To put it another way, how does foregrounding affect the construction of a piece and the reader's experience? This is attempted to be defined in these excerpts from scholarly writing on the subject.

*"Foregrounding is essentially a technique for 'making strange' in language, or to extrapolate from Shklovsky's Russian term ostranenie, a method of 'defamiliarisation' in textual composition. ... Whether the foregrounded pattern deviates from a norm, or whether it replicates a pattern through parallelism, the point of foregrounding as a stylistic strategy is that it should acquire salience in the act of drawing attention to itself," (Simpson ,2004 188).*

It is a notion that refers to how to make a language utterance (word, clause, phrase, phoneme, etc.) stand out from the surrounding linguistic context, literary traditions, or more general world knowledge. It's "the linguistic sign's' putting into relief 'against the background of conventional language standards." Parallelism and deviations are the two basic types of foregrounding.

#### **2.9.2.4 Parallelism**

It is a literary trick in which elements of a sentence have the same grammatical structure or are constructed similarly. It could be a single word, a phrase, or a complete statement. Parallelism is a powerful weapon for persuasion. Because of its repeating nature, the statement or words are symmetrical and hence easily remembered by the reader. Because readers see a pattern and know what to expect, parallelism makes it easier for them to digest the notion. The famous translated sentence from Julius Caesar, "I came, I saw, I conquered," is a prominent example. It's worth noting that the phrase structure is repeated. Each phrase begins with the word "I" followed by a verb. It not only sounds enticing, but the recurrence helps the reader remember the quote. There's a reason the quote is so well-known! 'I arrived at this place to see it, and after I saw it, I conquered it.' If the phrase had

been formed differently, with incorrect parallelism, it would have become bulky, imbalanced, and lengthy; 'I came to this place to see, and after I saw, I conquered it.'. Parallelism is a literary device that is used to communicate moral messages and underline themes. It appears frequently in proverbs from all across the world. A proverb is a common statement that expresses a human reality or experience. *What you see is what you get. When things get rough, the tough get even tougher.* (Crystal, 2003:244)

### **2.9.2.5 Deviations**

The act of going away from what is typical or acceptable, i.e., a departure from what is expected or accepted, is referred to as a deviation. Any departure from the ordinary and acceptable conventions of language is called a deviation in this sense. As a result, the language aberration is "a case of non-conformity to discourse structure norms and regularities," according to Cook (1989: 74). A Deviation, according to Crystal (2003: 134), is a sentence or other unit that defies the standards of normal language usage and appears grammatically, phonologically, or even semantically ill-formed. There are many types of deviations. Deviation from the lexicon

In literature, lexical deviation occurs when words depart from their normal standard, or when words are invented in a process known as neologism or nonce-formation, to create deeper meaning and aesthetic value, to achieve a specific (stylistic) effect, or to meet a lexical need for a specific occasion. According to Crystal(2003: 260)nonce-formation the other sort is Semantic deviations Depending on the poet's, novelist's, or author 's life and cultural background, an everyday word might have an astonishing meaning (Leech, 1976). It's an irrational element that requires the reader to look up the word outside of the dictionary. When we evaluate

the literal (denotative) meaning, the semantic divergence can be seen as nonsensical or ludicrous, yet it has non-literal implications (connotative) meaning.

### **2.9.2.6 Hybridization**

It means mixing. It is the process of separating disparate entities or regenerating new entities, or the process that shares certain features with each source that is not purely compositional. Intertextuality is the most prominent feature in which it is stylistically specialist. Investigating hybridization is the process of word formation in which words or parts of words of two languages are mixed to create a new word. (Gupta,2017:23).

### **2.9.2.7 Allusion**

It is a literary term that refers to the usage of prior texts, but the term has expanded to encompass references to or from any source, including movies, art, music, and real-life events. History, geography, literature, or religion can all be used to make an allusion. By invoking a mental image, allusions in writing assist the reader in visualizing what is happening. However, the reader must be aware of the allusion and understand what it refers to. The Bible, nursery rhymes, mythology, renowned fictitious or historical figures or events, and Shakespeare are all frequently referenced. They're suitable for both prose and poetry. (Lennon,2004:2).

All those strategies, tools, or devices helped in transporting complex transaction communication. Intertextuality occurs when literary text refers backward to upcoming text by the means of style, foregrounding, and hybridization, as intertextual micro stylistic strategies influence how people use messages to inform, relate, and persuade literary text. For successful communication, the context –base

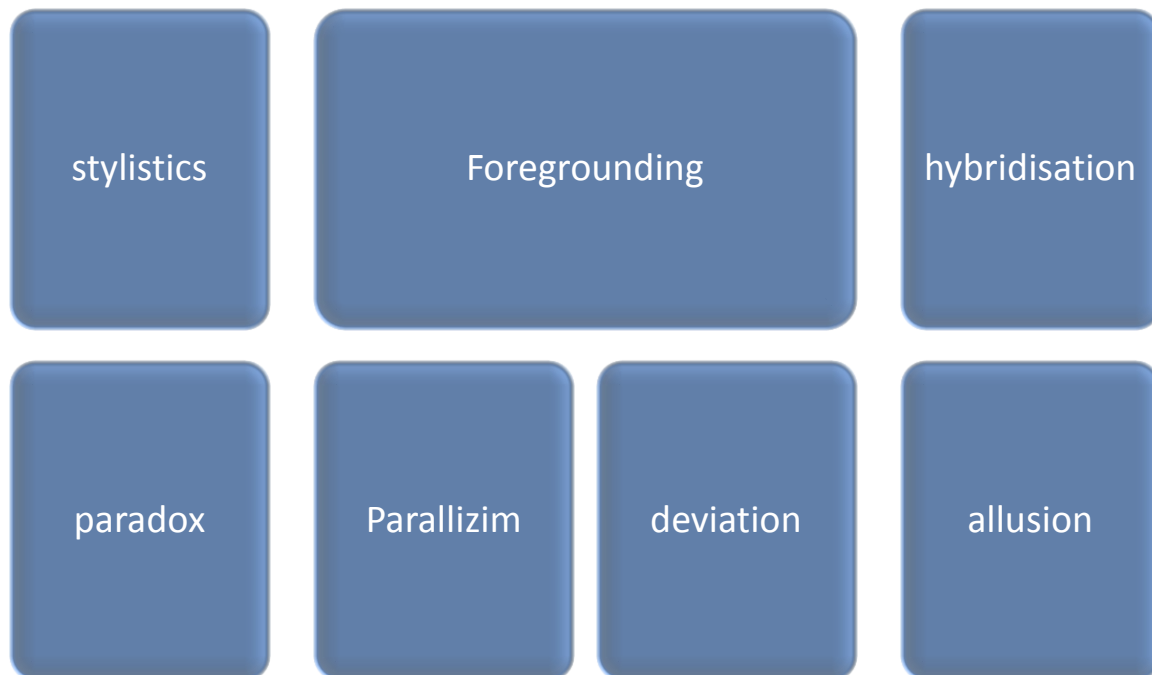


is avoidable on the part of the receiver to drive the intended meaning from the utterance or the literary text (Winter, 1994:47). The flowerchart below is mine.

*(Stylistic Strategies)*

*figure(5)*

(Finch,2000:192) .(Simpson,2004:89)



## **2.10 The Natural Interaction Between Pragmatics and Stylistic of Intertextuality**

Pragmatics, as mentioned earlier, is a theory of appropriateness. It is interested in what people do with language. Sense meaning is not an abstract unit, it is derived from the way they utter that related context that they utter (Leech,1985:5). People usually in their utterances act, change the world in their utterances by making someone do something. Pragmatics studies what people do in language,

how they do it and the way they do it in relation to certain situations (Levinsn,1983,5).

Stylistic is a matter of effectiveness. "The effectiveness of mod of expression" style effects the speaker and the hearer in a moment of communication in a certain context or situation (Babajide, 2000: 123). Literary stylistics is the meeting ground between literature and linguistics. It studies language devices and their structural patterns, connecting them form to meaning (Fabb,2002: 16).

Appropriateness and effectiveness are the methods for the PS. They are both interested in the choice of author choice from among a range of grammatical choices. Style is a contextually determined language variation, while pragmatics is an area of study which analyzes the relationships between language and context (ibid)

Context is a composition of beliefs, assumptions, and earlier utterances of language users (Hickey, 1993:578). Intertextuality as a phenomenon of literary text needs recontextualization of the authors' ideas, languages, or whatever element is derived from an earlier text. Intertextuality is used in employing the theories of pragma stylistics to integrate the elements in the artistic text recontextualization. This involved the acquisition process that creates between author and reader. The sending of a message between author and reader, the offering of a new opinion needs to be appropriately understood and effectively reach, creating satisfaction on the author's side and the reader's side as well.

The narration story is enhanced by the means of intertextuality and intertextuality is more effective in using PS methods in recontextualising its elements in certain literary texts. This combination is an effective tool in literary writing and in both literature and linguistic fields.

## **2.11 Theory of Pragmatics within Intertextuality**

Pragmatics is a broader cognitive and the reality of context that makes the addresser or the reader recognize literary text's intertextual connection. Intertextuality is seen as a result of a cooperative process between readers and literary text. Readers need to draw both their hinterland knowledge and their purview literary text elements to formulate intertextual linkage. Intertextuality requires many means, as users do to the many phenomena that it has been used to describe. pragmatic methods helped to interpret intertextual elements between presented literary text and the previous texts depending on reader background knowledge. This study will investigate SP theory and GM in literary texts and how those two are related to measure the degree of relatedness (Jaszczolt, 2002: 210).

### **2.11.1 Grace's Maxims An Effective Tools of pragmatics**

Graces argues that in order to implement the cooperative principle, the receiver and speaker must follow or obey these rules to make meaningful conversation. People interaction is put into practice. It is a theory that explains how people interpret what others imply as a universal convention in human interaction. (Cutting,2002:43) "*Make your conversational contribution such as is required at the stage in which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged*" (Jaszczolt, 2002: 210)Both interlocutors must follow four conversational maxims: Quantity, Quality, Relevance, and Manner. Cooperate a maxim when participants smoothly continue:

#### **1.The Quantity Maxims**

The quantity maxims If the speaker's information is not affirmative, then he is violating maxims. The information supplier must be not too short and not too long.

The quantity maxims depend on the truthfulness in a given conversation to give the right amount of conversation, and do not say what you believe to be false (Mey, 2001:64).

## **2. Quality Maxim**

In plain terms, the quality maxim is to be honest. Make an effort to make a genuine contribution. Don't say anything you don't think to be true. "Do not state anything for which you do not have sufficient evidence." This principle is analogized in Grice's book as follows: "I expect your contributions to be authentic and not false." If the cake you're helping me prepare requires sugar, please let me know. I'm not expecting you to hand me salt; if I need a spoon, I'm not expecting a rubber trick spoon. " (Grice's, 2021:06-06).

**3. Relevance Maxims** This maxim is the most important maxim among all other maxims, as Horn (2006) stated, for example, if someone says it is cloudy today, That means he must give the right description (meaning the weather is not sunny and not raining) of the weather outside.

Relationship Maxims are the maxims of relationships. These maxims are built on the assumption of being meaningful and acceptable. The speaker needs to be relevant as much as required (Cutting,2002:78). What speakers say requires them to be relevant to topics or the purpose of communication (Widdowson,2007:76).

**4. The Manner Maxims** are the maxims of manner which are less important than the others. The speaker needs to be clear and easy to understand. The speaker must be "clear" and avoid "obscure" and "ambiguity".

Those rules may be broken unintentionally, but this is Floating maxims when a speaker unintentionally miss leads the hearer, like a hummer or something like this, is called floating. For example, "I found your lecture unhelpful." The speaker's comments are very brief, he is floating the manner maxims (Cruse,2000:361), whereas the intention is to violate the conversation rules, this is called violating maxims.

*Husband: How much did that dress cost, darling?*

*Wife: Less than the last one.*

*Or: I know let's go out tonight.*

*Or: A tiny fraction of my salary, though probably a bigger fraction of the salary of the woman*

Because the answers are either too short or too brief on purpose, the wife breaks and violates the maxims. Violating is difficult because it is impossible to tell whether the speaker is lying or not. Also, one may not replay anything, which is known as opting for maxims, and if the interlocutors fail to understand each other, this is known as inferring maxims. Any utterance between participants subdues these rules or maxims (Ibid).

### **2.11.2 Speech Act Theory (SA.) as an Effective Tool of Intertextuality**

Intertextuality depicts communicative events in relation to previous ones. For example, using what has been used previously, the way intertextuality has developed with the SA theory, is important in understanding human

communication because it is primarily pragmatic interaction, the way practice interaction and writing Wiggins (2009: 427) defines intertextuality as a bridge between context, culture, and literary work, establishing a pattern of meaning against a vast pote

Actual words may have many functions that are independent of form, as can be seen in everyday life, for example, when asking or seeking information. Direct form will be more useful in communication.

They discussed the relationship between a literary text and its context, and how intertextuality can help identify the context of a situation as well as the context of a culture. The author uses the character's dialogue for certain functions, to convey a message, to inform the reader about the character's actions. SA are heaped with intertextual to reinforce a specific situation or cover a certain context. (The author utilizes intertextuality. Bruna & Gomez, 2009:24)

Relating elements from the preceding literary text to the present literary text may be explicit (direct quotation) or implicit (foreshadowing or hints all occur through the use of character dialogue and how the reader or audience interprets that dialogue, expressing the author's intention toward the dramatic events).

When something is said (quoted or original), the SA. as an indication of what is done. Examples include threatening, warning, requesting, and promising. When language causes certain acts to be performed (Toolan, 1997, 2050), this is what it is. SA is a suitable balance between intention and convention (Sadoc 2006:53). It is concerned with the communication role that is performed (by people or characters) in order to send a message to the speaker or author and perform an action through their utterance. (Taylor, 1978:357).

Wittgenstein advocates using language as a social activity vehicle by saying, "don't ask for the meaning, ask for the use." His idea, J.L. Austin, developed the idea of *How To Do Things With Language*, paid more attention to non-declarative language terminology, and developed the study of SA and is the performance of an utterance, illocutionary is the intended meaning behind the utterance (which is expanded by Searl), and perlocutionary is the effect of the utterance on the interlocutor. Locution refers to what was said and meant, illocutionary refers to what was done, and perlocutionary refers to the outcome of (Bach, 2014).

The term inductive is intended to refer to the same thing as a substitute for Austin's illocutionary explanation of SA. Searl's text burnished Austin's conception. Searl (1979) identifies seven types of SA:

1-Assertive (representative). This type has a reason to commit the speaker to the facts of the expressed position. True or false, it is measurable, and it forces the speaker to provide true discretion in reality, such as the sun being larger than the earth (Searl, 1979:12).

2-Directive: They aim to persuade the recipient to do something. Asking, ordering, requesting, inviting, recommending, and pleading are the various types. Could you close the window? ' (ibid)

3-Commissives: This is when the addresser commits to a future action, such as "I will have a car" (ibid).

4-Expressive-: This type expresses the speaker's physical state in the propositional content, expresses apology, "example:" Thank you, Sir "(ibid)

5-Declarative a declaration that the world "I hope you and your wife will perform an act in accordance with the SA conventional rules that surround the act, known as the Felicity conditions" (Huang, 2007:105).

6-Quotations: This is a quote that the addresser did not create; it could be an inspirational or motivational life quote (Holtgraves, 2002: 54).

7-Poetic Verses: in a poetry poem, a single metrical line However, verse has come to apply to any division or grouping of words in a literary composition, with stanzas being the conventional term for such groupings.

Verse refers to "poetry" in the uncountable (mass noun) sense, as opposed to prose. Unlike verse, where the common unit is dependent on meter or rhyme, prose's common unit is solely grammatical. It is a part of the taxonomy that was provided previously and is included because data categorization is required. These convey a range of feelings, including happiness, melancholy, love, and loneliness (ibid).

