

***Genre as Linguistic Coding of Social Occasions and the
Translation of their Textual/Intertextual Potential with
Reference to English and Arabic***

By

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اهداء

تأخذ بكل القوة وتعطى بكل القوة. لا تتوقف لحظة لتقيس ماأخذت ولايتوقفون لحظة ليعلموك بما أعطوا. لا ينتظرون شكرا ولاثناء فمايفعلون يفوق كل شكر وكل ثناء. ويخفقك عطاؤهم, يقزمك عملاقهم, وتبقى دائما وأبدا طفلا صغيرا تلمس الطريق لحجرهم وأصابعهم تمر بشعرك تمسح عن رأسك ضغوط الأيام وعن روحك غبار الزمان. هكذا يريدونك أن تكون. بدموعك هم يحترقون وبسعادتك هم يسعدون وبنجاحك هم ينجحون. وتندمج روحهم بروحك حتى تعجز عن التمييز بين ماتريد وماهم يريدون.

الى أبى وأمى الغالين. الى اخوتى الأحباء ضحى ومنى وفراس ونضال
وبشرى وهدى.

Abstract

The current research deals with the notion of genre and introduces the notion of genrelet as a special kind of genre which operates under structural and language constraints, and which involves more specific textual, participatory and social roles of participants than a genre does. It is argued that there exists a highly motivated kind of genre via intertextuality where the language user hijacks some generic elements from one genre and infiltrates them into another different genre in an attempt to achieve a subtle argument and to relay an attitude. This intertextual operation involves the three dimensions of context (register, pragmatics, semiotics) and entails changes inflicted on the original social occasion, the attitude of the original text producer, the position of the sign, the function of the original genre, and the textual, participatory and/or social roles of the original participants. The research attempts to handle the issue from an English/Arabic translation point of view since the intertextual operation is considered one of the most problematic cases a translator would face.

CHAPTER ONE
INTRODUCTION

1.1. Linguistic Framework of Research

It has been argued that learning a genre is learning one of the most sophisticated rule-systems. It is through genre that establishing, encoding, organizing and communicating knowledge between different individuals in one and the same society is made similar, and, hence, efficient. In this sense, genres are seen to be governed by a system of textual and contextual (i.e. the ideological and cognitive content) conventions and constraints concerning what an individual may say, as well as where and when (Kress 1982).

Questions related to what the word genre stands for and what the main elements of this notion are, have been unanimously established. Genre is the linguistic product of conventionally structured forms recognized by a language community. These forms occur in frequently repeated social occasions where participants are involved with specific goals, purposes and intentions to fulfill, and roles to play (Kress 1982, 1985, 1988b, 1988c, 1990, Hatim & Mason 1990).

Structure, which has to do with questions such as optional and obligatory elements, the sequence of these elements, the recursion of these elements, etc., has always been a debatable issue. Studying genres such as letters to the editor (Ghadessy 1983), riddles (Scott 1969), technical articles and reports (Winter 1976), news reports (Dijk 1985), etc. genre theorists maintain that there is always a preferred structure to be followed, yet, text producers are free, to a limited extent, to change the occurrence as well as

the sequence of elements without changing the generic membership of the text. This limited freedom turns out to be almost unlimited in the case of genres such as the casual conversation (Ventola 1979, 1983a, 1983b, 1984, 1988, 1989) where sequencing, optionality and recursion of elements are all questions left to the participants as well as to the given particular incidence of genre to decide and to take care of. Thus, participants are given almost unlimited freedom in developing the interaction. In this view, texts can always be members of a given genre yet maintain unique structures.

It has been argued that the social occasion as well as the purposes and goals of participants have crucial effects on the text which is constructed in that social occasion. Social occasions start from the entirely formulaic and ritualized to the less formulaic and ritualized (Kress 1985). Participants are divided into present and absent participants. The present participants, such as in the case of verbal communications, all have a goal in the creation of the text. In written communications, i.e. the case of the absent participants, language is not generated in interaction (Kress 1982). The social, the textual and the participatory are the three roles participants play in texts (Ventola 1979). The social roles are the shared meanings through which participants can enter stable and publicly recognized forms of interaction with each other. This kind of role is learned through the process of socialization and takes care of questions such as turn-taking, status, social distance and power. The textual roles refer to the roles played by the participants in producing the text, i.e. roles of hearers and speakers. The participatory roles refer to roles played by participants as far as initiation and response are concerned.

It is one of the main objectives of the current research to investigate the plausibility of the studies conducted in the area of genre. This investigation will include textual as well contextual aspects related to genre. In other words, it will put to the test the main features of genre, namely: the conventions and the constraints which control genre; the social occasions where genres occur; and the participants and the roles they play in genres. The research will raise the following set of questions: is structure the only kind of constraint which controls the notion of genre? Are there any other kinds of constraints which control genre and effect the final shape it takes? Are the structural constraints, or any other kind of constraints, equally visible, tangible and concrete in different genres? Is the social occasion a wide term in all genres? Do participants playing roles in different genres enjoy the same degree of freedom? In an attempt to answer all these questions and many other relevant ones, the research will widen the notion of genre by introducing the notion of genrelet.

The term genrelet has first been introduced by Hatim (1993) who, from a translation point of view, argues that, at general levels, it is useful for the translator to be aware of the generic structures of the short story, the novel, the ballad, the academic article, the annual report, etc.

But from the translator/interpreter point of view, there seems to be ample justification for focusing on more specific notions of genre. The grounds for doing this and in effect relegating other more general approaches to secondary place is simply to do with the fact that within, say, the short story or the academic article, we, as translators or interpreters, actually work with numerous kinds of generic structures and feel that these also qualify for the term, namely a form of expression conventionally sanctioned as appropriate for a given social occasion. These genrelets, as I prefer to call them and the smaller they are the more

manageable and useful they prove to be, are formulations such as "the court will rise" or the auctioneer's rapid manner of bid acceptance.

(Hatim 1993:111)

In the current research, a genrelet will be seen as a genre with extra characteristics and requirements. It is a genre that is recognized by a language community and that occurs in a frequently repeated social occasion involving participants, their purposes and goals. However, this special kind of genre is highly conventionalised in the sense that it operates within language and structural constraints, and it involves more specific social occasions, more specific topics, and more specific textual, participatory and social roles of participants. It will also be argued that working within the boundaries of genrelet, the text producer is much less creative and original than he is in the case of genre and the text receiver is much less free to reconstruct a genrelet than a genre (see Chapter Two for details on genrelet).

The marriage ceremony is a genrelet that is recognized by a language community and that occurs in a frequently repeated social occasion. This genrelet operates under structural constraints (existence of obligatory and optional elements, sequencing of elements, recursion of elements) and language constraints (clichés and fixed expressions). It involves a specific social occasion and a specific topic (getting married). The social, the textual and the participatory roles of participants involved in that social occasion are specific in the sense that it is the genrelet which, to a large extent, decides how far the participants contribute to the making of the text, what kind of social relationships they develop, and who has to initiate the action or to respond to it.

The present thesis will attempt to prove that the clash between what is textual and what is contextual is more liable to occur in the case of genre than in the case of genrelet. This is due to the fact that the textual properties of a genrelet are more tangible and concrete than they are in the case of genre. These most evident textual properties make the contextual predictions of the genrelet receiver more reliable than those in the case of genre. Such a kind of reliability helps develop a kind of harmony between what is contextual and what is textual in the case of genrelet.

The notion of intertextuality will be another point of focus in the present thesis (see Chapter Three). Intertextuality is the whole prior knowledge which is needed for any text in order to be meaningful. It is an obligatory operation which involves relating texts to their intertext, i.e. the other appropriate texts. It is only through relating texts to their intertext that texts start to be interpretable as units of significance (Riffaterre 1984, 1985, 1990, Culler 1976, Fairclough 1992, Hatim & Mason 1990).