## **2.12 Explicit ( ESA) and Implicit ( ISA.) Speech Acts in Intertextuality**

Critical literary reading necessitates the establishment of an internal textual network link between the current text and the traditional literary text .These connections may include the study of literary texts that incorporate traditional motives, historical allusions, and narrative strategies. The author occasionally makes a deliberate intertextual connection between his works with tradition .Many critics have mentioned that literary work depends on the unsaid for the implicit reading between lines. The unsaid is an implicit element of the literary process because literary text is an implicit and explicit intertextual SA (Bakhtin, 1981:45).



A creative literary text's relationship to its literary intertexts is a correlation between explicit and implicit speech actions. They are to be performed. Intertextuality assumes knotted processing strategies that include, among other assumptions, literal SA as well as contextual interpretation, the result of interpretation. A SA can be understood by itself in its lateralized meaning. Receivers must understand the speech events in their pragmatic meaning, not a dictionary of constructed literary texts significant for differencing. They try to make their text say more than it would say if it were read separately (ibid).

Explicit performatives are utterances that indicate what kind of act is being performed (Lyons, 1981:175). Vanderveken (2001:87) said the only performatives, as Austin said, are explicit performatives. Explicit performatives are utterances with performative verbs that eliminate any possibility of misunderstanding the force behind the utterance, such as an attack (Thomas,1995:47).The utterance of explicit statements is true, and the truth of what one utterance requires is more than the fact that it is uttered. "When people use explicit performatives, they do so, presumably, because their illocutionary attempts might not succeed without the help of a device for making them evident" (Tsohatzidis 1994, 194:5).

Implicit acts are any performances that do not include any performative acts. A performative verb used in its performative sense is neither explicit nor implicit. For example, "I'll be hard-hearted if you keep doing the same thing." The implicit act has a complex structure, such as I (hereby) you (S. Implicitness, for example, can take many forms. Hamblin (1987:34) declares that conditional forms can perform the act of threatening, e.g. "If you continue to park across my driveway, I'll pour glue into your carburetor." (ibid) The difference between implicit and explicit acts is that the explicit act is more serious than an implicit act (Yule, 1998:52).

# **CHAPTER THREE**

## **Methodology**

This chapter is intended to develop a model that is a clamp with different concepts and reviews between the current and previous chapters. The established model will be a substratum in this study analysis. To clarify the various components of this study model, it is critical to bring to the forefront the main strategies used by authors that play a significant role in presenting their texts based on intertextuality as a tool, and its significance lies in text interpretation by the audience, which is the reason for the text's success. The study designed is qualitative – quantitative one in sense expressing numbers and words are needed to be express

### **3.1 Intertextuality Strategies in Dramatic Text**

Kristiva states that any view of writing is a mosaic of quotations, transformations, and observations of others that the author usually uses to clarify his intentions and to increase the audience's attention and interpretation of his presented text (Harman,2013:134). Intertextuality is a phenomenon that is closely linked to the notions of reiteration, re-creation, and interpretation. Basically, the creation and re-creation of a literary work, specifically in its dramatic form, requires a change in cultural and historical context to serve the author or author's writing purpose. Fairclough (2003:78) described reiteration chains of literary text that were re-linked and moved across different contexts (Bloor and Bloor, 2007:51).

Laurent Jenny (2011:109) distinguished between strategies for literary text in two ways: explicit and implicit, in which the author uses his tools to pass-out his

concept or idea in his presented text . Bloors and Bloor (2007: 54) identify two critical functions of intertextuality: First, it can "reveal traces of the dominant ideology or evidence of ideological struggle and cultural change," revealing the author's or speaker's intentions to re-formulate or re-enforce his ideas and beliefs. Second, it can "reveal traces of the dominant ideology or evidence of ideological struggle and cultural change." The data in this study is from an American dramatic sample, and there is a

1.-Eugene O'Neill-The Morning Becomes Electra, based on Aeschylus' Oresteia.

2- Arthur Miller-based on Ibsen's An Enemy of the People

3-Edward Elbee's novella is based on McCuller's' Ballad of the Sad Cafe .

**Table (1) Contextual Description of The Selected Plays**

The play	Place and Time of the play	Character's Name	Genera	Target	Modification
<b>PL.1</b> "Morning Becomes Electra"	Oct.\26\1931 Broadway	Ezra Manoo 2- christine his Wife 3-Livinia	trilogy \Tragedy	Audience	Play to acting play
<b>PL.2</b> "An Enemy of the People"	1979	1- Dr.Stockmann2- katherin his wife3-Ejlif the son 4-Peter the Uncle	Five acts\Social	Audience and readers	Play to play
<b>PL.3</b> "Ballad of the Sad Café"	1963	-Miss Amelia, 2- Lymon	Tragedy	Readers	Novella to play

A group of American authors known as American Merit imprint on dramatic text and the interconnection between performance and literary text under the banner of "cultural intertextuality, "which eventually leads to a cultural context. This issue was introduced by Eisenhauer through an open debate on the qualification of performance as a text. For him, performance is a cultural, linguistic, unified and dramatic text that is intertwined with a vast number of social and cultural manifestations through attributes such as language and history. Intertextuality in dramatic work stems from specific strategies used by authors or writers to recycle not only the text but also its performative context by analyzing the acts that actors or sayers perform in order to perform an action (Eisenhauer et al., 2011:3).

This study will look into some of Marrapodi's (2004:13-22) intertextuality divisions, which are divided into three categories: first, how much of an earlier text's trace is tagged by verbal echo; second, how much of its effects are dependent on audience recognition.

The third factor is the "amount of economic appropriation." Basically, this study is investigating intertextuality types that subdivide under the first category only, with the parameters that the researcher found suitable for her study. These categories or parameters are not absolute and exclusive. This study is investigating intertextuality with completely different parameters, which are: the target (recipient or readers') interpretation of the literary work, the degree of relatedness between Hypertext and Hypotext, and the narrator's interest. The types used in this study are based on intertextual functions and criteria that indicate the type of intertextuality that should occur. The type that this model studied is;

## **1. Quotations**

A quotation reproduces the preceding text of art (in its entirety or in part) in a subsequent text. (For the sake of simplicity, one should consider allusions to be a form of quotation, i.e., a quotation without verbal iteration, a quotation as a reference rather than a re-enactment.) Quotations may be labeled in a variety of ways for reader identification, including typographic signs, changes in vocabulary, and so on. The words of the common author are reintroduced as they are in the cited text, and they may be introduced with repeated assistance in expressing the author's thoughts on what has been reported. They are used in a direct sort of intertextuality, and that gives the text more stress value than the indirect sort. In other words, they are always marked by the reader. Two of these research findings are directly quoted from previous texts, “An Enemy of the People and The Ballad of the Sad Café”.

## **2. Revision**

It is a type of intertextuality based on the relationship between anterior and posterior literary text; it is an example of an external circumstance, such as censorship, theatrical, legal, or material constraints, that prompts revision. Alternatively, the revision may simply be a product of the author's later wishes. The non-author reviser poses a different situation with a completely different set of intertextuality issues and considerations. Revision is the act of correcting or changing writing, establishing a close relationship between hypertext and hypotext, in which the latter takes its identity from the former. The reviser presents another scenario and a different set of problems. Miller's work is an adaptation of Ibsen's text with the same title in one of our databases, "An Enemy of the People." Miller made several changes to make the play more accessible and acceptable to the

audience. Many major edits included the transformation of speech and language, as well as changes to the character of Dr. Stockmann to avoid having him champion eugenics. Throughout the performance, Miller found it necessary to change Ibsen's use of genetics.

*"I put in a good few years in the north of our country. Up there, the rulers of the world are the great seals and the gigantic squadrons of ducks. Man lives on ice, huddled together in small stone piles. His whole life consists of grubbing for food. Nothing more. He can barely speak his own language. And it occurred to me one day that for a man of my education to be caring for these people was romantic and sentimental. They had not yet reached the stage where they needed a doctor. If the truth be told, a veterinary would be more appropriate. "* (Miller, 1979: 93)

The character's speech style is completely different here, and even the character's role is altered, like in Ibsen.

*"The masses are merely raw materials that must be shaped into people. Is it not so with all other living creatures on earth? How great the difference between a cultivated and an uncultivated breed of animals!... Don't you believe that the brain of a poodle has developed quite differently from that of a mongrel? Yes, you may depend upon that! It is educated poodles like this that jugglers train to perform the most extraordinary tricks. A common peasant-cur could never learn anything of the sort—not if he tried till Doomsday... We are animals... There is a terrible difference between men-poodles and men-mongrels."*

### 3. Translation

The latter text asserts the original's identity, with its main project being an etiological journey to itself, or to a version of itself. Translations are classified by source language and evaluated according to fidelity criteria, which include the rendering's resemblance to the original and the translator's performance in capturing the original's literary consistency and effects. Translation is the care of two literary texts, the latter of which explicitly represents the identity of the former, and it is measured by the degree of fidelity to the regional text.

### 4. Sources

For plot, character, concept, language, and design, later text relies on source texts. The transaction is driven by the author's reading and recalling, which may involve complex imitation strategies like the information presented here is based on a variety of sources. One of those statistics, "**Mourning Becomes Electra**" by O'Neill, is based entirely on Aeschylus' trilogy **Oresteia** in all of its elements, including the theme, plot, and characters, as well as the title's symbolic significance. The source text influences the later substance, rhetorical style, and type in a variety of ways. There are at least three potential subdivisions here. It's a coincidence that the source is coincidental. It is possible to find the previous text here. It is when the source literary text in a different way shapes the latter one by providing plot, characters, language, ideas... etc... and it also includes imitation strategies.

### 4. Traditions

The dissemination of original literary text in an infinite number of indirect or direct ways are Commentaries, adaptations, translations, and reifications, in other texts

are all examples of how an original literary text spreads its presence through several intermediaries and indirect routes. It exists primarily as a collection of inherited desires, reflexes, and techniques in combination with other original texts.

*"Portraits of ancestors hang on the walls. On the right side of the fireplace, at the back, is a grim-visaged minister from the witch-burning era. The third portrait "resembles a prosperous ship owner from Colonial times." (O'Neill, 1931: 332)*

O'Neill distorts the Greek tragic rules here, offering a blunt and brutal representation of death, whereas in **The Oresteia**, Agamemnon's murder does not occur on stage and is rendered by the hero's horrified cries from behind a door. A clear description of the traditions of Greek methodology portrays the death customs of those days.

### **3.2 Bloor and Bloor's Strategies for Intertextuality**

Bloor and Bloor (2007:54) observe intertextuality in all types of writing, including journalism, literary text, and scientific texts (52-58), though intertextuality is more evident in literary text. Adoption or intrusion of any literary text, in their opinion, is the incorporation of a previous text into a new one through direct or indirect quotations. The intrusion is also structural. The analysis of a literary text and its intertextual elements can be seen. Those elements are divided into two categories: linguistics elements (Macro) and the formulation of the text surface structure (pragmatics). Grammatical and lexical units that are related more for stylistic features like adoption and reference that are associated with the text component, and text internal structure (Micro), the elements that are hidden between the layers of meaning components apart from meaning.



The author's materials serve as the source. In some ways, it is a question of certain ideas or concepts. Scholars commonly use or talk about sources in terms of quotations, citations that the readers rely on, or allow the readers to find their related ideas. This is an adherence to the traditional idea that all new ideas are related to what has gone before and that we rely on our forefathers for any artistic accomplishments. The effect of referencing other texts is a clear way of introducing other voices to the text, which adds additional opinions or information to the text while also supporting the meaning that the author has created. These studies show that in O'Neill's dramatic work, "Mourning Becomes Electra," he relies almost entirely on Aeschylus' "Oresteia." The plot of "Mourning Becomes Electra" is based on the Oresteia. O'Neill depends completely on Aeschylus. Both are trilogy with the same plot and events. The source of O'Neill's play, Oresteia, will be discussed in detail in chapter four.

### **3.3 Intertextuality: A Pragmatic View of Bloor and Bloor's Strategies for Intertextuality**

Pragmatics is a specific feature of language in use; it is a subfield related to but distinct from linguistics in that it seeks to explain communication and language aspects that cannot be explained linguistically. In literature, pragmatic is the reference and the communicative function that is moved from literary text to others by the use of intertextuality. (Bloor and Bloor 2007, 19:19)

Pragmatic is all about speaker intention in the interactional nature of an utterance, which is linked to the concept of SA, which encapsulates the idea that when people speak, they do something with their words, such as asking questions, refusing invitations, or selling something. SA is an integral part of meaning, pragmatic, and Intertextuality needs to investigate author or speaker intentions,

especially if there is discordance. Some words in every language cannot be said or understood outside of their context or situation (the author, the speaker, the place, and the time in which they occur).

As a result, people from the nineteenth century do not speak the same language as people from the twentieth century; there have been massive changes in social languages that require skilled management by the author or author. It is dangerous to draw a conclusion on the "basis of using certain words or even longer extracts, isolated from their co-text, socio-historical context and the intention of the author, as far as this is deducible" (ibid:133).

As it has been written before, our model is an eclectic model investigating intertextuality types in macro pragmatic strategies (AS and GM) and its effects on recontextualizing literary text by the use of intertextuality. Macro pragmatics is a theory that investigates context structure and function in order to reduce propositions in literary text by eliminating and reorganizing them in order to produce and formulate effective writing. Pragmatic macro-structures have been formed in analogy with macro-structures at the semantic level of speech description.

One should first briefly summarize what one understands about such semantic macro-structures, especially since the cognitive basis for both is probably identical. The meaning of a speech is assumed to be characterized at two levels, namely sentences. On the one hand, there are their linear, pairwise relationships, and on the other hand, there is their speech, or portions of it, viewed as a whole. As a result, these accounts distinguish between a local or micro-level of analysis and a global or macro-level of analysis. This theoretical distinction is based on linguistic and cognitive considerations.

To begin with, semantic macro-structures make elucidation easier. Macroscopic structures within a grammar can be used to explain a variety of language occurrences, such as the use of definite noun phrases without textually articulating specific antecedents. Macro-structures are also required to make explicit the semantic linkages between the speech and its (potential) summaries. As a result, a summary is understood to be a verbal expression. It is necessary to hypothesize a macro-level of processing. A typical language user is unable to store and retrieve all individual sentences (propositions) in a speech, but yet understands the speech as a whole, recalling and summarizing it without having access to the individual propositions. Thus, during input, a reader will develop a (set of) macro-structures based on the interpretation of the various words in the discourse, which will organize and compress the highly complex information into a manageable size, serving as the schema for processing (storage, recall, etc.).

### **3.4-Intertextuality Pragmatic Analysis**

Intertextuality is a rhetorical as well as a literary phenomenon. Despite being generally ignored by modern studies, rhetorical intertextuality has a long history in print and in communicative practice. The basic purpose of rhetoric is to determine the efficiency of language in expressing a thought in a specific situation, and then to adapt its expressions to meet diverse scenarios (Allen, 2000, 34:34).

As a result, rhetoric will be guided to fall under the scope of pragmatics, because, according to Sadock (2006:318), the core field of pragmatics is concerned with the usefulness of language in a certain situation while rendering numerous contextual aspects. As a result, perlocutionary AS encompass some of rhetoric's most important roles, such as defending, persuading, and judging. In this case, it

seems reasonable to assert that pragmatics has a broader scope than rhetoric and includes rhetorical topics (Larsson, 1998: 9).

As a result, based on the preceding discussion, intertextuality may be operationally defined by this study as a communicative pragma-rhetorical process in which the speaker surreptitiously seeks to change the audience's beliefs, feelings, and desires, usually in the dramatist's best interests, by employing specific intertextuality and its pragma-rhetorical tactics in drama debates. The study of literature, as well as the development of pragmatic competence, critical thinking, and a better understanding of the use of naturally occurring language in literature, might benefit from pragmatic interpretative tools.

### **3.4.1 Intertextuality SA. Re-categorization**

In literary texts, such as theatrical texts, direct statements are used. A drama depicts how humans use direct utterances in engaging with one another in various settings to express their own goals through dialogue between the characters. Intertextuality refers to the perspective from which cultural elements, beliefs, and other factors are considered, referred to as intertextuality. "All the diverse speech, methods of speaking and saying, institutionally sanctioned structures and systems that make up what we call culture" are "made up of what is at times called the cultural (or social) text,' all the diverse speech, methods of speaking and saying, institutionally sanctioned structures and systems that make up what we call culture." In this sense, a literary text is not a singular, self-contained object (Allen, 2000:44).

When the author relies on other literary texts to create his own, he recontextualizes the elements of the old text or re-creates it by passing out the plot or idea, or theme. Intertextuality refers to when two or more texts have the same

theme or topic. It describes how various texts communicate similar meanings in various ways. That is, it refers to how text can communicate the same content or be "on the same topic" (Bruna & Gomez, 2009: 12).

Intertextuality refers to the presence of similarities and contrasts in a creative text, as well as a connection between a previous story and the novel that follows. The method of categorizing utterances into seven elements of speech is a reference to theories. After that, this research looked at three dramatic works via the lens of intertextuality. According to Searle, there are seven sorts of SA in which the model of this study invests in the collected data.

### **a .Assertive**

This type exists to bind the speaker to the truth of the stated perspective. It is quantifiable, whether true or untrue, and pushes the speaker to speak truthfully about reality, such as the sun being larger than the earth (Searl, 1979:12-12).

### **b. Directive**

These are used to persuade the recipient to take action. Commands, orders, requests, and proposals (Holtgraves, 2002 :55).

### **c. Commissives**

The speakers made a commitment to future activities in this act. The act can be a promise or a simple phrase, but the purpose is that the person is compelled to do something.

### **d. Expressive**

This speaking act expresses the speaker's emotional and psychological status. These can be statements of pleasure, pain, likes, dislikes, joy, or sadness.

## **e. Declarative**

Declarative acts are statements or utterances that, by their very nature, affect the universe.

### **3.4.2. Conversational Maxims Breaching (CMB.) as an Intertextuality Strategy**

The intertextuality function posed by the identification of the source and its context and the delimitation of different types of sources are provided and illustrated by particularly intricate data. Intertextual references to external sources based on background and their applicability to diverse contextual embedding of quotations in a newly created literary text. The challenges posed by the identification of the source and the delimitation of different types of sources are the author's main tasks in his presented literary text. Intertextuality is the tool for this task.

Based on Grice's philosophical principles, the Cooperative Principle (CP) connects the writing to its circumstances, including the social context. As Schiffrin (1994:277) points out, applying CP to dialogic discussions leads to a specific perspective on speech and its analysis, namely, speech as a writing whose settings (including cognitive, social, and linguistic contexts) allow true speaker interpretation of utterance meaning.

The Gricean Pragmatics approach analysis is based on a set of basic rules concerning rationally-oriented communicative behavior that instructs speakers and listeners on how to arrange and use information provided in a text, as well as background knowledge of the world (including knowledge of the immediate social context), simply to communicate (ibid).

This study will look at how speakers interpret fictional dialogue using pragmatic interpretative procedures to reassemble inferential chains of intertextual relationships that lead to a specific interpretation of the conversation in these three dramatic works. It will also go over the many types of inferences that can be made in the interpersonal pragmatics of character utterances using Grice's model.

Speakers and listeners at conferences pay attention to what is said and how it is expressed. Speakers strive to be informative, truthful, relevant, and clear, and listeners understand what they say based on the premise that they are attempting to meet these goals. Speakers and listeners, as Grice (1975:77) phrased it, conform to the cooperative concept. The Grice's maxims GM. entails decisions in four primary areas of relationships, (quality, quantity, relationship, and manner) method, and their significance is given to speakers as precepts in the form of how they should participate in a conversation through maxims. It's easy to understand how these maxims might cause communication to break down when speakers don't follow them. As a result, most people adhere to the basic rules of conversation. *"Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the conversation exchange in which you are engaged* (Grice,1975: 46). This principle Grice's maxim is made up of four other maxims: number, quality, quantity, relations, and manner.

Speakers expect listeners to deduce their message from the words said to a greater or lesser extent. As a result, it follows that this principle GM. is frequently disobeyed and broken. There are times when a speaker chooses to silently and unobtrusively break a rule. He may lie; fail to provide as much pertinent information as he might, or make statements that are subsequently discovered to be unclear. There may also be times when a speaker is perceived to be breaking a maxim, either because he is presented with a clash between two maxims that

makes it difficult to follow one of them. For example, he may be as explicit as he should be while yet saying nothing for which he has sufficient evidence, or he could choose to flout a maxim. That is, he may deliberately fail to satisfy it.

Conversational maxims give a foundation for the listener to deduce what is being implicated in the conversation. A maxim can be followed in a clear manner, it can be violated due to a conflict with another maxim, or it can be breached or flouted. In addition, the violation of a maxim entails a two-stage process (Coulthard, 1985:32): first, identification of the utterance's seeming irrelevance, insufficiency, or inappropriateness, followed by a subsequent inference. "Discuss the exchange in which you are involved" (Grice, 1975: 46).

### **3.5. Pragma-Stylistics Strategies**

A style is a type of rhetoric that involves persuading or influencing listeners and readers via the choice of words in speech and writing. Keraf (2009: 113) agrees with Tarigan (2009:33) that style can be described as a technique for conveying thoughts through language that typically reflects the author's character and personality (user language), (Hickey 1993: 578-584).

PS is a language style with a pragmatic component, paying special attention not only to the characteristics of selected speakers, but also to how to attain certain goals or communicate them in various ways. PS entails the study of linguistics and extra linguistics in all circumstances, allowing rules and prospective language to join context factors to build a new language. Text has the potential to alter conditions, cognition, or knowledge internally. In order to shape intertextuality tactics in literary text, this study discovered two strategic components. The stylistic and pragmatic components are both made up of this component. The use of rhetoric as a micro stylistic strategy (foregrounding, hybridization) as a language



strategy includes a stylistic component that emphasizes the pragmatic macro strategy component of SP and Grace's maxims.

This study looks at pragmatic macro strategies in dramatic text as well as the author's interest in shaping his written style at micro levels through strategies such as foregrounding and hybridization. Foregrounding is an important stylistic device that can be used to both reiterate and emphasize the idea of collectiveness. It is the grammatical elements of repetition in writing and speaking that influence the meaning of the thought ideas presented, as well as hybridization, the process that shares certain characteristics with each source that is not purely compositional. Hybridization is the process of word formation in which words or parts of words in two languages are mixed to create a new word. (Gupta, 2017:23). To influence the receptor's sense of reality, these two stylistic devices employ macro strategies for SP and Grace's maxims. Stylistics is a matter of effectiveness based on the definition of intertextuality, and the primary goal of this study is to determine the degree of effectiveness for the audience based on the author's use of intertextual elements in his literary text.

### **3.5Pragma-Stylistics Tropes**

Pragmatics and rhetoric share a number of similarities and convergences. In that both are concerned with speech tactics that enable intertextual elements to re-contextualize-situated meaning, as well as the co-performance of interpersonal and institutional interactions in terms of intentions and expectations, pragmatics and rhetoric share a number of commonalities and convergences. There are non-literal and non-serious utterances in which speakers do not intend what they say when they utilize figures of speech, (Austin ,1962: 11) Irony, metaphor, puns, and other figures of speech were examined as indirect SA by Searle (1978: 19).

Other rhetoricians, such as McQuarrie and Mick (1996), believe that any notion can be articulated in a number of different ways. The employment of rhetorical figures of speech is one of these methods. Many distinct linguistic domains, such as phonology, syntax, and pragmatics, can be used to analyze figures of speech. The pragmatic figures of speech are distinguished by their disregard for conversational maxims in specific situations. They suggest that the speaker's intended meanings are not the same as the literal ones (ibid). McQuarrie and Mick (1996: 12) differentiate between two sorts of figures of speech. According to them (ibid: 14), a figure of speech in the schematic form entails a departure from the usual pattern or arrangement of words, such as repetition, ellipsis, and so on.

A figure of speech in the tropic mode, on the other hand, deviates from the ordinary and principal meaning of words. Metaphors, puns, hyperbole, and other literary devices are examples. A figure of speech, according to Levinson (2000: 45), is an artful deviation that happens when an utterance reveals a variation from standard communication, either in form or substance. Deviating from the norm thus breaches (a) conversational engagement maxim (s), leading to a slew of pragmatic figures of speech (ibid).

In pragma-Stylistics and Grace's maxims relate to the pragmatics domain since it deals directly with the relationship between the structure of language and the situations in which it is used as a means of intertextuality (Levinson 1983: 55). The three classical categories are personal, geographical, and temporal dynamics (Akinbiyi ,2006: 179).

### **3.6.1. Pragma-Stylistics Tropes as Intertextuality Strategies**

Literary tropes are tried-and-true techniques for incorporating figurative language into a written text. Though the term trope has acquired a bad connotation in recent years as a descriptor for an overused genre pattern, literary tropes such as irony, hyperbole, and synecdoche are tools you may utilize to improve your writing. Depending on how pragmatics are applied, PS, defined as linguistic pragmatics applied to stylistic analysis, can refer to a variety of techniques used by the author to re-create his text (Clark, 2009:5).

A trope is a figure of speech in which speakers or authors seek to express the meanings of words in ways other than their literal meanings. It is a metaphorical or figurative usage of words in which author s transition from the literal to non-literal meanings of words. In actuality, a trope might be a phrase, a word, or an image that is employed to generate an artistic impact. It appears that intertextuality is already in use or is a method of reorganizing written materials.

In stylistic analysis, a pragmatic model of meaning would look into "the meaning of language in connection to a context, as well as use and users." The meaning of the utterance, "which is the concrete reality of a statement in the context of usage, is the focus of pragmatics (Verdonk and Weber, 1995:13). As a result, SP and Grac's maxims analysis were used in this study to describe the language utilized in specific dramatic productions.

The analysis of SP in any text is essential because the language used in writing is verbal and can be studied using SP. is an examination of the grammatical structure and linguistic meaning of a statement or sentence utilized in the text. The copywriter's role in the creation of fresh writing.

### 3.6. The Eclectic Model of Analysis

The model of analysis is based on the theories and concepts from Chapter Two and this chapter, as described in the introduction of the current study. Before presenting the model's components, it's important to note that intertextuality in the data under consideration is seen as an artistic phenomenon that can be classified among many other classifications into five different types of Intertextuality those five types are level one that this study will analyze "**Quotation, Revision, Translation, Source, and Traditions**". Those types are the strategies that this study will analyze in the presented database.

The forms of intertextuality and the pragmatic-stylistic tactics employed by researcher to meet each kind are identified according to the model proposed in current study following the criteria (figure(2)) and function in figure (3) and schematized by figures after selecting the three theatrical works with their intertextual realization (6). The eclectic model will then be given the floor to disclose the entire pragma-stylistic structure of intertextuality.

Considering "intertextuality" is a linguistic and literary phenomenon, it is dealt with on two levels in literary texts: the "Intertextuality-type level" and the "PS level." The target (receiver or readers), hypertext, hypotext, and the narrator's interests are all described and analyzed in this study, which leads to data-driven applications. This study proposes data-driven applications based on the description and analysis of a variety of linked parameters: the target (receiver or readers), hypertext, hypotext, and the narrator's interests. This parameter study considers the possibility of a connection and correlation between literary texts and their correlations.

In the second stage of intertextuality, certain types of strategies are used to steer their intertextual argument. In this regard, Marrabody's and Bloor and Bloor's model of intertextuality before being pragma-stylistically processed at the micro and macro levels in accordance with this text represents the tipping point for intertextuality in literary dramatic text. Because they are relevant to the current study, five intertextual strategies were chosen following certain criteria and functions. Each strategy is achieved in various ways through pragmatic-stylistic strategies, which are as follows:

The first quotation strategy, which is examined here, is used by authors to include a quoted direct element in the speech of actors. Pragmatic and stylistic approaches SA, Conversational Maxims Violation, intertextuality employs only these three to generate results by violating one or more of the conversational maxims of quantity, quality, relevance, and manner, as shown in the data analysis. The second is revision by omission or addition of a specific element by the authors to suit the presented text and audience acceptance obtained via the two pragmatic-stylistic hybridization and foregrounded stylistics methods. In addition to pragmatic approaches, the third type is translation, which must be analyzed at the macro and micro levels of practical stylistic strategies.

Caring for literary texts, in which the latter text explicitly represents the identity of the previous one, is actually measured by its fidelity to the regional text. The third is the source. It occurs when the source literary text shapes the latter in a variety of ways, such as by providing plot, characters, language, ideas, and so on. It also includes imitation strategies. And the tradition of original literary text through a variety of indirect or direct routes, primarily crossing through the literary text and coring the accumulated cultural perspective, has a linguistic impact on the

receptor; it is a matter of effectiveness. Micro-styling strategies must be pragmatically recontextualized.

The second stage is analyzed using pragma--stylistic strategies. Intertextuality employs five types in addition to pragma-stylistic strategies, like: SP and GM It analyzes the macro and micro levels of SA in the actors' dialogue in order to achieve the desired effect on the target. As a result, the sub-intertextual pragma-stylistic strategies employed here are referred to as Intertextuality in pragma stylistic strategies. Below is a quotation from the play "An Enemy of the People," which is one of the data analysis examples.

*Dr. Stockmann, waving the letter again: This is it. It proves the existence of infectious organic matter in the water. Well, thank God you discovered it in time. ( Miller, 1983:19)*

*Dr. Stockmann (showing him the letter). Here it is! It proves the presence of decomposing organic matter in the water—it is full of infusoria. The water is absolutely dangerous to use, either internally or externally .*

*(Ibsan, 2007:20)*

That was an example of a direct quotation from the play "An Enemy Of The People". When the speaker here is explaining an issue to one of the play's masters, it is a reviewed direct quotation that alluded to the same issue and event with the same language though with a different style.

## **a.Revision**

There is an akin relationship between the two texts. The author's persona is clearly present in the latter text. Miller Using the same 'writing as legislating' methodology that he had learnt from Ibsen, Miller effectively reversed and

reworked the ethical dilemma of *An Enemy of the People*. In this line, Miller used the word "infection" while in the original text *it proves the existence of infectious agents*( Miller, 1983:19) Ibsen used the verb "*decompose*". One can see that the whole quotation is changed.

## **b.Source**

By providing a title, storyline, characters, language, ideas, and so on, the source here molds the hypertext in a different way. It also uses impersonation techniques.

## **Pragmatic Analysis (Macro Analysis)**

This is level two of analysis dealing with macro level (meaning ) according to pragmatic strategies. It can be observed throughout the following strategies;

### **1- SA Analysis**

#### **a .ESA In Miller's play "An Enemy of People"**

**Assertive** it forces the speaker to provide true discretion in reality. *It proves the existence of infectious*( Miller, 1983:17)

#### **b. Implicit**

The entire scene is implied in emphasizing the idea that the character is a heroic person, and SA is a tactic to achieve that. In other words, it is a means of intertextuality. The four chosen scenes are really referenced in the original play.. *Dr. Stockmann, waving the letter again* ( Miller, 1983:16)the attitude with his assertive way of acting the speech, gives the impression of a hero figure (SchneideR, 1968:6)

## **2-Grice's Maxims Analysis**

Quality maxims: in this line. *It proves the existence of infectious organic matter in the water* ( Miller, 1983:10)quality maxims is clearly used.