The surface meaning intertextuality produces is not sufficient for a full understanding of the text. Through some clues, the text producer pushes the text receiver to reread the text in order to find out the new dimensions of the text that come from the outside. In the intertextual operation, the text is the text receiver's guide. Through the strong traces it displays, i.e. the particular specialized signs, the text guides the text receiver towards the specific relevant intertext(s). Thus, these signs have two functions; they indicate the problem which cannot be solved unless the intertext is consulted, and they direct the text receiver to the place where best to look for the solution (Riffaterre 1990, Riffaterre in Morgan 1985, Riffaterre

in Still & Worton 1990). The intertextual signs are characterized by being tangible elements in the text (Hatim & Mason 1990).

In the intertextual operation, the words of others are reworked, redefined and modified, and the original text starts to be seen differently. The intertextual reference is never meant to be innocent or direct, but it rather changes the original in a way to suit the value systems of the producer of the influenced text. Thus, intertextuality has a motivated nature, and the text producer resorts to it in order to achieve his own purposes. Traversing the intertextual space, the intertextual sign modifies the set of values it carries in order to adjust to the new textual space it is going to occupy (Kristeva in Morgan 1985, Hatim & Mason 1990, Bakhtin in Fairclough 1992).

To interpret a text which contains an intertextual reference, the text receiver should be no less creative than the text producer himself. His main task is to fill in gaps which are left by the text producer and to resolve the contradictions of the text in question. In other words, his task is to play the role of the mediator between what the text reveals and what it hides. In order to carry out this task successfully, the text receiver has to be highly qualified as far as knowledge and competence are concerned. The lack of the minimum expected degree of knowledge and competence will result in missing the intertextual reference and hence jeopardizing the overall meaning of the text.

The two main types of intertextuality are the actual and the virtual. In actual intertextuality, reference is made to a specific text that must be known by the text producer. Quotation (Rusinko 1979, Morawski 1970), allusion (Beaugrande & Dressler 1981, Hebel 1989), plagiarism and irony

(Fairclough 1992) are the main kinds of actual intertextuality. In virtual intertextuality, on the other hand, the intertextual reference brings to the mind of the text receiver the knowledge of a whole genre, discourse or text type (Hatim & Mason 1990, Fairclough 1992, Beaugrande & Dressler 1981, Culler 1976).

A very specific kind of relationship between genre and intertextuality will be given special attention in the current research. It is one of the most crucial objectives of the present thesis to illustrate how, through intertextual operations, genres are invoked. The research will focus on how a text belongs to a given genre and yet contains generic signals which invoke in the text receiver's mind another completely different genre (see Chapter Four). The case where a text belongs to a certain genre and reminds his receiver of that same genre would be of no interest to the present research, however.

My point of departure will be Hatim's two works (1993, 1994b) on the reconstruction of text and the modeling of context. Hatim's main claims are that

One way of modelling context usefully is to see it in terms of *all the other relevant prior texts which the various textual indices found in a given utterance conjure up for a given user in a given situation of use...* The provenance of each of these prior texts thus becomes the site of some form of con-textual activity, the locale which must be 'revisited' if the linguistic item in question is to be processed adequately. This highly interactive sense of intertextuality is all-pervasive and may be located on any level of language (phonology, morphology, syntax or semantics), and on any linguistic rank (word, phrase,

clause, text, discourse, or genre).

(1993:103-4)

and that

An overall picture emerges in which the framework of the communicative **transaction** is set and the utterances in question seen as particular instances of language use produced by a particular kind of user. But the area of use and user cannot be sealed off from another domain of context in which language is used for a **purpose**, a world of **intentions** that free users from being prisoners of this or that pre-ordained register... For an adequate interpretation, however, aspects of context which go beyond local intentions will of necessity have been invoked. In other words, intentions remain local and impoverished unless and until placed within the wider context of **interaction**.

(1994b:12-3)

Interaction accrues when the language user's utterances are seen as signs which are cross-fertilised by intertextuality in a whole world of discourses (intended attitudinal meanings), genres (conventionalised social occasions) and texts (multiplicity of rhetorical purposes) (Ibid).

In the light of these two works, and based on the analysis of concrete texts belonging to different genres, namely editorials, critical shots (a genre normally used for criticizing governmental corruptions in the Arab world), greeting cards, advertisements and novels), I will study the phenomenon of genre occurring via intertextuality. This study will illustrate how a text can show the existence of some inter/textual indices hijacked from a completely different genre. These generic signals can take place at the levels of

phonology, morphology, syntax, semantics, lexicon and/or structure and can be located at the rank of a word, a phrase, a sentence or a whole text.

The current study, very carefully approaching this interesting particular kind of intertextuality, will deal with how the intertextual operation functions in terms of both the text producer and the text receiver. In other words, the intertextual operation involves the text producer with his manipulative intentions to produce a subtle and hidden argument and to express an attitude on the one hand, and the text receiver with the tasks the operation leaves for him to carry out on the other hand.

It will be argued that this intertextual operation

- 1) **Invokes** in the text receiver's mind the relevant genre as well as the original social occasion in which this genre normally occurs, the original participants who normally have goals and play roles in that genre, the original meanings associated with the genre, etc.
- 2) **Requires** the existence of a competent text receiver who, in order to process the inter/textual indices in the right way, has to visit the locations of all the other relevant prior texts and to see the context in terms of all these prior texts.
- 3) **Involves** register, pragmatics and semiotics in the sense that the language user, for the achievement of a more subtle and effective argument, manipulates specifications of register (the communicative dimension of context) in an attempt to do things with words (the pragmatic

dimension of context) in the process of relaying an attitudinal meaning (the semiotic dimension of context).

4) **Violates {A}** Gricean maxims of manner, quality, quantity and/or relation, and **{B}** the classification of text types into expository, argumentative, and instructional since the three text types could sometimes intermingle.

5) **Entails changes in {A}** the position of the sign from the static, where it originally occurs, to the dynamic, where it currently occurs, **{B}** the function of the original hijacked genre, **{C}** the attitude of the producer of the original hijacked genre, **{D}** the social occasion within whose framework the original genre occurs, and **{E}** the textual, the social and the participatory roles of the original participants.

Pointing the finger at the problem, the current research will attempt to find solutions as far as translation is concerned (see Chapter Five). The translator is a text receiver in the first place. His competence in both areas of genre and genrelet and his knowledge of a wide range of other texts are prerequisites for appreciating the intertextual operation and giving it its due in the process of transforming it into another language. This special case of genre via intertextuality is the case of the highly marked, the highly unpredictable and the highly motivated. It is an intellectual operation that is associated with enjoyment, and the target text receiver, as the source text receiver, is entitled to taste this enjoyment and to experience this intellectual exercise. He is entitled to read a target text which conveys all the dimensions of meaning of the source text.

More often than not, theories of translation leave the translator facing the problem with his hands tied. The literal versus the free approach (Larson 1984, Newmark 1988, Hervey & Higgins 1992, Costello 1991) and the dynamic versus the formal equivalence approach (Nida 1964, Nida & Taber 1969) study text out of context. Adopting such approaches for solving the problem, the translator will end up translating words out of the context where they occur and jeopardizing the meaning of the text. Adopting the register approach (Halliday & Hasan 1985, Gregory & Carroll 1978), the translator will end up matching a source language register with a target language register and forgetting about the pragmatic and the semiotic dimensions of the text. The same thing applies to adopting a pragmatic approach (Casagrande 1954), where the translator would be leaving out the communicative as well as the semiotic dimensions of context.