Manner Maxims: it is obviously used in this line. *Thank God you discovered it in time.* ( Miller, 1983:11)

## **3-Micro stylistic strategies**

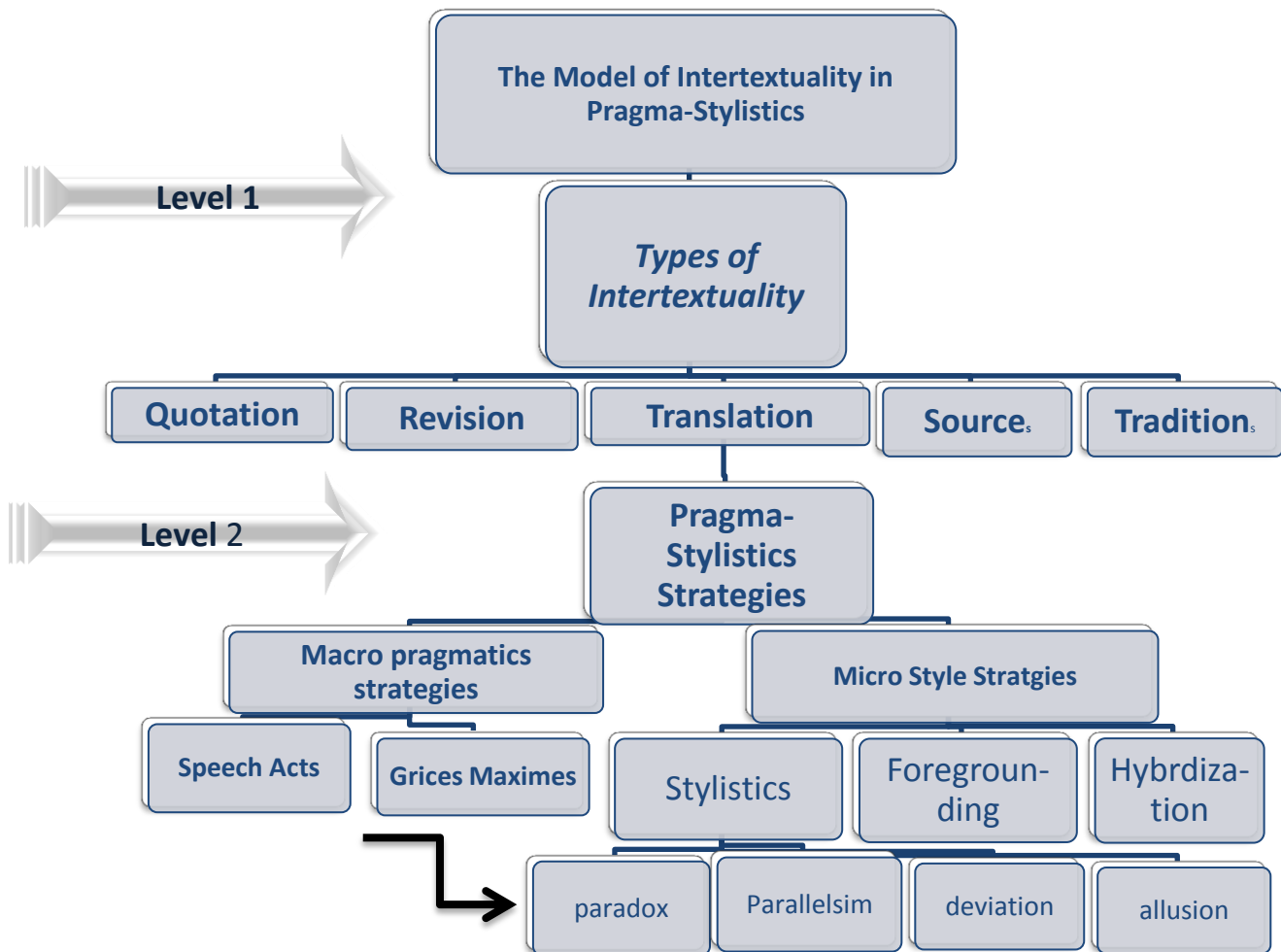
Allusion: the whole play is alluded to from Ibsan's play. There is an implicit reference to the events, people, and situation in Ibsam's play in the selected quotation above is implicitly quoted (ScllneideR, 1968:6).



# Theoretical Frame Work

(Marrapodi, 2004) (Bloor&Bloors:2007)

Figure (6)



# CHAPTER FOUR

## Data Analysis and Results

### 4.0 Introduction

This chapter demonstrates the practical aspect of the current study by collecting, describing, and analyzing data by the mean of Intertextuality on pragma-stylistic levels as well as statistical methods of analysis. The findings are given and discussed document the analysis. The outcomes are estimated and depend on the objectives and hypotheses stated in *Chapter One*. However, the data to be analyzed in this study are from American dramatic works, the nature and qualities of dramatic language are first addressed before moving on to data collection, description, and analysis.

### 4.1.Drama : As Text Form of Data

As Bradbrook, ( 1963:12) suggested when dealing with dramatic texts, it is important to remember that, unlike poetry or story, drama is frequently produced with the intention of being performed on theatre. Although some plays are written primarily for a reading audience, most dramatic texts are intended to be translated into a different mode of presentation or medium like theater the theatre. As a result, dramatic texts differ from poetic or narrative writings in appearance. The primary text, i.e. the main body of the play uttered by the characters, is distinguished from minor texts. i.e. all the texts that 'surrounds' or 'accompanies' the primary text: the title , dramatis personae, scene descriptions, acting and speaking stage directions, and so on. Whether one reads a play or watches it on television depends on one's preference. On stage, there are a variety of ways to acquire dramatic texts. According to the reader point of view, one should be aware of the context that

surrounds the event in the play which receives written information from the source (it is mentioned in the secondary source text) on the characters' appearances, actions, and reactions in various situations.

Dialogues need the use of specific tools and procedures, analyzing the language of theatrical texts in a stylistics manner can be challenging. In a nutshell, the goal of this study is to demonstrate how to judge plays using pragma-stylistics levels. Investigate the dialogues at the pragmatics analysis level to arrive at the correct interpretation.

Since this language of dramatic texts can take many different forms, this model sees a drama text as a combination of genres that require different linguistic tools via using intertextuality to create a form of comparison between the two playwrights' writing styles, decisions, and linguistic variances that the two texts have. The chapter assesses the aesthetic side of the language of the selected texts utilizing stylistics methodologies and the use of pragmatics-related technique in the analysis of characters' speech and their surroundings context.

Readers should be conscious of the implications of drama. Short (1996: 168) describes drama as a literary genre that "consists of character-to-character interaction" and is "akin to an ordinary daily conversation with certain distinctions." and discusses the pragmatics structure of drama, emphasizing that there are two levels of drama: author-audience/reader level and characters level.

Scholars can use linguistic approaches to examine face-to-face exchanges and how context impacts the overall meaning of the dialogue even though theatre texts have characters who communicate with one another. Verdonk (2002:18) highlights the process by which readers connect texts to their own context. To put it another

way, Readers cannot comprehend the meaning of text unless they are mindful of which it is written.

Readers strive to reconstitute the author's inferred message "his/her communicative act or discourse" by contextualizing texts, ( Ibid).Since a play might be viewed as a mix of poetry, fiction, and conversation, the interpretation will be described or written for the purpose of linguistic strategy analysis. The chosen pragma-stylistic approach is referred to as holistic since it borrows tools and techniques from different language domains. This is the correct way to respect the dramatic text's language and to show its unrivaled uniqueness in comparison to other genres.

## **4.2.Collection and Description of Data**

Three dramatic texts have been chosen at random from American dramatic text to reflect the data to be evaluated. The following corpus is amount of speeches by the major characters (protagonists) from the master scenes of the plays.

1-Eugene O'Neill's play cycle "**Mourning Becomes Electra**" is set in the United States. The tragedy trilogy is a retelling of Aeschylus' Oresteia. The characters are based on those from an ancient Greek play. Agamemnon from the Oresteia, for example, becomes General Ezra Mannon. Clytemnestra is renamed Christine, Orestes is renamed Orin, Electra is renamed Lavinia, and Aegisthus is renamed Adam Brant, and so on. The play, which is a modernized Greek tragedy, includes murder, adultery, incestuous love, and retribution, as well as a group of villagers who serve as a sort of Greek chorus. The selected quotations are from the speeches of the play's protagonists (Ezra Mannon and Lavinia), which will be analyzed.

2- The second chosen datum is classic social play "**An Enemy of the People**," written by Norwegian playwright Henrik Ibsen, was adapted (The same title) by Arthur Miller in the 1950s. Miller made various modifications the play more accessible and accepting to a 1950s audience, as opposed to Ibsen's late 1800s audience. Many significant adjustments were made, including modifications to the character's voice and terminology.

3- Edward Albee, an American playwright, adapted the tragedy "**The Ballad of the Sad Café**" a novella by Carson McCullers with the same title as well as six short parts. It was first published in 1951. Albee and others in identifying the play's dramatic shape; by paying close attention to the script's stylistic importance, character descriptions and analysis via setting analysis, ( Brustein, 1963:28).

Furthermore, when it comes to data description, one additional aspect that must be addressed is what distinguishes the data. In this regard, the following features are taken into account (Barthes,1981:67):

#### **4.2.1 Genre**

The current texts examined speeches are Dramatic Situations, in which the speakers are the key figures in a certain dramatic situation. The chosen speeches depict the key speakers describing events to the listener, while also illustrating the author's intertextual methods.

#### **4.2.2 Extent**

The duration of the dramatic monologues chosen to represent the data varies. The transcribed versions of the arguments range from four lines to extended, and

this feature adds a diversity of intertextual contexts to the material under investigation.

### **4.2.3 Theme**

The major theme of each selected dramatic text varies based on the context that it presents most of the time, the picked themes are important components of the major subject of the plays, and there are also other sub-themes.

### **4.2.4 Scripts**

First and foremost, the data analysis is based mainly on the transcribed versions of each of the three theatrical texts, which show the level of alterations between hypertext and hypotext, as well as the author mastering role in translating his or her ideas to the target (audience). This is necessary since such results are critical in validating the text's results.

## **4.3 Data Analysis**

Method of Analysis: The eclectic model, which was introduced in Chapter Three and schematized in Figure (6), as well as shows intertextuality in pragma-stylistics study, are the primary tools used to undertake the pragma-stylistic analysis of the data in this study. This will be useful in two ways: first, to examine the current text's goals, and second, to improve the findings by a full clarification of the data under investigation.

Furthermore, the conclusions of the investigation of American dramatics speech in a specific context will be analyzed, with a focus on the author's ability to recontextualize the text that he \she tackles.

Following that, statistical methods are employed to calculate the findings of the analysis produced by both the eclectic model in two levels intertextuality types' strategies and pragma-stylistics strategies in order to test the hypotheses of current study

However, before beginning any data analysis, whether the intertextuality level or pragma stylistics level, the following considerations should be made in analyzing the following strategies of dramatic types:

1-The first dramatic text to be analyzed is O'Neill's play entitled "Mourning Becomes Electra," then Miller's play "An Enemy of the People," and finally Elbee's play "Ballad of The Sade Cafe." To cover the model that requires for analysis as to reveal intertextuality aspects by mean of pragma stylistic strategies and to make calculating the results easier, four speeches from each chosen dramatic text are analyzed and characters from those plays are taken, as samples.

2. As mentioned earlier, the data is analyzed at two levels: level one, which shows the different types of intertextuality passed on its criteria and functions, and level two, which uses pragmatic-stylistic strategies. Considering that the existence of one or more of these types is established by the fact that they correspond to the various types of SA and four conversational maxims, when the speaker is unavailable, it is assumed that he or she is failing to be informed, truthful, relevant, and/or clear. An intertextual component of a text is utterance, which includes *quotations, revisions, translations, sources, and traditions* (see 2.8).As a result, there is no one-to-one correspondence between the intention held and the utterance generated in a specific context; hence, intertextual phenomena are those that consider open interpretations between the author's interest and the target which will be analyzed via clarifying types of intertextuality in level one. In level two, the

pragma-stylistics tactics utilized to achieve the current goal of this study. This was accomplished through using the model defined in Chapter three and schematized in Figure (6). Each component indicated in the eclectic model of intertextuality's pragma-stylistic structure and these components and/or tactics aren't found in the examined circumstances, they will not be mentioned at all.

3. Each character's intertextual pragma-stylistic strategies are occasionally intertwined; that is, each speech may contain many strategies, each of which may infer the presence of another. As a result, if this is the case, no specific instances are given. To save paper and minimize redundancy, the name of each approach is boldly and parenthetically stated within each excerpt.

4. Finally, because the data from which the speeches and situations for study are chosen are from different time periods.

#### **4.3.1. Pl.1. “*Mourning Becomes Electra*” by Eugene O’Neill**

The first example of our selected data pl.1 O’Neill "Mourning becomes Electra" from the author's own words: "I meant Mourning Becomes Electra to be a modern psychological treatment of the Greek theme». The play is basically Greek, translate to the English language. The translation is written in prose and includes literary and historical comments, as well as an introduction that covers the myth, historical context, and suggested staging of the play. O’Neill’s play is set in the context of American history. Despite his text's introspective nature, O’Neill showed an interest in American culture in a letter to his son written in 1930 (Steiner, 1961: 33).

The extract of dramatic text from O’Neill’s employ Alteration which is one of intertextual criteria mention in chapter two in the sense that the author is aware of



the changes he makes; he re-contextualizes the play with American history instead of Greek history, as well as the characters' names and other contextual elements (Podlecki, 1972) such as *"in the middle of battle, I'd think maybe in a minute I'll be dead,"* 1-. Changes in character names, such as Oresteia, are also noteworthy 2- Clytemnestra is renamed Christine, Orestes is renamed Orin, Electra is renamed Lavinia, and Aegisthus is renamed Adam Brant, and so on which is proof of the criteria of **reflexivity** which were mentioned in chapter two. Also the types of intertextuality led the research to the **Alteration** one of criteria that intertextuality based on the already mention of changes and this quotation "the chantyman lies sprawled that back,." is an indication for the present of this criteria With the Chantyman, alliterative association appears to be the case. This is another proof for the **criteria of reflexivity** . In addition the types of intertextuality led the research to the Alteration in quotation "the chantyman lies sprawled on his back,." is an indication for the existence of this criteria With the Chantyman, It is association appears to be the case. The name's "Cha" beginning is eerily similar to Charon's, implying a strong link between the two figures . The author adapted nearly the entire play with minor adjustments to its elements (linguistic context, translations, and the characters' names) and recast it in the framework of the American civil war. The play is part of a trilogy, and its structure relates to the beginnings of texts for which it is an evident to **structural unboundness**. Those criteria serve the **function** of creating identity by shaping another persona.

*EX.4.3.1.1 "I'll have the shutters nailed close so no sunlight can ever get in. I'll live alone with the dead, and keep their secrets, and let them hound me, until the curse is paid out and the last Mannon is let die!.... (reaches in*

*his pocket and tosses him down a silver dollar ) Here!"*

*Eugene O' Neill, "Mourning Becomes Electra"*

*( O' Neill :1053)*

#### **4.3.1.1.1 Intertextuality Types O'Neill's play in (Ex.1)**

##### **a. Revision**

There is a close relation between hypertext and hypotext, the author regard this play as individual property, emphasizing authorial intent as a textual authenticity criterion. O'Neill rename the characters, the play is a retelling of Aeschylus' Oresteia. The characters are based on those from an ancient Greek play. Agamemnon from the Oresteia, for example, becomes General Ezra Mannon. Clytemnestra changes her name to Christine, Orestes to Orin, Electra to Lavinia, and Aegisthus to Adam Brant Williams.

##### **b. Translations**

The present text is taking its identity from the origin, in this play "Fidelity" is fulfilled in which the translator faithfully reproduces the original text, as well as the translator's efforts to introduce the original true literary effect and quality., according to Marrbodi (2004:13-22), is "the rewriting of a document in a new language, which involves issues of correctness, grammar, and word choice." It is important to note that accuracy is not easily exchanged in this context. Morbodi (2004:13-22) indicates that "all translation exhibits are a kind of intretextual impossibility.

##### **c. Traditions**

The dissemination of original literary text in this very clear in this image which it direct ways “(reaches in his pocket and tosses him down a silver dollar ) Here!”( O' Neill :1053) The image of a man handing a sailor a single silver coin is evocative of the Greco-Roman heritage traditions.

#### **4.3.1.1.2 Pragmatics Analysis (Macro)**

##### **4.3.1.1.2.1 SA analysis**

###### **a. ESA**

###### **1. Commisives :**

I' ll have the shutters nailed close .... I' ll live alone with the dead ,( O' Neill :1053)The addresser commits himself to achieve future action. The noun phrases "I'll" indicate the future, the rest meaning is committed the speaker to do something in the future, the audience interpretation depending on the lexical and semantical meaning of this say.

###### **2. poetic verse**

This sort of speaking acts is represented by the entire Ex.1..The term "verse" has come to mean any division or grouping of words in a literary text, with stanzas being the most popular term. These can represent a wide range of feelings, such as happiness, grief, love, and loneliness .

###### **b. ISA.**

In this line of Ex.1 until the curse is paid out and the last Mannon is let die,( O' Neill :1053) her is implicit intertextuality the scene is alluded implicitly from the

original play covering the meaning of death , representing the Assertive speech acts. (Brietzke2001: 20)

#### **4.3.1.1.2.2. G M. Analysis**

##### **a. Quantity Maxim**

In this lines of Ex 1“I ll have the shutters nailed close so no sunlight can ever get in. I ll live alone with the dead, and keep their secrets, and let them hound me, until the curse is paid out and the last Mannon is let die,( O' Neill :1053) the speaker's information need to be affirmative; if it isn't, he is breaking the rules. The information provider must also be neither too short nor too long. Quantity maxim is depending on the truthfulness in a given conversation to give the right amount of conversation. The speaker here is breaching quantity maxims.

#### **4.3.1.1.3. Stylistic Strategies (Micro)**

##### **a. Paradox**

In this two sentences of Ex.1 I ll live alone with the dead, and keep their secrets,( O' Neill :1053) \_At first glance, this statement looks to be contradictory via to the word “but” , yet with more thought, it makes sense. This literary device is commonly used to lure a reader to look for underlying logic in seemingly contradictory sentences or phrases.

##### **b. Parallelism**

The lines *I'll have the shutters nailed close so no sunlight can ever get in. I'll live alone with the dead,* ( O' Neill :1053) The sentences in this line have the same grammatical structure or are constructed in the same way. The phrase or words are symmetrical and hence easily remembered by the reader due to their repetitive pattern.

### **c. Deviations**

In this line *I'll have the shutters nailed close so no sunlight can ever get in. I'll live alone with the dead, and keep their secrets, and let them hound me* ( O' Neill :1053) Semantic deviation demonstrates that a single word or phrase can have multiple interpretations depending on its context that created by the author .

***Ex.4.3.1.2 You want the truth? You' ve guessed it! You' ve used me, you' ve given me children, but I' ve never once been yours! I never could be! And whose fault is it? I loved you when I married you! I wanted to give myself! But you made me so I couldn' t give! You filled me with disgust!.....\_Half in and half out of the shadow of the warehouse, the chantyman lies sprawled on his back,. ”***

**( O' Neill : 938)**

### **4.3.1.2.1 Intertextuality Types of O'Niell's play "Mourning Become Electra"(Ex.2)**

#### **a. Quotations**

In this line of Ex.2 *Half in and half out of the shadow of the warehouse, the chantyman lies sprawled on his back .* ( O' Neill : 938)The "Chantyman" is the

only name by which O'Neill refers to him appears in a text clearly planned as a modern adaptation quotation of the Oresteia.

## **b. Source**

The author in Ex.2 providing characters, ideas and plot from the original text, like the character "*chantyman*" (ibid)

### **4.3.1.2.2 Pragmatic Analysis (Macro)**

#### **4.3.1.2.2.1 SA Analysis**

##### **a. EAS.**

##### **1. Expressive**

This sentence of Ex.2 "*You've used me*" ( O' Neill : 938) the speaker expresses his state, the auxiliary "Have" has represented assertiveness by combining the semantic function of the verb "used" to accurately describe the speaker's physical stature in his own settings.

#### **4.3.1.2.2.2 GM. Analysis**

##### **a, Quantity Maxim**

The speaker here is obeying quantity maxims "*you've given me children,*" ( O' Neill : 938) the speaker here gives the right amount of conversation,

#### **4.3.1.2.3. Stylistic Strategies (Micro)**

##### **A. Paradox**

This sentences in Ex2 *you' ve given me ,children, but I' ve never once been yours! I never could be!* ( O' Neill : 938) The sentence here is paradoxical in order to entice readers to comprehend the strategy's rationale on a semantic level.

## **b. Foregrounding**

In Ex.2 in this sentence *but I' ve never once been yours!* ( O' Neill : 938) Also this strategy on semantic level “alluded” , it is the portion of text that contributes the meaning contrasted with background (Day,1985:5).

## **c. Parallelism**

In this sentences *I ll live alone with the dead, and keep their secrets, and let them hound me,*( O' Neill : 938)the sentence here is grammatically the same and similar in construction.

## **d. Deviation**

In this sentence of Ex.2 deviation is a semantic one *but I've never once been yours* ( O' Neill : 938), the type of deviation here is semantic deviation insane the ordinary word have an extra meaning depending on, author description.

## **e. Hybridization**

The word “Chantyman” is modeled after Charon from Greek mythology. Two parts of word mixed to create the “cha” “man” neologism

## **f. Allusion**

The character “Chantyman” is alluded for its symbolic significance as a hero figure (Day, 1985:5).

*Ex.4.3.1.3 “I thought about my life - lying awake nights - and about your life. In the middle of battle I' d think maybe in a minute I' ll be dead. But my life as just me ending, that didn' t appear worth a thought one way or another. But listen, me as your husband being killed that seemed queer and wrong – like something dying that had never lived. Then all the years we' ve been man and wife would rise up in my mind and I would try to look at them. ”*

*( O' Neill: 938)*

#### **4.3.1.3.1 Intertextuality Types of O’Neill’s play “Mourning Become Electra” (Ex.3)**

##### **a. Source**

In this line of Ex.3 *In the middle of battle I' d think maybe in a minute I' ll be dead* ( O' Neill: 938) the author provide the reader with ideas and seen from the original play

#### **4.3.1.3.2 Pragmatic Analysis (Macro) in (Ex.3)**

##### **4.3.1.3.2.1. SA Analysis**

##### **a. Assertive**

*I thought about my life - lying awake nights* ( O' Neill: 938) speaker provide a true discretion to reality



## **b. Commissives**

I' ll be dead ( O' Neill: 938) \_there is a commitment to future actions

## **c. Expressive**

I' d think maybe in a minute I' ll be dead. But my life as just me ending, ( O' Neill: 938) the speaker describes physical situation.

### **4.3.1.3.2.2. Grice's Maxims Analysis**

#### **a Quality Maxim**

I' d think maybe in a minute I' ll be dead ( O' Neill: 938) This line is breaching quality maxims

### **4.3.1.3.3. Stylistics Strategies (Micro)**

#### **a. Foregrounding**

me as your husband being killed that seemed queer and wrong this lines gives meaning, as opposed to the background, which provides context.

*Ex.4.3.1.4. D. Oh, Shenandoah, I long to hear yo uA-way, my  
rolling river Oh, Shenandoah, I can't get near you Way-ay, I'm  
bound away Across the wide Missouri.*

( O' Neill: 364)

### **4.3.1.4.1 Intertextuality Types of O'Niell's play "mourning Become Electra" in (Ex.4)**

#### **a. Source**

The Ex.4 is a song that the author contributes as an element from an older play to a new one that is being presented.

#### **4.3.1.4.2. Pragmatic Analysis (Macro)**

##### **4.3.1.4.2.1 SA Analysis**

###### **a. ESA**

###### **1.Expressive**

*I can't get near you Way-ay, I'm bound away* ( O' Neill: 364)\_the\_ addresser is expressing his physical stats

###### **2.Quotations**

The speaker in the Ex.4 has not originally produced the song, the song was current those days

##### **4.3.1.4.2.2 G M.**

a. **Quantity** maxims is obeying in this line *I can't get near you*( O' Neill: 364)

##### **4.3.1.4.3. Stylistic Strategies**

###### **a. Foregrounding**

There is technique in using the inexorable word that contain repeated phonemes\ -ay\ in the word “Way-ay” which it is typically foregrounding *I can't get near you Way-ay, I'm bound away the* ( O' Neill: 364)\_producer make it to draw hearers or readers attentions .

### 4.3.2. Mieller's "An Enemy of The People"

The classic play "An Enemy of the People," written by Miller, made various modifications, though he used the same title .As noted in chapter two, this study analyzes intertextual kinds based on the degree of adoption and the awareness it creates in audience or reader perception, which serves a specific role and provides a unique criterion for the text .According to this study , the used **criteria and functions** that have been tackled in chapter two **reflectivity**, that lead the research to conclude that Miller is aware of the changes he makes and directs the game in the direction he desires this is reflexivity intertextuality criteria . The author demonstrates intertextuality by quoting the play from the title, going by the character's name and putting in the same title and conditions .**Explicitness** also is served here The title is verbatim quoted. Another significant criterion that led to the study's conclusion on the importance of intertextuality is Criticality to Comprehension: If the addressee is familiar with the source text, the referred portions will be recognized by him.

**Scale of Adoption:** The play is heavily rooted in the original material. This is consistent with intertextuality purpose of pursuing more self-serving and self-serving goals.It gives the literary text a practical component, and intertextuality emphasizes on the author persona. On a systematic and ideological level, uniform literary text is strongly tied to the cultural level.

Dr. Stockmann speech Dr. Stockmann's reputation as a champion of the lower class, a scientist who believes in racial determinism and the relevance of eugenics for "improving" people, as opposed to a scientist who believes in racial determinism and the value of eugenics for "improving" people(Krutch, 1953:11)..

For example, in Ibsen's original, Dr. Stockmann's speech to the people included the following.

*Ex.4.3.2.1 “Dr. Stockmann: No, it’s just that Peter is a lonely man. Poor fellow, all he knows is official business and duties, and then all that damn weak tea that he pours into himself. Catherine, may we have the toddy?!”*

*( Miller, 1983:17)*

#### **4.3.2.1.1 Intertextuality Types of Mieller’s “An Enemy of The People”in (Ex.1)**

##### **a. Quotation**

The use of cited author language is reintroduced in the same modern way that it is in quoted material, and it may be repeated to help express the author's thoughts on the evidence given. When deployed in a direct sort of intertextuality, the text has a higher stressed value than when used in an indirect sort. They are always visible to the observer; this is strong evidence of textual intertextuality. One can notice the author's recontextualization of the same speech in a more modern way. Below, there are two speeches by different authors about the same situation and events.

*“Dr. Stockmann. We must remember that Peter is a lonely man, poor chap. He has no home comforts of any kind; nothing but everlasting business. And all that infernal weak tea wash that he pours into himself! Now then, my boys, bring chairs up to the table. Aren't we going to have that toddy, Katherine? “*

*( Ibsan, 2007:19)*

## **b. Source**

The source here molds the hypotext in a different way by supplying a Title, storyline, characters, language, ideas, and so forth. It also incorporates imitation tactics.

### **4.3.2.1.2 Pragmatic Analysis(Macro)**

#### **4.3.2.1.2.1 SA Analysis**

##### **a. ESA.**

###### **1. Assertive**

*Peter is a lonely man. Poor fellow,* ( Miller, 1983:17) speaker in this line provide a true discretion to reality.

###### **2. Directive**

In this line of Ex.1 *may we have the toddy?* ( Miller, 1983:17) The speaker Asking the recipient to do something .

#### **4.3.2.1.2.1 GM.**

##### **a. Quantity maxim**

Ex.1 *“Peter is a lonely man”* ( Miller, 1983:17) is affirmative as require

##### **b. Relation Maxim**

“Catherine, may we have the toddy?!” ( Miller, 1983:17) the information is irrelevant to the rest of context so the line is breaching the maxims

#### **4.3.2.1.3. Stylistic Strategies**

##### **a. Style**

The word "fellow" replacing the word "chap" and that is on a lexical level, the rest of the quotation representing the distinctions in the semantic style between the two authors, and as previously stated, the entire play is intertextually alluded in a direct and direct way from Ibsen's play.

*A. Dr. Stockmann: No, it's just that Peter is a lonely man.*

*Poor fellow, all he knows is official business and duties,  
and then all that damn weak tea that he pours into himself.*

*Catherine, may we have the toddy?*

*( Miller, 1983:17)*

*B. Dr. Stockmann. We must remember that Peter is a  
lonely man, poor chap. He has no home comforts of any  
kind; nothing but everlasting business. And all that infernal  
weak tea wash that he pours into himself! Now then, my  
boys, bring chairs up to the table. Aren't we going to have  
that toddy, Katherine?*

*( Ibsen, 2007:19)*

##### **b. Parallelism**

“Peter is a lonely man. Poor fellow, all he knows is official business and duties”

( Miller, 1983:17) sentence have the same grammatical structure or are constructed similarly bears a striking resemblance. After reading the original copy of the play, one can note that the writing style differs to some extent, but bears a significant resemblance to the original copy.

*“You have lived all your life in these surroundings, and your impressions have been blunted. But I, who have been buried all these years in my little corner up north, almost without ever seeing a stranger who might bring new ideas with him”*

*(Ibssan,2007:27)*

## **b. Source**

In this play, we could find literary text which shaped the later literary text in different ways in its rhetorical style, content and form. The author directs the transaction by remembering and reading, including complex imitation strategies, like providing language, style, characters, ideas and plot from the original text, like for example the word “blunted” on lexical level is used in both of the old and new copy of the play.

### **4.3.2.2.2 Pragmatic Analysis (Macro)**

#### **4.3.2.2.2.1 SA Analysis**

##### **a. ESA.**

##### **1.Assertive**

Your impressions are blunted. ( Miller ,1979:93).speaker provide a true discretion to reality

## **2.Directive:**

don't jump on me every minute! ( Miller ,1979:93). ordering the hearer to do something

### **b. ISA.**

don't jump on me every minute! Alluded for the image of floriscean serving the image of the characters conveying the meaning of **directive speech acts** in the phrase "don't jump. In the other quotation "You know your trouble, Peter? Your impressions are blunted. Alluded for the image of roughened , the quotation is embodiments to **Assertive speech acts** .in the phrase Your impressions are blunted (Johnston ,1989:169)

## **4.3.2.2.2.2 GM Analysis**

### **a. Quality Maxim**

In this line It's like watching the first seven days of creation!" ( Miller ,1979:93).the speaker breaching quality maxims

### **4.3.2.2.3 Stylistic Strategies (Micro)**

#### **a. deviation**

Any departure from the ordinary and acceptable conventions of language is called a deviation, in this line It's like watching the first seven days of creation!" ( Miller ,1979:93).it is semantic deviation insane phrase can have multiple interpretations depending on its context.



*Ex.4.3.2.3”Aslaksen: Yes, but there is a difference. You attack the national government, what’s going to happen? Nothing. They go right on. But a town administration— they’re liable to be overthrown or something’ll I represent the small property owners in this town”*

( Miller ,1979:98).

#### **4.3.2.3.1 Intertextuality Types of Mieller’s “An Enemy of The People”(Ex.3)**

**a. Revision :** Though there is a significant variation in writing persona, there is a definite relationship between the texts. The original content, which follows, will provide further information.

*He talks about the Baths; but it is a revolution he is aiming at-- he wants to get the administration of the town put into new hands. No one doubts the honesty of the Doctor's intentions*

*(Ibssan,2007:29)*

#### **4.3.2.3.2 Pragmatic Analysis (Macro)**

##### **4.3.2.3.2.1 SA Analysis**

**a. ESA.**

### **a. Assertive**

this line *You attack the national government,* ( Miller ,1979:98). contain true discretion to the situation

### **b. Quotations:**

This could be inspiring motivational life quoted because the addressee did not create it. as an illustration *“They go right on”* ( Miller ,1979:98).