The model which will be adopted in the current research is the pragma-semiotic one (Hatim & Mason's 1990, Hatim 1984, 1992, 1993) since it studies text in context and comprehensively covers the three dimensions of context with no underestimation of any of them:

The problem with register analysis... is that the insights which it affords into the **communicative** dimension of context, valuable as they are, are not in themselves sufficient... a further dimension of context can be distinguished. It is the **pragmatic** dimension which builds into the analysis values relating to the ability to 'do things with words'. There is, however, a third dimension which we shall call **semiotic-** treating

a communicative item, including its pragmatic value,
as a sign within a system of signs.

(Hatim & Mason 1990:57)

In the light of this view,

Translation...primarily deals with signs and attempts to
preserve semiotic, as well as other pragmatic and
communicative, properties which signs display.

(Ibid: 69)

Based on the pragma-semiotic approach to translation, I will attempt to offer translations for all the data which will be analysed in this research. These translations will endeavour to preserve the pragmatic as well as the semiotic specifications of the generic intertextual sign. This will be achieved either by translating the hijacked genre or by translating the attitude relayed through the intertextual hijacking if the genre is not translatable for one reason or another.

The way the translator should approach genre will be studied in the current thesis. It will be argued that the source text is produced according to the generic conventions of the source language and the target text should be produced according to the generic conventions of the target language and the expectations of the target audience. In order to achieve this match between the target text and the target genre conventions, the translator will have first to analyse the source text from a structural and linguistic point of view, to know the intentions of the source text producer and to know the function of the source text. Then he will have to decide which of the source

text features should be retained, which should be omitted, and which should be modified, and to translate the source text according to the conventions of the target language genre. This will engage him in doing the necessary modifications to the structure and/or the language of the source text. It will also be argued in the current research that the more conventionalised the genre of the target language the more the source text is liable to be exposed to modifications.

The research will make it clear that the translator's freedom in doing the necessary modifications to the source text is limited, that the decisions he makes are ultimately controlled by generic, discoursal as well as textual constraints and that the function of the source text and its rhetorical purpose should by no means be affected by these modifications.

1.2. Aims of Research

To conclude, the current research aims to bring various issues to light. It intends:

- 1) To provide a comprehensive survey on the notion of genre by focusing on previous distinctions and studies conducted in the second half of the present century.
- 2) To make up for the shortcomings of these studies by bringing attention to the notion of the genrelet, an area neglected by genre researchers.

- 3) To provide a comprehensive study of the notion of intertextuality and its main types, i.e. the actual and the virtual, in both English and Arabic.
- 4) To concentrate on a specific kind of genre/genrelet via intertextuality, by offering a detailed study of this linguistic phenomenon and the intentions behind its usage.
- 5) To provide evidence from concrete texts belonging to different genres, namely: advertisements, editorials, critical shots, greeting cards and novels, in an attempt to illustrate how this linguistic means is used, for what purposes, and what changes it entails.
- 6) To attempt to provide the translator with a model of translation that shifts the focus from other models such as the literal vs. free, the formal vs. dynamic, the register analysis, and the pragmatic approach, to a model that studies text in context taking into consideration the three contextual dimensions (register, pragmatic, semiotic). This in turn would provide the translator with insights into how to deal with genre via intertextuality, the highly motivated usage of language.
- 7) To attempt to provide the translator with insights into how to approach genre and genrelet and how, under generic, textual and discoursal constraints, to make the necessary structural and/or linguistic modifications to the source text in order to make the target text meet the conventions of the target genre/genrelet and the expectations of the target audience.

1.3. Layout of Research

The first chapter is the current one. It is concerned with guiding the reader through the thesis by providing him with the linguistic framework of the research, the aims of the research and the way the thesis as a whole is organized.

The second chapter will fall into two main parts: a comprehensive review of the notion of genre and a detailed study of the notion of the genrelet. The first part will attempt to give various definitions of genre and to deal with its three main elements, that is, the conventionalised form, the repeated social occasion and the participants with their goals, aims and roles. Talking about genres as conventionalised forms will involve talking about structure and how it is seen to have limited flexibility in some genres and almost unlimited flexibility in others. The study of genre as occurring in a frequently repeated social occasion will show how the social occasion has an essential effect on the text. Two types of participants will be distinguished: the absent and the present participants. The textual, the participatory and the social roles the participants play in genre will be given special attention.

The chapter will also include a section dedicated to discussing how different social beings are not equally competent to distinguish different genres. This will involve studying types of text receiver and types of genre as well as the reading position and the ability of the text receiver to get positioned in the reading position chosen for him by the text producer. Issues such as the levels of genre, the textual and the contextual dimensions of genre and the relationship between genre and register will be tackled.

The chapter will also raise questions related to whether the understanding of texts depends on genre and whether genre restricts the creativity of the text producer.

In the second part, the chapter will proceed to give a definition of the notion of genrelet and the differences between a genre and a genrelet. These differences will concentrate on how a genrelet is produced under language and structural constraints, how the participants of a genrelet play more specific textual, participatory and social roles than the participants of a genre, how a genrelet often involves a more specific social occasion and topic, how a genrelet is more difficult to be reconstructed, and finally, how the textual properties are more evident and the contextual predictions are more reliable in the case of genrelet than in the case of genre.

The third chapter will be also divided into two parts. In the first part, I will review the notion of intertextuality. This review will include various definitions of intertext and intertextuality. This will be followed by a section dealing with how text should be related to other appropriate texts in order to achieve a full understanding of that text and how the text producer, through some textual traces, obliges the text receiver to go through stages which have to do with forgetting about the surface meaning of the text, identifying the intertextual signals, hunting for the place where these signals come from, and finally, interpreting the current text in the light of the related intertext(s).

The actual and the virtual are the two types of intertextual relations which will be considered in this chapter. In actual intertextuality, reference is made to a specific text. Under this type of intertextuality, I will study quotation, allusion and irony. In virtual intertextuality, on the other hand,

reference is made to a whole genre, discourse or text type. These three kinds will be studied. This part will also take care of the question how intertextuality is used for manipulative purposes, how the words of others are reworked, how the original is interpreted, modified and redefined through the intertextual operation, and how in the process of the operation the intertextual signal starts to build up new values.

The chapter, continuing along the same line, will illustrate how intertextuality requires a high degree of competence on the part of the text receiver who is seen to be as creative as the text producer when interpreting the intertextual reference. Seeing the relationship between the text, the text producer and the text receiver as elusive, the research will shed light on some questions related to whether the highly competent text receiver is able to recover all the meanings intended by the text producer, whether the text receiver's interpretation is always related to the text producer's meanings, and whether there are any limits to the text receiver's creativity in the interpretation of the text. The second part of this chapter will offer a review on intertextuality in Arabic rhetoric. This review will deal with both the actual as well as the virtual types of intertextuality as seen by Arabic rhetoricians a long time ago.

The fourth chapter will be mainly concerned with a particular kind of genre via intertextuality where a generic intertextual signal takes the text receiver to a genre that is completely different from the one where the sign occurs. The chapter will demonstrate the levels on which the hijacked generic intertextual signals take place (phonology, morphology, syntax, semantics, lexicon and/or structure) and the ranks at which they can be located (a word, a phrase, a sentence or a whole text). The chapter will also bring to light how this intertextual operation involves the three dimensions of

context (register, pragmatics and semiotics) and how it is resorted to by the language user for relaying an attitude and achieving a more subtle and effective argument.

The chapter will also shed light on the way the intertextual operation violates both Gricean maxims (manner, quality, quantity and/or relation) and the classification of text types into expository, argumentative and instructional. The chapter will then move on to concentrate on the areas which are subjected to remolding in the process of the intertextual operation. These areas are the position of the sign (moving from the static to the dynamic), the function of the original genre, the attitude of the original text producer(s), the original social occasion, and finally, the textual, the social and the participatory roles of the original participants. Since most of the analysed data will be taken from the genre of advertising, a review on the language of advertisements will be provided. This section will be followed by a translation point of view which will very briefly focus on the kind of translation adopted in translating all the examples analysed in this chapter.

The rest of the chapter will be engaged in analysing the data taken from different genres (editorials, advertisements, critical shots, greeting cards and novels). An attempt will be made to identify the generic intertextual signals, to trace them to their natural habitat, to point out the level on which they occur and the rank at which they are placed, to show what kinds of violations they make as far as Gricean maxims and text typology are concerned, to demonstrate what changes they cause to the textual, participatory and social roles of the original participants, to find out what the functions and the purposes of these generic hijackings are, and, finally,

to attempt to offer a translation which takes care of the generic intertextual sign and the attitudinal meaning conveyed by the intertextual operation.

The fifth chapter will be basically concerned with translation theory. A review of traditional and modern approaches to translation (the literal vs. the free approach, the formal vs. the dynamic equivalence approach, the register approach, the pragmatic approach, the text typology approach, the pragma-semiotic approach) will be provided and their merits and/or demerits will be highlighted. From this review I shall proceed to illustrate how the pragma-semiotic model is the most appropriate to address the current problem since it comprehensively takes into consideration the three dimensions of context and engages in preserving the pragmatic and the semiotic aspects of the sign.

This chapter will also deal with the translation of genre. It will be argued that the translator should first analyse the source text from a structural and linguistic point of view and should know the intentions of the source text producer and the rhetorical purpose of the source text. Having carried out the analysis, the translator should embark on deciding which of the source text features should be preserved, which should be omitted, and which should be modified. Then, he has to do the necessary structural and/or linguistic modifications in an attempt to make the target text look plausible as far as the generic conventions of the target language and the expectations of the target text receivers are concerned. In this chapter, it will be argued that the more conventionalised the genre is the more the structural and/or linguistic modifications will be needed and that the modifications that the translator inflicts on

the source text should be carried out under generic, textual and discoursal constraints and should not cause any changes whatsoever to the rhetorical purpose and the function of the source text.

The sixth chapter will be dedicated to the conclusions and the findings reached by the current research.

CHAPTER TWO
GENRE & GENRELET

2.0. Introduction

The aims of the present chapter are twofold: it intends to present 1) a comprehensive literature review of the notion of genre and 2) a detailed study of my notion of genrelet. From the very beginning, definitions of genres and genrelet will be offered in an attempt to bring to light the basis on which distinctions between the two terms have been made.

Under genre, the three main issues related to genre, i.e. genres as conventionalised forms; participants and their goals and aims in the interaction; and the social occasion in which the genre occurs, will be given special attention. The study of genre will also cover issues such as genre and reading competence, types of text receiver, types of genre, and the way a text can be reconstructed according to the reading position of the text receiver. The levels of genre as well as its textual and contextual dimensions will be focused on. The relationship between genre and register will be tackled. The present chapter will also take care of the questions whether text understanding depends on genre and whether creativity is restricted to some genres or achieved through inventing new genres.

The section on genrelet will deal with most of the points raised in the section on genre but from a genrelet point of view. An attempt will be made to argue that a genrelet is produced under structure as well as

language constraints and that most of the time it involves more specific social occasions and more fixed textual, participatory and social roles of participants. It will also be argued that the text producer is less creative in the case of genrelet than in the case of genre, that the reconstruction of a genrelet is more difficult than the reconstruction of a genre, and finally that the textual properties are more concrete and the contextual predictions are more reliable in the case of genrelet than in the case of genre.

2.1. Definitions of Genre & Genrelet

Kress (1982) argues that language learning is learning one of the most developed rule-systems. Every utterance that an individual makes is built on rules. The use of utterances is governed by rules as well. These rules impose constraints on what may or may not be said and where it may or may not be said. This means that learning a language seems very much the same as learning a cliché. This also applies to the learning of genres:

The learning of genre is ... intimately linked with the codification of knowledge in a society, and with modes of organizing and communicating information to others. This represents a vast convenience to society and no doubt to individuals. If our modes of establishing, encoding, organizing and transmitting knowledge differed markedly from individual to individual, there is no doubt that society would be quite different, and probably far less efficient. However, it is important to recognize, first, that the genres have this constraining

effect and, second, that they are conventions.

(Kress 1982:123-4)

In every society there is a wide network of conventions which seem to be arbitrary if they are considered in isolation but are not if they are considered within the context of a particular society. These conventions have to do with the textual as well as the contextual dimensions of genre.

The contextual dimension of genre has to do with genre's ideological and cognitive content. In other words, every genre has a specific content that is independent of its overt message. It has something to say about the lines of communication in a given organisation, about the power and the way this power is distributed, about the hierarchical position of the receiver and the producer, etc. In order to become expert in genre, one has fully to accept and appreciate these contents and the institution itself on the one hand and the generic textual conventions on the other. This means that neither text nor context should be underestimated and that both of them contribute to the making of genre. The textual and the contextual dimensions of genre will be discussed later on in the current chapter.

Genre is defined by Kress (1990:90) as

...a category which explains conventionalized and conventionally available textual forms... in terms of contingent structurings of social occasions, the organization of social participants, and their purposes and intentions. Hence, genres are always seen as the

linguistic products of particular social occasions, encoding the social organization, structures, etc. of that occasion.

Genre is also defined by Kress (1988a:182-3) as

...A kind of text that derives its form from the structure of a (frequently repeated) social occasion, with its characteristic participants and their purposes. Because such texts are often repeated, the form takes on (the appearance of) a certain autonomy as a merely formal category.

Thus, social occasions, participants, their intentions and their purposes are some of the most crucial elements in the definition of genre. The importance of the participants and their purposes is also echoed by Sell (1991:17) who considers genre as

...the expression of a general need of a particular people during a certain period or of mankind in a certain phase of development.

Genres are defined by Hatim & Mason (1990:69) as the

...'conventionalised forms of texts' which reflect the functions and goals involved in particular social occasions as well as the purposes of the participants in them... From a socio-semiotic point of view, this particular use of language is best viewed in terms of norms which are internalised as part of the ability to communicate.

Genre is called text variety by Reiss (1981). She defines it in the following way (Ibid:126):

...the classification of a given text according to specifically structured socio-cultural patterns of communication belonging to specific language communities.

Dundley-Evans (1986:129) quotes Swales (1985) in the following definition of genre:

- a. A genre is a recognised communicative event with a shared public purpose and with aims mutually understood by the participants within that event.
- b. A genre is within variable degrees of freedom a structural and standardised communicative event with constraints on allowable contributions in terms of their positioning, form and intent.

We can summarise from these definitions that 1) genre is a conventionalised form recognised by a language community, 2) it occurs in a frequently repeated social occasion, and 3) it involves participants with their intentions and purposes. Later on in the present chapter, these three main features will be carefully studied with regard both to genre and genrelet.

Before going into more detail on genre, it is appropriate at this early stage to offer a brief definition of the notion of genrelet (as I call it following Hatim 1993), so that the reader will find it easier to know the basis on which the distinction between genre and genrelet has been made in the current research. A genrelet is a genre recognised by a language community and occurs in a repeated social occasion with its participants, their purposes and goals. However, the difference

between a genre and a genrelet is that a genrelet is highly conventionalised in the sense that it involves more specific social occasions, more specific topics, more specific roles of participants (textual, social and participatory) on the one hand, and that it operates within constraints imposed by structure as well as language on the other hand.

A marriage ceremony, for example, is a genrelet which is recognised by a language community. It occurs in a repeated social occasion and it involves participants (minister, bride, bridegroom, etc.) with their purposes and goals. This genrelet involves a specific social occasion which does not show more than one instance of occurrence. The topic of this genrelet is always "getting married". The participants involved have specific roles to play in the sense that they are not really free to go beyond the boundaries of the roles dictated by the genrelet. The marriage ceremony genrelet operates within constraints dictated by structure (obligatory elements, sequence of elements, etc.) as well as by language (fixed linguistic expressions or clichés).