## **4.3.2.3.2.2 GM. Analysis**

### **a. Quantity maxim**

In this line of Ex.3 is breaching here *They go right on* ( Miller ,1979:98). too little informations is provided by the speaker

## **4.3.2.3.3. Stylistic Strategies**

### **a. Allusion**

As previously said, the entire play is intertextually alluded in a direct and direct form from Ibsam's play, with the citation symbolizing the differences in semantic style between the two author s(John,1970:14-16)

*Ex4.3.2.4 “Stockmann, taking a glass: We sure will.  
He mixes the toddy. And the cigars, Ejlif— you know  
where the box is. And Morten, get my pipe. The boys go  
out to the left. I have a sneaking suspicion that Ejlif is*

*snitching a cigar now and then, but I don't pay any  
attention. Catherine, you know "*

( Miller ,1979:98)

#### **4.3.2.4.1 Intertextuality Types Analysis of Mieller's "An Enemy of The People" in (Ex.4)**

##### **a .Revision:**

Miller Using the same 'writing as legislating' methodology that he had learnt from Ibsen, Miller effectively reversed and reworked the ethical dilemma of An Enemy (The same speech raises concerns about various writing styles.

*We will. (They all mix themselves some toddy.) And let  
us have the cigars. Ejlif, you know where the box is.  
And you, Morten, can fetch my pipe.*

(Ibsan .2007:19)

#### **4.3.2.4.2 Pragmatic Analysis(Macro)**

##### **4.3.2.4.2.1 SA Analysis**

##### **a. ESA.**

##### **1. Commissive.**

In this line We sure will ( Miller ,1979:98)the speaker commits himself to do something.

## 2.Directive :

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In the sentence “get my pipe”. ( Miller ,1979:98) The speaker persuade the recipient to do something

### b. ISA. Analysis

Miller's play is a replica of Ibsam's play (the title ,plot ,character ,seen. events , and situation ) Ibsam's play is referenced to in its entirety. Speech acts is a strategy to a accomplished that ,in other word a mean of intertextuality the four picked seen is actually alluded from the original play. The quotation below contain an implicit humor abut the character of “Ejlif” that acts as assertive speech acts(John,1970:14-16) “I have a sneaking suspicion that Ejlif is snitching a cigar now and then” ( Miller ,1979:98) (John,1970:14-16)

### 4.3.2.4.2.2 GM. Analysis

#### a. Quality Maxim

This line the The boys go out to the left. ( Miller ,1979:98)the speaker here give the right description and enough amount of information.

### 4.3.2.4.3 Stylistic Strategies (Micro)

### **a. Paradox**

In this sentences *Ejlif is snitching a cigar now and then, but I don't pay any attention* (Miller, 1979:98) the statement here appears contradictory though fulfilled the presented idea.

### **b. Parallelism**

*He mixes the toddy. And the cigar*the ( Miller ,1979:98) sentence here have the same grammatical structure.

### **c. Deviation**

In the sentences below of the Ex.4 , the deviation is semantic deviation incense it is the witty in using word play (pun style: away of creating humor in writing )  
*"I have a sneaking suspicion that Ejlif is snitching a cigar now and then,"* ( Miller ,1979:98).

### **4.3.3. Edward Albee "The Ballad of The Sad Café"**

Edward Albee, an American playwright, adapted "The Ballad of the Sad Café" a novella by Carson McCullers with the same title as well as six short parts. It was first published in 1951. Albee and others in identifying the play's dramatic shape; by paying close attention to the script's stylistic importance ,character descriptions and analysis and by setting analysis( Brustein, 1963:28) .

Elbee summarize the text and evaluate the various themes and character conceptions based on the source of McCullers , this is the opening discription in the play, Albee's understanding of the intertextual methods he deploys and his

vision for the play are the focus of the **reflexivity** criteria. Despite the genre change from novella to dramatic text, the author mentions the same title and events twice in this play, exhibiting intertextuality, which demonstrates a significant degree of variation between the two texts. Changing sources have a big impact on the target's mindset. This play's intertextuality is more reflexive than O'Niell's Play and less than Miller's . This text has an explicit criterion in which the title is verbatim quoted. The addressee will recognize the referenced elements if he is familiar with the original text, which is Criticality to Comprehension, and by the **Scale of Adoption** criteria. The play is an essential component of the original text. The primary function of intertextuality is to contribute to the controlled development of identity designs, to provide support for text tactics, and to advocate for a strong, unilateral executive on an institutional level.

*Ex. 4.3.3 RAINEY I am warm and dreamy! I don't know. down to black, music under. Black for five seconds, chord held under, then lights up to bright day, brief, brisk morning music. Henry Macy enters, L., stays there. Miss Amelia comes out from the building, looks at the sky, goes to the pump in front of the building, swashes her head, arms, does not dry-shakes off her arms, spies*

*(Albee,1991:12)*

### **4.3.3.1 .1 Intertextuality Types of Albee's "An Enemy of The People" in (Ex.1)**

#### **a. Source**

Here, the source can be called "the source is remote". This included all non-obviously signaled sources of impact and source. It's what the author learned from

classical stories and authors, as well which appears in allusions, turns of phrase, and reappropriated themes (Marrbody:2007).

## **b. Revision**

"The Ballad of the Sad Café" is a novella by Carson McCullers that Albee adapted into a play with the same title and six short sections about a similar relationship in which the latter identity is taken from the first. With an explicit comparative eye, the revising author drives the process. Changing writing genera from a novella to a play is a huge revision movement by Albee.

### **4.3.3.1.2 PragmaticAnalysis (Macro)**

#### **4.3.3.1.2.1 SA Analysis**

##### **a. Expressive :**

*I am warm and dreamy (Albee,1991:12)*this type expresses the physical state for the speaker

##### **b. poetic verse:**

In the lines *down to black, music under. Black for five seconds, chord beldunder, then lights up to bright day, brief, brisk morning music.Henry Macy enters, L., stays there. Miss Amelia comes out fromthe building, looks at the sky (Albee,1991:12)*the author employs verse, which is defined as any division or grouping of words in a literary writing, with stanzas serving as the standard name for such groupings.

### 4.3.3.1.2.2 Grice's Maxims Analysis

#### a Manner Maxims

In is breaching here in this line from Ex.1 *I am warm and dreamy! I don't know.*  
(Albee,1991:12)

#### b Quality Maxim

*Amelia comes out from the building, looks at the sky, goes to the pump in front of the building, swashes her head, arms, does not dry* (Albee,1991:12)

The author is pleading with you to be honest. He's describing what it means for the truth to be true. "Do not make any claims for which you lack proper evidence."

### 4.3.3 .2.1 Stylistics Strategies (Micro)

#### a. paradox

Explicit intertextuality in A paradox is a statement that appears to be contradictory at first but makes sense after further consideration. it is in this line *I am warm and dreamy! I don't know.* (Albee,1991:12)

***Ex.4.3.3.2 MISS AMELIA. Drink. stops crying and, rather like a snuffling child, puts the bottle to his mouth and drinks. When he is done, Miss Amelia takes the bottle, wastes her mouth with a small swallow, spits it out, and then drinks. this done, she bands the bottle back to Cousin Lymon. He takes it enthusiastically. Jo the others, as she moves to the store door.) You want liquor? You get your money up.***

(Albee,1991:43)



### 4.3.3.2 .1 Intertextuality Analysis of Albee's "Ballad of Sade Café" in (Ex.2)

#### a. Source

The author provides his material content by directing the transaction by remembering and reading, including complex imitation strategies, like providing, characters, ideas and plot from the original text.

#### b. Revision

The identity of the latter is derived from the first in an anterior and posterior analogous relationship. With an explicit comparative eye, the revising author drives the process. A comparison of old and new texts can be found in the line below.

*MISS AMELIA. Drink. stops crying and, rather like a snuffling child, puts the bottle to his mouth and drinks. When he is done, Miss Amelia takes the bottle, wastes her mouth with a small swallow, up.*

*(Albee,1991:43)*

*The hunch back stopped crying, neatly licked the tears from around his mouth, and did as he was told. When he was finished, Miss Amelia took a slow swallow*

*(McCuller,2005:43)*

### 4.3.3.2.2 Pragmatic Analysis (Macro)

#### 4.3.3.2.2.1 SA Analysis

##### a. ESA. Analysis

###### 1. Assertive

He takes it enthusiastically. (Albee,1991:43) the speaker provide provide true discretion into reality

###### 2. Expressive

Drink. stops crying..... puts the bottle to his mouth..... spits it out (Albee,1991:43)This type expresses the speaker's physical state

#### 4.3.3.2.2.2. GM.

##### a. Quality maxim

like a snuffling child, puts the bottle to his mouth and drinks ,(Albee,1991:43)the informations supplier must be not too short and not too long . The quantity maxims is depending on the truthfulness in a given conversation to give the right amount of conversation

##### b. The Maxim of Relation

You want liquor? You get your money up. (Albee,1991:43)this act is meaningful and acceptable speaker need to be relevant as much as required

### 4.3.3.2.3. Stylistic Strategies (Micro)

#### a. Parallelism

Miss Amelia takes the bottle, wastes her mouth with a small swallow, spits it out, and then drinks. this done, she bands the bottle back to Cousin (Albee,1991:43)

repeating nature, the statement or words are symmetrical and hence easily remembered by the reader, in which elements of a sentence have the same grammatical structure or are constructed similarly

*Ex.4.3.3.3 “MISS AMELIA. (With a remembering smile.) He were. Law, I remember when I were little, I slept and slept. Id go to bed just as the lamp was turned on and sleep why, Id sleep like I was drowned in warm axle grease. Then come daybreak Papa would walk in and put his hand down on my shoulder. "Get stirring Little," he would say. Then later he would holler up the stairs from the kitchen when the stove was hot. "Fried grits, he would holler. White meat and gravy”*

(Albee ,1991:23-24)

### 4.3.3.3.1 Intertextuality Types Analysis of Albee’s “The Ballad of The Sade Café ” in (Ex.3)

#### a. quotation

Albee quoted Ex.3 verbatim from the relevant text in the line cited author words is reintroduced as they are in cited text, and they may be introduced with repetition to help express the author's comments on what has been reported. are used in a direct sort of intertextuality the lines bellow is the original cited words

*Those days I slept. I'd go to bed just as the lamp was turned on and sleep — why, I'd sleep like I was drowned in warm axle grease .Then come daybreak Big*

*Papa would walk in and put his hand down on my shoulder.*

*“Get stirring, Little,” he would say Then later he would  
holler up the stairs from the kitchen when the stove was hot.*

*"Fried grits, he would holler. White meat and gravy.*

(McCuler:2005:43)

## **b. Source**

The former's text is shaped by story, characters, language, ideas, and imitation methods, among other elements the new presented text , Albee adopted the novella and reintroduced it theatrical text

### **4.3.3.3.2 Pragmatics Analysis (Macro)**

#### **4.3.3.3.2.1 SA Analysis**

##### **a. ESA.**

##### **a. Assertive**

*Then come daybreak Papa would walk in and put his hand down on my shoulder.*  
(Albee,1991:43)the speaker is bind to the truth of the stated perspective

##### **b. Directive**

*"Get stirring Little"* (Albee,1991:43)the recipient is perused to take an action

#### **4.3.3.3.2.2 GM. Analysis**

##### **a. Quality Maxims**

*why, walk in and put his hand down on my shoulder* (Albee,1991:43)the speaker gives sufficient information about a certain situation

## **b. Quantity Maxims**

Then later he would holler up the stairs from the kitchen when the stove was hot(Albee,1991:43) the speaker gives sufficient amount of informations (not too long or too short)

*Ex. 4.3.3.4 Miss Amelia began to sell her liquor by the drink, and some tables were brought into the store, and there were customers every evening, and on Saturday nights a great crowd. The place was a store no longer but had become a proper cafe, and was open every evening from six until twelve o'clock. Things once done were accepted.*

(Albee,1991:54)

### **4.3.3.4.1 Intertextuality Types of Albee's Ballad of The Sade Café”(Ex.4)**

#### **a. Quotation**

In the line below, the author quotes Ex.4 precisely from the relevant source. Author words are reintroduced as they are in referenced text, and they may be repeated to help express the author's opinions on what has been reported. Ex.4 is employed in a direct intertextual context. The original cited words are listed below.

*“Miss Amelia began to sell her liquor by the drink, and some tables were brought into the store. There were customers every evening, and on Saturday a great crowd. Miss Amelia began to serve fried catfish suppers at fifteen cents a plate. The hunchback cajoled her into buying a fine mechanical piano.”*

**b. source**

Later text relies on primary materials for title. plot, character, concept, and language. The author's reading and remembering drive the transaction, which may include intricate imitation methods such The data displayed here is derived from novella sources.

**4.3.3.4.1 Pragmatic Analysis (Macro)**

**4.3.3.4.1.1 SA Analysis**

**a. ESA.**

**1.Assertive**

The place was a store no longer but had become a proper café (Albee,1991:54 )the speaker here is being bound to the truth of the stated perspective.

**4.3.3.4.2 GM Analysis**

**a. Quality Maxim**

The place was a store no longer but had become a proper cafe,..... was open every evening from six until twelve o'clock. (Albee,1991:54) the speaker gives enough amount of information .

### **4.3.3.4.3 Stylistic Strategies (Micro)**

#### **a. Parallelism**

Sentences Ex.4 share the same grammatical structure or are formed in the same way. It could be one word, a phrase, or an entire sentence. Parallelism is an effective persuading tool. The phrase or words are symmetry and hence easily remembered by the reader due to their repetitive pattern.

#### **4.2.2.1.2 Statistical Analysis**

This entity quantitatively introduces the outcomes of the pragma-stylistics analysis that have been achieved at via Statistical Package of Social Science (SPSS) software, through which; two types of ststics are utilized:

1. Descriptive Statistics: This includes frequencies and percentages.
2. Inferential Statistics: This involves associating the Chi-square ( $X^2$ ), so as more than one adjustable can be distinguished.

Accordingly, the data under analysis are succumbed by frequencies with diverse incidences as it is illuminated in the tables below.

The results that this work sums up with are presented in tables and figures. These are, in sequence, obtainable in three distinct groups: those related with the dramatic texts: Eugene O'Neill's "Mourning Becomes Electra," Henrik Ibsen's "An Enemy of the People," and Edward Albee's "The Ballad of the Sad Café". The presentation of statistical analysis of each of them will be submitted with a table follows the sequence below:

1. Types of Intertextuality
2. Inter. Pragmatic Strategies:
  - a. Inter. SAs
  - b. Inter. CMBs
3. Inter. Stylistic Strategies:
  - a. Style
  - b. Foregrounding

- c. Hybridisation
- 4. Inter. Strategies

Then, a comparison between these dramatic texts is made and also shown in tables.