2.2. The Notion of Genre

2.2.1. Genres as Conventionalised Forms

Structure has always been the focus of genre theories. It has been considered as one of the most crucial grounds for the classification of genres. In the following, I show what structure means to some genre

theorists and how some theorists look at structure as being of limited flexibility as far as the existence and the sequence of elements are concerned, while others look at it as being of almost unlimited flexibility. This will be followed by a commentary dealing with the gap that is left unbridged due to the fact that the cases where structure occurs with almost no flexibility at all have, most of the time, been overlooked by genre theorists.

Structure is the internal relationships through which the elements of a given text are organised. Thus, structural analysis involves discovering the significant elements and their order (Johnson 1975).

Ghadessy (1983) argues that in all languages there is a right way and a wrong way to put an argument. Sentences cannot be strung together at random but are organised according to patterns of discourse which are unconsciously known by the language user.

Genres differ in having different goals and in being structured differently to achieve these goals. Structure shows the stages through which we go to achieve our goals through language. Failure to recognise the structure of a given genre in a given culture is the result of lack of experience in this culture rather than of intelligence (Rothery 1985).

According to Kress (1982:98)

The structure is so much a part of the whole that it remains invisible to the reader, seeming to be the natural way of saying things. Only when it is disrupted in some way does the structure itself become noticed, in its malfunction or even in its absence.

Thus, there is a norm for the way a text should be structured. This norm is taken for granted by the language user to the degree that it is not really noticed unless a sort of deviation occurs. The deviation takes place when the text producer ignores the structural conventions of a given genre by applying an unexpected structure to the text, by ignoring some of the important elements of the structure or by adding some unexpected ones. This deviation could occur due to the text producer's intentions to add extra meanings to the text or simply due to his ignorance of the structure in which he should produce the text.

2.2.1.1. Structure with Limited Flexibility

Discussing the informational structure of letters to the editor, Ghadessy (1983) argues that situation, problem, solution and evaluation is the preferred sequence of elements in that genre. He maintains that this sequence is by no means rigid and that there is a sort of flexibility of elements, this being, however, within limits. This view is also adopted by Scott (1969) who argues that riddles consist of two main elements, namely the proposition, which in turn consists of topic and comment, and the answer. He emphasises that the structure of this genre is relatively stable.

Winter (1976) maintains that if the producer of technical articles and reports wants to communicate adequately he has to follow the information structure of the genre, although he admits that this information structure is flexible within limits. The preferred sequence should be followed as far as possible in order to constitute the adequate message in the most appropriate sequence for the text producer's particular audience and purposes.

According to Dijk (1985), within one and the same genre there occur some elements in fixed positions and others in relatively free positions. Each type of text schemata, i.e. the overall form of the discourse, has a fixed and conventional nature. This nature is culturally variable. From Dijk's discussion of the structural elements in news reports, we understand that elements such as headlines occur in a fixed position while others, such as the history element, occupy a relatively non-fixed position. Dijk is referring here to the fact that there are some rules which are fairly strict while others are not very strict and have an optional nature. Thus, order and existence of elements are sometimes a matter of preference which differs from one culture to another, from one newspaper to another and from one text producer to another.

2.2.1.2. Structure with almost Unlimited Flexibility

Viewing structure as being flexible to a limited extent has not been shared by all genre theorists, however. For there are some other genre

theorists who believe that structure is flexible to an almost unlimited extent. Ventola (1983a) points out that the structure which is recognised in a text represents this text as a member of a given particular genre. This structure contains obligatory as well as optional elements. However, genres should no longer be defined according to the obligatory elements.

In her discussion about the casual conversation as genre, Ventola (1979) emphasises that it is not always necessary for this genre to be fully developed. Her main claim (1984) is that even when some obligatory elements are not realised in a given text, it does not effect the fact that this text is an instance of a given genre. Slight differences in tenor (social distance, is it friend to friend or stranger to stranger?) and mode (degree of sociability, is it mere social contact or a high degree of social involvement?) would cause changes in the structure potential of the text but not necessarily in its generic membership. The element's being optional or obligatory is decided by the situation, the overall purpose of the interaction and the degree of social distance between interactants, i.e. minimal or maximal degree. This means that what is optional in one situation could be obligatory in another. The occurrence of the elements could be culture-bound, situation-bound or even idiosyncratic. This is because every language user has continuous scales of patterns and items from which he could choose what is suitable for every type of situation. Every participant may develop the interaction according to his reasons for choosing the structural elements, keeping in mind the certain situation.

Ventola (1983a, 1983b) advocates the flow chart form for representing schematic structures. She (1983b:245) claims that

A flow chart functions as a tactic pattern for realizing individual texts by showing the interactive development as choices of various paths, without, however, neglecting the thematic development in texts from the content point of view. It shows the structural elements in texts belonging to the same register, but leaves the sequencing, optionality, and recursion to be taken care of by the individual participants in actual situations.

In this form, every element is realised by both participants. There are two centre lines, one for each participant role. These lines lead downwards. There are locations along the social process where an element could be realised. At such locations we have decisions and work which are set for the participants. The element is realised in the text the moment the participants perform the work that is assigned to them. This performance of work could be either verbal or non-verbal. The paths of participants could sometimes meet when a joint decision is taken by both participants regarding the progression of the interaction. However, independent decisions have to be made about the creation of the social process. At this time, interactants would side-track by choosing the paths which lead away from the centre line of this social process. At some points, the social process can proceed only if relevant decisions are taken by both participants. What a participant will either do or say could be dependent on the decision that is taken or the work that is performed by the other participant. The

participants have to give signals to each other when they are ready to move to the next element.

In the flow chart form we should know why, how and when the participants choose the paths they choose in the realisation of the texts which belong to the genre in question. Answers for such questions would involve looking at the situational and cultural contexts. This form advocates the fact that not every instance of the face-to-face cooperative genres necessarily share all and the same elements. The choice of paths that the participants take during the development of the social process decides the elements that will be realised in a given text. Moreover, field, tenor and mode account for the existence of elements which are not recognised in the general patterning of the genre. In a service encounter genre, differences in field for example are responsible for the existence of the element "booking" in a travel agency text. Differences in tenor may involve an element that concerns the weather, the family, etc. In this view, we can have texts which are structurally unique but belonging to the same genre.

Thus, the scale of delicacy which Ventola (1984) sets deals with the question of a text always belonging to the same genre even though it shows variations in the realisation of the elements of the genre. Greetings and good-byes could occur in any kind of face-to-face encounter, while an element like booking or posting only occurs in texts as very delicate choices in service encounters of the travel agency and post office. Not all texts of the same genre should reach the same level of delicacy. Even the two sentences "can I help you? No thanks"

are considered to be an instance of the service encounter genre. This means that texts such as those of the post office, shop and travel agency are considered to be instances of the same genre, but as the delicacy increases they come to be considered as separate sub-genres of the service encounter genre. On the least delicate level, these sub-genres share certain elements. Some elements could occur in one instance of the genre, others do not. The elements of a sub-genre could be generated by side-programming. A decision should be made whether a given sub-generic element is applicable or not. If it is applicable the participant would step out of the main social process and enter a side-programme or even enter an element which represents a completely different genre.

This question of sub-genres has also been touched upon by Ryan (1979) who argues that when two genres have a common set of rules but one has additional requirements then it is considered as a sub-genre of the other. The differentiation of genres into sub-genres is unlimited in the sense that we need to add one obligatory rule to each codified genre in order to have a sub-genre.