### 1. Types of Intertextuality

The findings exposed by Table (1, 2, 3, 4) below assert that many types of intertextuality are exploited by the four dialogues of each dramatic text (D.1, D.2, D.3, and D.4). Each type is achieved by means of pragma-stylistic strategies specific to it. This ratifies the second hypothesis, *“Different types of intertextuality are employed by characters in the three chosen plays to achieve stylistic effects in their speeches.”*

Moreover, the results displayed in the aforementioned table show that the Intertextuality types: 'source', 'revision' and 'quotation', are the most highly used types by the three dramatic texts. The frequency of their use amounts 0,81%, 0,45% and 0,27%, respectively. These results affirm the third hypothesis, that is, *"Various type(s) of intertextuality is/are used in one of the three adopted dramatic texts' most highly engaged characters"*

**Table (1) Statistical Types of Intertextuality in Eugene O'Neill's "Mourning Becomes Electra".**

Intertextualities		Ex.1	Ex.2	Ex.3	Ex.4	Comp. Chi Square Value		
No .	Types of Intertextuality	Freq.	Freq.	Freq.	Freq.	Freq	%	
1.	Quotation	-	1	-	1	2	0.1	
2.	Revision	1	-	-	-	1	0,05	0,08
3.	Translation	1	-	-	-	1	0,05	0,08
4.	Source	-	1	1	1	3	0,15	0,24



5.	Traditional	1	-	-	-	1	0,05	0,08
Total Number		3	2	1	2	8	100	1,04

*Table (2) Statistical Types of Intertextuality in Henrik Ibsen's "An Enemy of the People".*

Intertextualities		Ex.1	Ex.2	Ex.3	Ex.4	Comp. Chi Square Value		
No .	Types of Intertextuality	Freq.	Freq.	Freq.	Freq.	Freq	%	
1.	Quotation	1	-	-	-	1	0,05	0,05
2.	Revision	-	-	1	1	2	0,1	0,1
3.	Translation	-	-	-	-	0	0,0	0,0
4.	Source	1	1	-	-	2	0,1	0,1
5.	Traditional	-	-	-	-	0	0,0	0,0
Total Number		2	1	1	1	5	100	0,25

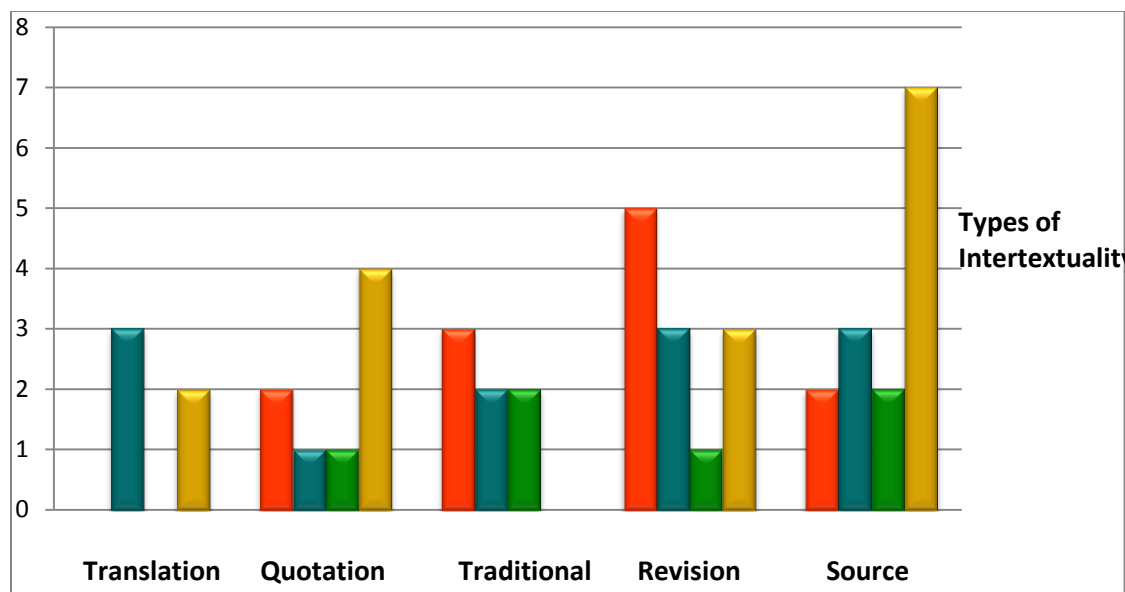
*Table (3) Statistical Types of Intertextuality in Edward Albee's "The Ballad of the Sad Café".*

Intertextualities		Ex.1	Ex.2	Ex.3	Ex.4	Comp. Chi Square Value		
No .	Types of Intertextuality	Freq.	Freq.	Freq.	Freq.	Freq	%	
1.	Quotation	-	-	-	-	0	0,0	
2.	Revision	1	1	-	-	2	0,1	0,12
3.	Translation	-	-	-	-	0	0,0	0,0

4.	Source	1	1	1	1	4	0,2	0,24
5.	Traditional	-	-	-	-	0	0,0	0,0
<b>Total Number</b>		<b>2</b>	<b>2</b>	<b>1</b>	<b>1</b>	<b>6</b>	<b>100</b>	<b>0,36</b>

*Table (4) Statistical Types of Intertextuality in the three Dramatic texts.*

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No .	Types of Intertextuality	Freq.	Freq.	Freq.	Freq	%	
1.	Quotation	2	1	-	3	0,12	0,27
2.	Revision	1	2	2	5	0,2	0,45
3.	Translation	1	-	-	1	0,04	0,09
4.	Source	3	2	4	9	0,36	0,81
5.	Traditional	-	-	-	1	0,04	0,09
<b>Total Number</b>		<b>3</b>	<b>2</b>	<b>4</b>	<b>9</b>	<b>100</b>	<b>1,71</b>



*Figure(7) Statistical Types of Intertextuality in the three Dramatic texts.*

## **2. The Intert. Pragmatic Strategies:**

Tables below explicates that, with regard to the pragmatic structure of intertextuality, no intra-changes are found among the three dramatic texts, i.e. they all proceed throughout the same stages and sub-components. Accordingly, the fourth hypothesis: *“Each intertextuality type is obtained by means of certain pragma-stylistic strategies”* is achieved via the following sub-components.

### **a-Inter. SAs;**

As shown in Table (5) below, Henrik Ibsen clearly differs from others in the total number of the PSs via Inter. SAs., he uses and in that he employs the strategies which are numbered 1, 2, and 3. Statistical differences between Henrik Ibsen, Eugene O'Neill's and Edward Albee deemed to be significant. They differ in the total number of using (intertextual Speech Acts); as well as in their employment of

the strategies which are numbered 4, 5, 6, and 7. These findings are approved by Table (5) and figure (8) below:

Table (5) Statistical of Inter. of *speech acts* in the three Dramatic texts.

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No .	Intertextuality of SAs.	Freq.	Freq.	Freq.	Freq	%	
1.	Assertive	2	5	3	10	0,7	2,7
2.	Directive	-	4	1	5	0,35	1,35
3.	Commissive	2	1	-	3	0,21	0,81
4.	Expressive	3	-	2	5	0,35	1,35
5.	Declarative	-	-	-	-	0,0	0,0
6.	Quotation	1	1	-	2	0,14	0,54
7.	Poetic verse	1	-	1	2	0,14	0,54
<b>Total Number</b>		<b>9</b>	<b>11</b>	<b>7</b>	<b>27</b>	<b>100</b>	<b>7,29</b>

\* Tabulated Chi square Value is (7,29 ) at (0.07) Level of Significance and (1) degree of freedom.

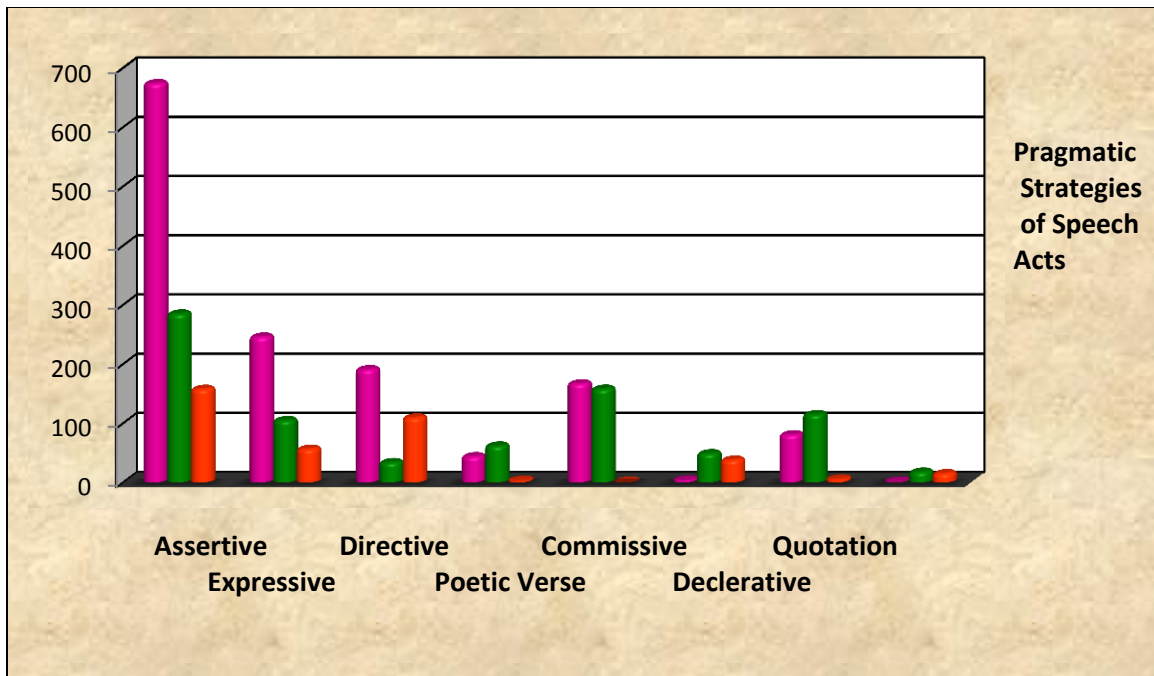


Figure (8) Statistical of Inter. of *speech acts* in the three Dramatic texts.

*b- Inter. CMB*

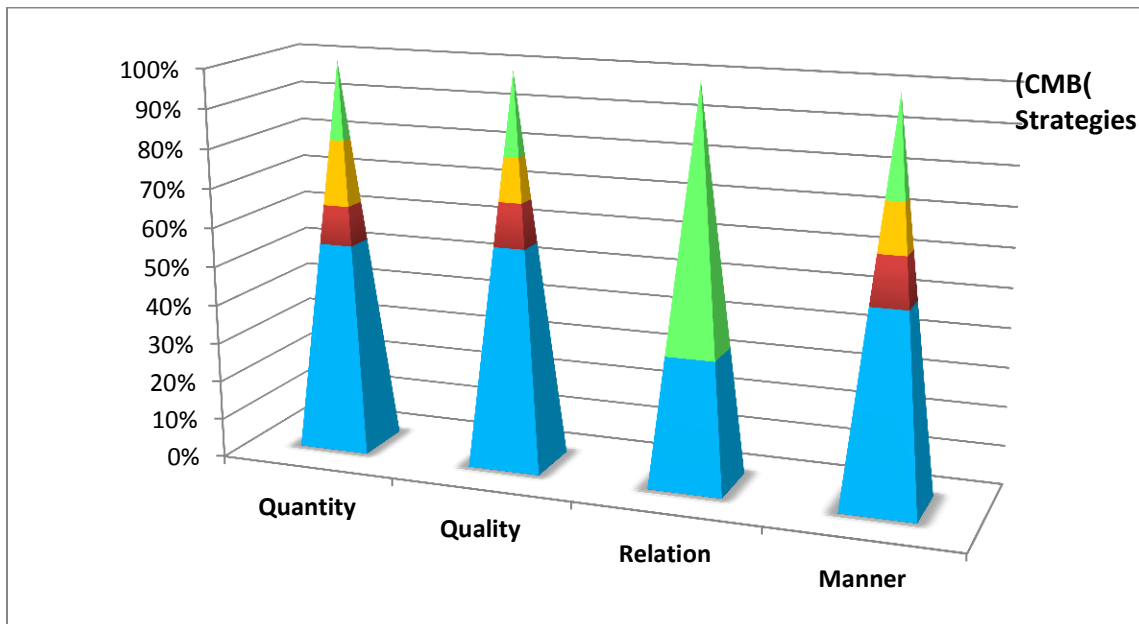
Table (6) *Statistical of Intertextual CMB* in the three Dramatic texts.

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No .	Intertextuality Types	Freq.	Freq.	Freq.	Freq	%	
1.	Quality	1	2	4	7	0,28	1,05
2.	Quantity	3	2	1	6	0,24	0,9
3.	Relation	-	1	1	2	0,08	0,3
4.	Manner	-	-	-	-	0,0	0,0
Total Number		4	5	6	15	100	2.25

\* Tabulated Chi square Value is (2,25) at (0.03) Level of Significance and (1) degree of freedom.

A high percentage that amounts 1,05% for Quility employment of conversational maxims breaching strategies is manifested by table (6) above. Edward Albee's superiority is affirmed when looking at relation and manner's poor employment of these strategies with a percentage of use which amounts only 0,3% and 0,0% respectively.

As such, table (6) above confirms Edward Albee's extensive exploitation of these strategies with a total percentage of use that amounts 0,28% vs. 0,24 for Henrik Ibsen. These statistical results are confirmed by Figure (9) below:



**Figure (9) Rates of (CMB) Strategies in Three Dramatic Texts**

**Table (7) Statistical of Intertextual pragmatic strategies in the three Dramatic texts.**

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No	Intertextuality Types	Freq.	Freq.	Freq.	Freq	%	
1.	SPAs.	9	11	7	27	2,79	14,04
2.	CMB.	4	5	6	15	0,3	7,8
<b>Total Number</b>		<b>13</b>	<b>16</b>	<b>13</b>	<b>52</b>	<b>100</b>	<b>21,84</b>

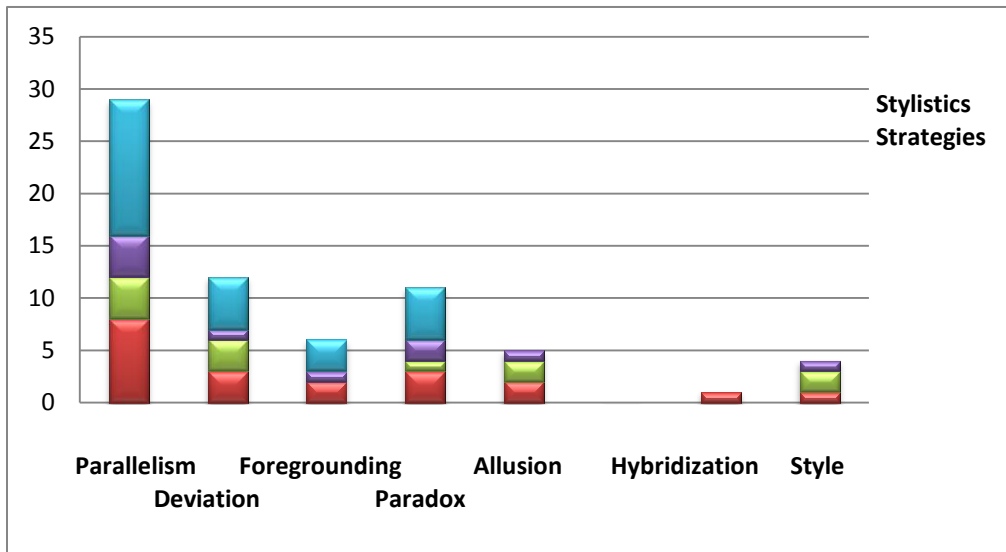
Table (7) show that the primacy here is for the intertextual pragmatic strategies which are numbered (1) and (2). This result is asserted by the frequency of use that amounts 14,04%, and 7,8%; correspondingly. This affirms the first hypothesis, which is, *“Trace intertextuality in the three selected dramatic texts by comparing four dialogue extracts with the original texts via pragma-stylistic analysis”*.

### 3. Inter. Stylistic Strategies:

Among the Inter. Stylistic Strategies, Foregrounding by Parallelism is widely used by the three authors of the three dramatic texts. The percentage of use that amounts 0,48% supports this. Moreover, Paradox and Deviation percentages of using amounts 0,28% vs. only 0,14% for allusion. These results are also asserted by Table (8) and figure (10) below:

Table (8) Statistical of Intertextual Stylistic Strategies in the three Dramatic texts.