Ventola (1984) not only underestimates the theory of obligatory and optional elements but she also makes the sequencing of these elements a questionable matter, claiming that even the sequence of elements is not always the same in all instances of the same genre. She maintains that because all the elements of the service encounter genres are products of the co-operativeness of participants, the sequencing of elements in that genre is not rigid at all, as her data proves.

Participants could be repeating every stage of the social process except very few parts such as the hellos and the good-byes.

2.2.1.3. Comments

While genre theorists concentrate on two types of genre, that is, those with limited flexibility of structure (e.g. news report) and those with almost unlimited flexibility of structure (e.g. service encounter), they overlook the fact that there exists a third type of genre where the text producer hardly has the chance to get out of the confines of the structural pattern dictated by the genre and where almost all elements are obligatory, appearing in a highly predictable sequence. In a Syrian wedding invitation card, for example, we see that the sequencing of elements is sacred. The elements appear as follows: 1) a Quranic verse relevant to the occasion, 2) the name of the inviting people, 3) the invitation and the reason for the invitation, 4) the names of the bride and the bridegroom, 5) the time of the wedding party, 6) the place of the wedding party, 7) a general expression welcoming people, 8) a phone number in case of any non-acceptance of the invitation, and 9) a note saying that children are not invited. In this genre, the sequence of elements is fixed. It is what I call a clichéd structure. Moreover, all elements, apart from the last one, are absolutely obligatory and they must all be there in any text that belongs to this genre, otherwise the text would be frowned upon and would be regarded as a deviation from the norm of this genre. Thus, a free sequencing of elements applies to a flexible genre, such as the service encounter for example,

but not to a genrelet such as the Syrian wedding invitation card where stricter sequencing is required.

A good example from English would be the spooneristic conundrums where the sequencing is as rigid as that in the wedding invitation card and where all elements are obligatory. Here we have the first element as a question (what's the difference between... and...) and then comes the answer (e.g. What's the difference between a lawyer and an angry hen? An angry hen clucks defiance). It is clear here that there is no chance whatsoever for any changes in the position of elements. The text producer is not really allowed to skip forwards or backwards. Moreover, there is a very poor chance for recursion of any element.

Ventola's argument that what is obligatory or optional in one instance of genre does not have to be so in another instance is not viable in the case of the most conventionalised genres, i.e. genrelets. First, not all genres occur in different situations. A wedding ceremony, for example, is a genrelet that would have only one instance of occurrence. Second, in the case of genrelet, as argued earlier, most of the elements are obligatory and have to be there in all instances, if the genrelet exhibits more than one instance. The absence of some obligatory elements in a wedding ceremony genrelet would render the text a non-text or an incomplete text, or result in the text being frowned upon and considered a deviation from the norm.

Ventola seems to give participants an almost unlimited freedom in developing the interaction. According to her, the changing of elements

can be caused by the participants with the decisions they make and the paths they choose, and by changes in field, tenor, and mode. In the case of genrelet, both causes of change could be somehow refuted. Participants are not as free as Ventola claims but rather controlled to a large extent by more specific roles dictated by the genrelet itself. The degree of interactivity of participants is more or less specified by the genrelet, i.e. participants are as interactive as the genrelet allows them to be. The priest on the one hand and the bride and the bridegroom on the other are some of the participants of the wedding ceremony genrelet. These participants have one specific purpose to achieve, that is, marriage. Thus, they go directly to fulfilling their purpose within the conditions and rules dictated by the genrelet. In such a genrelet, there is no chance to make independent decisions and to side-track. Moreover, there is no chance for changes in the field. The genrelet and the topic are one and the same, that is, marriage. Thus, the field should be consistent. The tenor, that is, the kind of relationship between participants, should be stable as well in the sense that the relationship should be formal when the ceremony is taking place even if there is another kind of relationship between the participants outside the occasion, an informal relationship for example. The mode is expected to be stable as well. Moreover, the time dedicated to the occasion, among the other restrictions dictated by this genrelet, has its own effects on the freedom of the participants and variations in field and tenor.

So far, I have offered a detailed study of the first main element of genre which has to do with form. In the following section, I shall

study the second main element of genre, that is, the social occasion. I shall deal with questions related to how the social occasion affects the form of the text, how some social occasions are expected to be associated with some sort of linguistic behaviour and finally how the topic could be predicted in some situations.

2.2.2. Genre & the Social Occasion

The social occasion of which a given text is a part has an essential effect on that text. The purpose and the goals of the participants as well as the characteristic features and structures of these situations have very important effects on the form of the texts which are constructed in these social occasions. The social occasion in which people interact and the social relations which people contract are conventionalised and structured according to the kind of situation. A wide range of social occasions appear, starting from the entirely formulaic and ritualised to the less formulaic and ritualised. It is the structure and the forms of the conventionalised occasions which signify the functions and the purposes of participants as well as the goals of the occasion (Kress 1985).

The situation is seen as the set of the culturally labelled activities that are not directly related to linguistic activity that goes in a certain culture (weddings, cocktail parties, etc.). Some kinds of linguistic behaviour are expected, but they might and might not occur. In some

situations, the fact that they do not occur could be of great concern (Preston 1986).

Topics, genres, distances, etc. can be predicted in some situations. One topic could occupy some or all the duration of situation. Thus, in one situation there might be major topic(s) in addition to other secondary topics. Some situations could completely predict the topic, such as in a wedding where the topic is getting married, other situations do not. An example of the latter would be business meetings. A differentiation should be made between two kinds of genre according to the situation where they occur. The first kind is coterminous with the beginning and the end of the situation, such as in the case of conversations. In the second kind, however, genre has nothing to do with the beginning and the end of the situation, such as in the case of jokes (Preston 1986).

Preston is contradicting himself by arguing that situations are not associated with linguistic activities, then claiming that the absence of some expected linguistic behaviour could cause great concern in some situations. One of the areas where genres really differ is the textual area. While the most conventionalised genres, i.e. genrelets, are associated with highly predictable textual activities, the less conventionalised ones are not. This means that the textual property is much more concrete in a genrelet like the auction than in a genre like the editorial or the novel. In an auction, for example, the sentence "going, going, gone" is very predictable, to the degree that it becomes a sort of cliché or fixed expression associated with this social occasion and with this genrelet and does not happen to appear elsewhere. A

cliché like "وبتشریفکم یتیم سرورنا", which is a sort of welcoming expression, is very much associated with the Syrian wedding invitation card genrelet, to the degree that it can hardly be imagined that it would occur in any other genre.

In the most conventionalised genres (genrelets), and contrary to the less conventionalised ones (genres), there is always a significant chance for a sort of matching between what the genre is about (i.e. the topic) and the title of the genre itself. In genrelets, the topic could, more often than not, be easily predicted while this is not always the case in the less conventionalised genres. A text receiver cannot predict what a novel, an editorial, a letter to the editor, etc. could be about since they could be about anything on earth. On the other hand, topics of genrelets could, most of the time, be easily predicted. A wedding ceremony is about marriage, an auction about selling, a wedding invitation card invites people to weddings, death announcements announce the death of somebody, etc. This makes me conclude that even the contextual properties of genrelet are more reliable than those of genre, in the sense that they provide the text receiver with some predictions which are, most of the time, realised in the text. This means that, in the case of genrelet, there is a low chance of clashes between the contextual predictions made by the text receiver and the textual properties of the text.

In the following section, I shall move on to the last main element of genre, that is, the participants. Two types of participants will be distinguished, namely the present and the absent participants. The

goals and purposes of participants in addition to the roles of participants will be studied. Three kinds of roles (social, participatory and textual) will be subjected to a detailed study.

2.2.3. Genre & the Participants

2.2.3.1. Types of Participants

The present and the absent are the two main kinds of participants. In the spoken form, the immediate presence of audience, whether one person or more, is there contrary to the written form. This results in a number of consequences which ultimately have their effects on the structure of both the written and the spoken forms. Speech takes place in interaction with another speaker. In this interaction, all speakers contribute to the creation of the text.

In the spoken language, the addresser knows the addressee and structures the language, taking into consideration the addressee, his knowledge of the topic under question, his responsiveness in the interaction, etc. In other words, the language that is used in a spoken text must be addressed to one certain audience in order to be effective (Kress 1982).

Absent participants, on the other hand, are associated with written texts. Kress (1982) argues that in written texts there is no physical presence of the addressee. This results in language not being generated

in interaction and in the text being produced by one person, that is, the writer. The audience is rarely known to the text producer who does not have any control whatsoever on who would read the text and whether the text is explicit enough or not. However, this by no means indicates that readers are passive, for the simple reason that they do contribute to the meaning of the text by reconstructing the text with different degrees of subversion. The question of the reconstruction of text will be dealt with in a more detailed manner later on in this chapter.

2.2.3.2. Goals & Roles of Participants

The purpose of interaction is the reason for talk by the participants in a given interaction. It is the intention of the participants in the interaction. The goal of the participants has to do with what the participants hope for from the interaction (Preston 1986). These purposes and goals, according to Kress (1985:19), have their own effects on the form of the texts:

The social occasions of which texts are a part have a fundamentally important effect on texts. The characteristic features and structures of those situations, the purposes of the participants, the goals of the participants all have their effects on the form of the texts which are constructed in those situations.

Preston (1986) argues that the ascribed (old, young, black, male, etc.) and the acquired are the two major categories of the characteristics of participants. The acquired characteristics are seen to be aspects of

interaction. Role is one of the most important acquired characteristics. It is taken by Preston (1986:14) as

...those largely socially conditioned and identified aspects of behaviour which can best be thought of as 'being an X'.

Ventola (1979) distinguishes the social, the textual and the participatory as the participants' three types of role in spoken texts. In the following, I offer a detailed description of her view of these roles trying to argue that these roles 1) exist in both written and spoken texts but with different degrees of importance and 2) appear to be much more stable in the case of the genrelet than in the case of genre.

I. The Social Role

The social role is a group of shared meanings through which participants are capable of entering stable as well as publicly recognised forms of interaction with each other. These social roles are learned through the process of socialisation. In most situations, we should be capable of indicating social roles for certain speech forms because the roles are the factors which organise and create the meanings as well as the transmission and the reception of these meanings. However, in a communicative situation, a person normally has many social roles. Participants in social situations are required to behave in a certain way in one setting and in a different way in another setting. We might have several social roles at one and the same time.

One of the social roles, however, has to dominate in a given interaction. This dominant social role determines what kind of speech a participant uses in a certain social setting. A social role could be hierarchic, such as in the case of the teacher and the pupil, and non-hierarchic, such as in friend-friend or stranger-stranger cases (Ventola 1979).

Under the social role, questions such as turn-taking, status, social distance and power are normally studied. According to Kress (1982), the nature of the interaction basically depends on at least two things: the status and the power of the participants taking place in the interaction on the one hand, and the kind of interaction in which the participants are involved on the other hand. Differences in power are determined by both discourse and genre. Kress (1985) argues that sometimes not all participants enjoy the same degree of power in a given genre. In fact, the most powerful participant controls and shapes the text and has the speaking-rights. In other words, the kind of interaction distributes speaking-rights in an unequal way. Turn-taking decisions differ from one genre to another. In a classroom lesson text, for example, turn-taking is decided by the teacher, while it is decided by the interviewer in an interview. In spoken as well as in written texts, language would be affected by differences in power and status of participants.

Distance, according to Preston (1986), has to do with the degree of formality, and the tone of interaction has to do with the degree of seriousness which ranges from the very serious to the completely

flippant. Ventola (1979) claims that the social distance between participants influences the choice of initial structural element as well as the organisation of the informational content in the genre of casual conversation. She argues that casual conversations are started and handled more easily between friends since they have background information about each other's attitudes, points of view and interests.

Ventola is suggesting here that in different incidences of one and the same genre, the casual conversation for example, social distance is not necessarily the same. Although this claim may apply to a genre like casual conversation, I do not think it does to my notion of the genrelet. A social distance would often exhibit a higher degree of stability in a genrelet than in a genre. The level of formality or informality tends to show more or less stability in all incidences of a Syrian death notice, a Syrian wedding invitation card, a presidential vow, a wedding ceremony, etc.

II. The Textual Role

The textual roles refer to the roles which are needed in the making of the text, namely those roles of hearer and speaker. In some genres, casual conversation for example, these roles are important in turn-taking and interchangeable in the sense that both participants act out both roles (Ventola 1979).

Ventola is implying here that only participants in spoken texts contribute to the meanings of texts. This means that the producer of the written text is the only participant who contributes to the meaning of the text. This assumption is questionable, however, for the simple reason that the receiver of the written text also contributes, though not as much as the text producer does, to the meaning of the text by the contextual knowledge he brings along with him to the text and on which he depends in his interpretation and reconstruction of the text. Moreover, Ventola seems to overlook the fact that the actual participants are not the only contributors to the meaning of the text. Texts are not only created by participants who happen to be physically there in the actual context but also by some unknown factors which have helped in the creation of the text throughout the years. These unknown factors, which could be a whole society in a given period of time, are much clearer and more tangible in the case of genrelets than in that of genres. In a wedding ceremony, for example, we cannot really claim that the minister, the bride and the bridegroom are the only participants who take roles in the creation of the text. There are rules and conventions controlling the participants' textual contributions, guiding them and influencing the structure as well as language. These are what I call "socially pre-made textual contributions".

III. The Participatory Role

As for the participatory roles, Ventola (1979) argues that they refer to those of initiators and respondents. The initiator begins the interaction

while the respondent gives an answer to the move of the initiator. She (1984) claims that all the elements in the service encounter genre are the product of co-operation of participants. One participant initiates an action realised in an element and another participant completes it. Parts of the elements in this genre could be realised non-verbally. There are many linguistic acts which function as a second part of initiating acts which are non-linguistic (e.g. the *thank you* is a second linguistic part of handing over goods which is an initiating non-linguistic act). Thus the element "goods handover" is realised by both verbal and non-verbal actions. The non-linguistic realisation of this element seems to be even more important than the linguistic one.

In my opinion, participatory roles are stable in the written text since the text producer is always the initiator and the text receiver the respondent. The text receiver is the respondent in the sense that he is expected by the text producer to receive the message conveyed to him and to react accordingly. The degree of being a good respondent depends to a great extent on the text receiver's being well positioned in the genre. This means that the three kinds of participant's roles are there in both the verbal and the written texts, with the difference that the text producer is the most influential participant in written texts while this matter is relative in the case of verbal texts.

2.2.4. Genre & Reading Competence

In this section, I discuss how social beings have a different social placing, different histories, different experiences of language, texts

and social occasions and hence how they are not equally competent to distinguish and to use different genres. As far as reading competence is concerned, three main types of reader will be distinguished, namely the naive, the sophisticated and the super readers. A range of genres starting from the highly formulaic and ending with the highly unformulaic will be dealt with. The question of how the text producer should produce a reading position where the text seems unproblematic to the text receiver and how the text receiver might resist the reading position imposed on him and reconstruct, within certain limits, the text in a different form will be studied.

2.2.4.1. Individuals' Different Histories

Although social beings have a lot in common yet they have a different social placing and are divided by differences in any specific instance and on any given occasion. These differences take a linguistic form. Every individual's discursive history is unique no matter how his personal and social history is similar to the others'. The individual's experience of language is his experience of texts. The resources of language in a text are always organised in systematic ways which are derived from the structures of the social occasions in which texts are originated. This means that the individual's knowledge is his knowledge of all the texts he has experienced and the social settings where he experienced the texts as a participant (reader/hearer or writer/speaker) in particular roles given to him in these texts. The individual's knowledge of language is a partial one in the sense that it

differs from one individual to another not on the grounds of individualistic characteristics but rather on the ground of social factors (Kress 1985).