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No .	Intertextual Stylistics	Freq.	Freq.	Freq.	Freq	%	
1.	Style	-	1	-	1	0,07	0,2
1.a	Paradox	2	1	1	4	0,28	0,8
2.	Foregrounding	3	-	-	3	0,21	0,6
2.a	Parallelism	2	2	2	6	0,42	1,2
2.b	Deviation	2	2	-	4	0,28	0,8
3.	Hybridization	1	-	-	1	0,07	0,2
3.a	Allusion	1	1	-	2	0,14	0,4
<b>Total Number</b>		<b>11</b>	<b>7</b>	<b>3</b>	<b>20</b>	<b>100</b>	<b>4,2</b>



Figure(10) Statistics of Intertextual Stylistic Strategies in the three Dramatic texts.



Table (8) above elucidates that there are statistically significant differences in engaging intertextual stylistic strategies between Eugene O'Neill's dramatic text and Henrik Ibsen's dramatic text. These differences lie in the total number of the inter. stylistic strategies they use which are numbered (1, 1.a, 2, 2.a, 2.b, 3, and 3.a) and the fifth hypothesis "*The Pragma-stylistic strategies of intertextuality are highly subjugated by the characters in the three selected plays*" is achieved.

#### **4. Inter. Strategies**

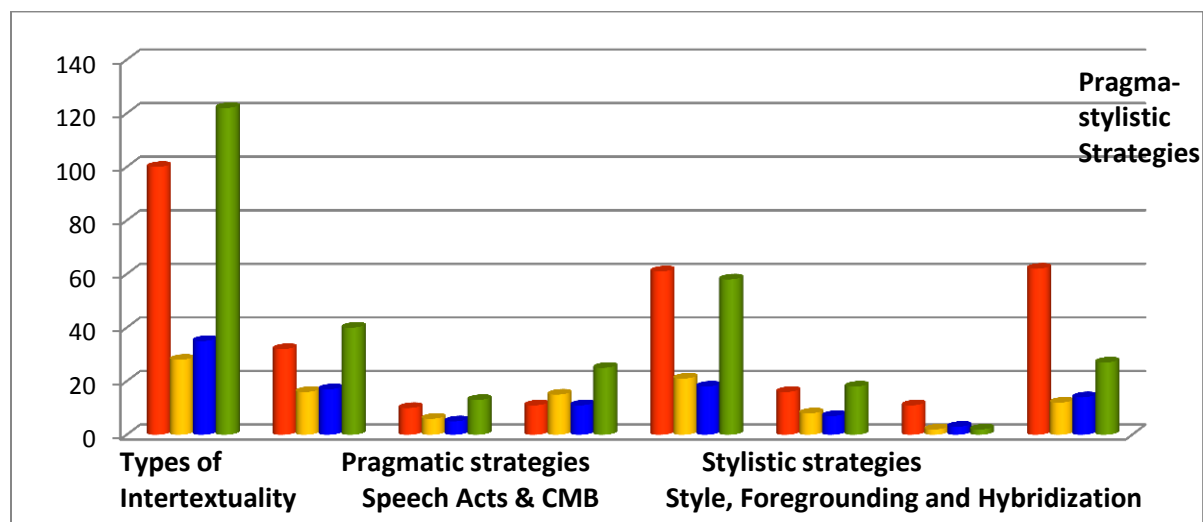
As far as the intertextual strategies are concerned, differences between dramatic texts are found to be significant. These findings are confirmed by Table (9) & Figure (9) below. The differences lie in the authors' use of the intertextual pragma-stylistic strategies which are numbered (1, 2, 2a, 2b, 3, 3.1, 3.1.a, 3.2, 3.2.a, 3.2.b, and 3.3). Additionally, the three dramatic texts differ in the total number of the strategies used. This result is confirmed by the percentages that amount 0,81% for types of intertextuality of Eugene O'Neill's dramatic text and 0,8% for Edward Albee's one.

Regarding the intertextuality pragma-stylistic strategies, the difference between the three dramatic texts is proved by the percentages of use that amount 17,46% for pragmatic strategies and 21% for stylistic strategies. Table (9) and Figure (9) below assert this:

*Table (9) Statistical of Intertextual pragma- stylistics in Dramatic Texts*

Intertextualities			Eugene O'Neill's		Henrik Ibsen's		Edward Albee's		Comp. Chi Square Value		
No	Com. of Intert.	Sub - Com. of Intert.	Freq.	%	Freq	%	Freq	%	Freq	%	
1.	Types of Inter.		3	0,81	2	0,5	4	0,8	9	1,08	2,16
2.	Pragmatics		13	3,51	16	4	13	2,6	17,64	5,04	17,64
		2.a.SA	9	2,43	11	2,75	7	1,4	27	3,24	11,34
		2.b.CMB	4	1,08	5	1,25	6	1,2	15	1,8	6,3
3.	Stylistics		2,97	3,51	7	1,75	3	0,6	21	5,04	9,0
		3.1.Style	-	0,0	1	0,25	-	0,0	1	0,12	0,42
		3.1.a.Paradox	2	0,54	1	0,25	1	0,2	4	0,48	1,86
		3.2.Foregrounding	3	0,81	-	0,0	-	0,0	3	0,36	1,26
		3.2.a.Parallelism	2	0,54	2	0,5	2	0,4	6	0,72	2,52
		3.2.b.Deviation	2	0,54	2	0,5	-	0,0	4	0,48	1,68
		3.3.Hybridization	1	0,27	-	0,0	-	0,0	1	0,12	0,42
		3.3.a.allusion	1	0,27	1	0,25	-	0,0	2	0,24	0,84
<b>Total Number</b>			<b>27</b>	<b>100</b>	<b>25</b>	<b>100</b>	<b>20</b>	<b>100</b>	<b>42</b>	<b>100</b>	<b>55,8</b>

\* Tabulated Chi square Value is (8.71) at (0.06) Level of Significance and (3) degree of freedom.



*Figure (11) Statistics of Intertextual pragma- stylistics in Dramatic Texts*

Table (9) and Figure (11) above elucidates that, with respect to the Stylistic strategies of intert., no-differences are found among the three dramatic texts, since they all continue throughout the same stages and sub-components. Consequently, the sixth hypothesis: *“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).”* is confirmed.

## CHAPTER FIVE

### Conclusions, Recommendations, and Suggestions

#### for Further Research

This chapter is elicited analysis results of the four extract from each play and also discussed the outcomes of this studies .The main conclusions and recommendations of this chapter can be summarized as the following .

#### 5.1 Conclusions

Depending on the results of the analysis conducted in the preceding chapter, the subsequent conclusions can be presented:

1. Intertextuality in Dramatic texts is pragma-stylistically process achieved by means of: intertextual SA, 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". These consequences approve the first hypothesis which states *"Trace intertextuality in the three selected dramatic texts by comparing four dialogue extracts with the original texts via pragma-stylistic analysis"*.
2. Five types of Intertextuality namely; *source, revision, quotation, traditional, and translation* are resorted to by authors, whether by Eugene O'Neill's in "Mourning Becomes Electra," Henrik Ibsen's in "An Enemy of the People," or Edward Albee's in "The Ballad of the Sad Café". Nevertheless, not all of them are necessarily used by each author in a specific dialogue extract. This is clear by the percentage of use each type shows: the source 0.81%, the revision 0.45%, the quotation 0.27%, the traditional 0.09%, and the translation 0.09% in

dramatic texts. These results confirm the second hypothesis which states, *“Different types of intertextuality are employed by characters in the three chosen plays to achieve stylistic effects in their speeches”*.

3. The results introduced in (2) above show that the intertextuality types 'source' and 'revision' are the most highly employed types by authors of the three dramatic texts (Eugene O'Neill, Henrik Ibsen, and Edward Albee). This supports the ratification of the third hypothesis, that is, *“Various type(s) of intertextuality is/are used in one of the three adopted dramatic texts' most highly engaged characters”*.
4. Each intertextuality type is proved to be achieved, in all dramatic texts, by means of pragmatic strategies specific to it. The pragmatic strategies of SA in assertive, expressive, directive, commissive, quotation, poetic verse and declarative are used to fulfill the intertextuality type; source, revision, quotation, traditional, and translation and also Conversational Grice's Maxims of quality, quantity, relation and manner help to achieve intertextual strategies. Thus, the fourth hypothesis, that is, *“Each intertextuality type is obtained by means of certain pragma-stylistic strategies”* is proved.
5. ‘Intertextual SA’, as an intertextual pragma-stylistic strategy, has the highest frequency of use among the other pragmatic strategies with a percentage of 14.04% in the three dramatic texts. This validates the fifth hypothesis which states, *“The Pragma-stylistic strategies of intertextuality are highly subjugated by the characters in the three selected plays”*.
6. Pertaining to the intertextuality types used in dramatic texts, slight differences exist between the texts, with the percentage 4% for Edward Albee's in "The Ballad of the Sad Café", and Eugene O'Neill's in "Mourning Becomes Electra," with the percentage 3%. Henrik Ibsen's in "An Enemy of the People", among them, surpasses with 2% frequency of use.

7. All dramatic texts have exactly the same pragma-stylistic structure of intertextuality where the process equally passes through the same stages (components) and sub-stages (components) which are, in turn, achieved by means of certain pragmatic and stylistic strategies. This repudiates the sixth hypothesis, that is, *“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).”*
8. The model developed by this work has proved its workability in analyzing intertextuality in all of the dramatic texts.
9. Intertextuality is proved to be a powerful means to successfully and poignantly affect the hearer's intellectual and emotional sides to achieve the intended goal, and this enhances the results arrived at by this study.

## **5.2 Recommendations**

1. Intertextuality is a pragma-stylistic issue. However, some authors restrict it to only stylistic aspects. This is not the case because intertextuality has many other pragma-stylistic aspects as shown by this study. Thus, pragma-stylisticians are required to dig deeper in order to uncover all those pragma-stylistic aspects related to intertextuality and make them at the disposal of other researchers for further research.
2. It is favorable for the pragma-stylisticians to be aware of the criteria and functions whose availability in certain dramatic texts makes them more influential. In this case this dimension requires a further detailed study.

3. It is preferable for the pragma-stylisticians to endeavour to disclose in detail the nature of the various types of intertextuality and the pragma-stylistic strategies used to fulfill each type.
4. Pragma-stylisticians are recommended to be familiar with the intertextual strategies which are pragma-stylistically employed in the whole intertextuality process and give them more attention of how to be used successfully.
5. Pragma-stylisticians are required to make a profound study of the pragmastylistic aspects of intertextuality not only in the field of literature, but in any other communicative event.

### **5.3 Pedagogical Implications**

1. Students must be informed by their teachers that intertextuality can be a pragma-stylistic process in interactive situations of our daily life. This is done by exposing them the pragma-stylistic strategies of intertextuality through various contexts and making them fully acquainted with it.
2. Students have also to be familiar with the different types of intertextuality. This paves the way for them to get the skills required in each type and how to use these skills successfully and appropriately.
3. It is advised that textbooks writers and teachers insert the nature of intertextual situations within the materials taught. Thus, students will be more vulnerable to the good impact of inter.

### **5.4 Suggestions for Further Research**

The theoretical survey of intertextuality, together with the results of data analysis in this work produces the following suggestions for future research:

1. A pragma-stylistic study of intertextuality in tourism industry.

2. The pragma-rhetorics of intertextuality in televised interviews.
3. A pragmatic study of intertextuality in English and Arabic political speeches: A contrastive study.
4. A pragma-cognitive study of intertextuality strategies in political speeches.
5. A lexical-pragmatic study of intertextuality in televised advertisements.



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## المستخلص

الهدف الرئيسي من هذه الدراسة هو التحقيق في تأثير التناص على الاتصال الأدبي من خلال فحص العناصر التي تساعد في قدرة المؤلف الجديد على الحفاظ على الصورة المكتوبة السابقة ، وكذلك المعايير التي تقيس نجاحه في تقديم شخصيته من خلال كتاباته.

حظي التناص بالاهتمام في الأدب باعتباره تكتيكا تناصياً ومن موقف تداولي أسلوبى ؛ و لان النصوص الدرامية قريبة جدا من الواقع. تم في هذه الدراسة فحص المكونات الواقعية الأسلوبية للتناص في الدراما الأمريكية. ونتيجة لذلك ، وضعت هذه الدراسة هدفاً لنفسها لتحقيق عدد من الأهداف ، من أهمها: ١. استعراض التناص في النصوص الدرامية الثلاثة المختارة من خلال مقارنة أربعة مقتطفات من الحوار بالنصوص الأصلية عبر التحليل التداولي الأسلوبى. ٢- تكريس أنواع التناص التي تستخدمها الشخصيات في النصوص الدرامية الثلاثة المنتخبة لتحقيق تأثيرات أسلوبية في خطاباتهم. ٣. العثور على نوع التناص الأكثر تفاعلاً في النصوص الدرامية الثلاثة المعتمدة. ٤- الإشارة الى الإستراتيجيات العملية التي يتم من خلالها إرضاء كل نوع من أنواع التناص. ٥- يتم استخدام الاستراتيجيات الواقعية الأسلوبية للتناص بشكل كبير من قبل الشخصيات في المسرحيات الثلاث المختارة بعناية. ٦- اكتشاف ما إذا كان التناص في البيانات المكتوبة قد يساعد في الحفاظ على الأهداف السياقية ، مما يوضح أن التناص هو عملية منظمة بطريقة عملية من عدد من المراحل (المكونات) مع المراحل الفرعية (المكونات).

فيما يتعلق بالأهداف المذكورة أعلاه ، تم اختبار الفرضيات التالية: ١. تتبع التناص في النصوص الدرامية الثلاثة المختارة من خلال مقارنة أربعة خلاصات من الحوار مع النصوص الأصلية من خلال التحليل العملي. ٢. طريقة استخدم الشخصيات في المسرحيات الثلاث المختارة أنواعاً مختلفة من التناص لتحقيق تأثيرات أسلوبية في خطاباتهم. ٣- يتم استخدام أنواع مختلفة من التناص في واحد من أكثر الشخصيات تفاعلاً في النصوص الدرامية الثلاثة المعتمدة. ٤- يتم الحصول على كل نوع من أنواع التناص عن طريق استراتيجيات أسلوبية عملية معينة. ٥- يتم إخضاع الإستراتيجيات العملية للتناص إلى حد كبير من قبل الشخصيات في المسرحيات الثلاث المختارة. ٦. يمكن تحقيق الأهداف السياقية من خلال التناص في النصوص الدرامية الثلاثة المختارة ، مما يوضح أن التناص هو عملية منظمة بطريقة عملية من عدد من المراحل (المكونات) مع المراحل الفرعية (المكونات).

لبدء أهداف الدراسة الحالية واختبار فرضياتها ، من المفترض اتباع الإجراءات التالية: ١. مراجعة الأدبيات حول التناص بشكل عام وطبيعته العملية الأسلوبية بشكل خاص. ٢- تخطيط النظريات العملية ذات الصلة فيما يتعلق بطبيعة النصوص الدرامية الثلاثة المختارة لتأسيس نموذج يمكن استخدامه في فحص

البيانات قيد الفحص. ٣- تحليل البيانات قيد الاستفسار عن طريق النموذج الانتقائي المصمم لهذا الغرض. تم التوصل إلى عدد من النتائج في: التناص في النصوص الدرامية هو عملية براغما أسلوبية يتم تحقيقها عن طريق أفعال الكلام بين النصوص ، وخرق قواعد المحادثة ، والاستراتيجيات الأسلوبية ، والتي يمكن تتبعها في أربعة مقتطفات من الحوار في كل من هذه النصوص الدرامية "الحداد" تصبح الكترا" ، "عدو الشعب" ، و" أغنية المقهى الحزين ". تتبنى أنواعًا مختلفة من التناص. تنتهي الدراسة بتلخيص الاستنتاجات وتقديم توصيات معينة بالإضافة إلى اقتراحات لمزيد من الدراسات.



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تتبع التناص في نصوص درامية مختارة: دراسة تداوليه أسلوبية رسالة مقدمه إلى  
مجلس كلية التربية بجامعة ميسان جزء من متطلبات نيل رسالة الماجستير في  
اللغة الإنجليزية وعلم اللغة

تقدمت بها  
علا كمال ياسين

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