2.2.4.2. Types of Text Receiver

Not all members of a speech community are equally able to distinguish and use texts of different genres. As a matter of fact, there are no two readers with the same competence consisting of the same set of rules (Ryan 1979).

Kent (1985) argues that a certain degree of reading sophistication is required for comprehending the convention of genre. In his classification of readers, Kent proposes three main types of readers, namely the naive, the sophisticated and the super readers. Inbetween the naive and the sophisticated readers there exists a number of readers with different degrees of reading competence.

Due to his inability to internalise the generic conventions of any given genre, the naive reader sees any text as being unpredictable and uncertain. His poor knowledge of both the synchronic and the diachronic, or in other words the textual and the contextual, dimensions of the genre makes him unable to identify the generic membership of a given text and consequently unable to interpret the text. On the other hand, the sophisticated reader is the one who is able to identify the conventions of a very large number of genres due to his

rich knowledge of the textual as well as the contextual dimensions of the genre. This knowledge is considered a great help to him in the interpretation of the text. The super reader is the one who is able to identify the conventions of any genre whatsoever (Kent 1985).

2.2.4.3. Types of Genre

Kent (1985) offers a classification of genre that is not based on the content but rather on the generic structure of the text. He sets a spectrum where the range of genre corresponds to the generic expectations of the competent reader and not to those of the naive. The response of the naive reader could not be taken as a standard response in this classification since he would respond to almost any text as being new. As a matter of fact, a text which seems to be highly predictable to the competent reader seems to be highly unpredictable, unformulaic and informative to the naive reader. This is because the latter has not internalised the conventions of the genre.

At one extreme of Kent's spectrum, there lies the highly predictable and formulaic text which matches the competent reader's generic expectations. This type of genre is theoretical. The competent reader would know the conventions of that genre and what the text is trying to communicate. The text would be repeating the same story with no new information conveyed. At the other extreme, there lies the highly unpredictable, unformulaic and uncertain text which violates the competent reader's generic expectations. This is a sort of theoretical

super-genre which corresponds with the theoretical super-reader. The super-genre cannot be classified generically since it always de-forms the textual generic conventions on which the competent reader depends for identifying the generic membership of a given text. It cannot be interpreted since in such a text there is much uncertainty and little redundancy. The text would be moving from one kind of generic conventions to another, making the competent reader unable to identify the generic membership. The information conveyed is almost zero in such a text. Between the two kinds of genre there lie genres with different degrees of uncertainty.

2.2.4.4. Reconstruction of Text & Reading Position

The main task of the text producer is to produce a text where the reading position is plausible and coherent. Such a reading position gets rid of contradictions by strategies such as elimination of one discourse, making one discourse dominant over another, or attempting accommodation. By providing a particular reading position from where the text seems to the reader natural and unproblematic, the text constructs what is called the ideal reader. It is up to the reader to accept or to refuse to be an ideal reader or to be a reader at all (Kress 1985).

Genre constructs reading position. In other words, each genre constructs positions or roles which are occupied by participants in

genres. This construction of reading position has two effects: first it positions the text receiver precisely in the text, giving him instructions about the role he assumes in reading and the stance to take. Secondly, it constructs the text receiver as a particular kind of linguistic and social being. The construction of the text receiver in genre is an instruction about what, who and how to be in the social institution in which he is formed. Texts and readers are constructed in and by discourse and genre (Kress 1985).

Readers are by no means passive. They contribute to the meaning of the text by reconstructing it. A reader might not accept the reading position constructed for him. He might reconstruct the text in a different form. The best text receiver is the resistant one who reconstructs the text in a way that is useful to him. This kind of text receiver is very active in relation to text. His reading is made possible by distance of some kind. It could be a distance that is created by a different discourse or by the reader not being positioned by the genre. The latter case occurs when the reader reads the text outside its social occasion. The former case, on the other hand, occurs when the text receiver occupies a discourse that is contrasting with the discourses taking place in the text. In this case, he rejects the text reading position and reconstructs the text from the point of the contrasting discourse. Different readings, whether caused by genre or discourse, lead to different actions (Kress 1985).

Readers who accept the reading position imposed on them are the least destructive to the text. Nevertheless, even such a kind of reader is not

absolutely passive. He has a different discursive history and a different current social position from those of the text producer. Moreover, each text receiver reads the text in a particular context which has its effects on structuring the reading to some degree. This means that no text is received completely passively and that every reading causes different degrees of reconstruction (Kress 1985).

Kress (1985) argues that the reconstruction and re-reading of text is limited. The meaning of the text is constructed in genre and discourse and the same applies to the reconstruction of text. The limiting factor is that the reader has limited access to genres and discourses. Moreover, the text itself imposes a kind of limitation on its being re-read and reconstructed. The fact that every genre has formal features which cannot be reconstructed beyond particular points imposes certain limits on the reading and the reconstruction of a given text. The same applies to discourse. A reading which violates these formal features would be violating the text and would be lacking plausibility.

Each genre sets implicit limits for interpretation. The text receiver knowing the pragmatic rules of a given text and its general orientation would be able to carry the adequate interpretive process. The interpretive process would be carried to the point where the text receiver is in a position to take the suitable action, to extract the information that he is seeking, or to experience pleasure, in other words, to the point where he is on the right track as far as the overall orientation of the text is concerned. Although the pragmatic rules define an almost complete programme for interpretation, yet the text

receiver sometimes violates the rules of the generic game. This violation takes place when he reads a given text according to the pragmatic rules of another genre, i.e. when he reads a pleasure text for information, an information text for pleasure or when he looks for pleasure through another activity than the one defined by the pragmatic rules, or when he expects an informative text to give a message which is not really in the scope of the text producer's communicative intent (Ryan 1979).

At this point, I shall make the following claim which will be discussed and exemplified in a more detailed manner in the section on genrelet: the limits which the text imposes on its being reconstructed often seem to be higher in the case of the genrelet than in the case of genre. This high degree of limits is due to the fact that a genrelet shows more formal features that are beyond being reconstructed than a genre does. These features have to do with the structural and linguistic constraints as well as with the more or less stable roles of participants.

So far, I have offered a detailed study of the three main elements of genre, namely form, social occasion and participants. I have also studied types of text receiver, types of genre and the relationship between genre and the competence of the text receiver. The question of how the text receiver is able to reconstruct the text and the degree of flexibility of the text itself for being reconstructed have been dealt with in detail. In the following section, I shall deal with the levels of genre which differentiate one genre from another. These levels are the pragmatic, the semantic and the surface. In addition to these levels, I

shall study generic options which have to do with the uses of language that are acceptable in one text but not in another.

2.2.5. Levels of Genre

There exists a kind of relationship between the various genres of culture in the sense that each has its own set of rules but might share some distinctive rules with other genres. Three sets of requirements are necessary in defining generic categories: 1) a set of pragmatic rules which has to do with how a text of a given genre must be used in communication, 2) a set of semantic rules which has to do with the specification of the minimal content that should be shared by all members of the same genre, and 3) a set of surface requirements which has to do with the verbal properties of genre, such as particularities of syntax, lexicon, phonology as well as graphic representation. In addition to these requirements, there exists a set of generic options. These requirements are not evenly distributed in all genres. Some genres put more emphasis on phonological and syntactic levels, others on semantics and pragmatics, etc. (Ryan 1979).

When internalising a rule of any kind, the language user is also learning to recognise the suitable environment for the use of the rule. Some linguistic rules could be used in any kind of text while others could not. The best example of the latter would be deleting obvious objects which is restricted to directions written on commercial

products. Thus, we have rules of restricted applicability and rules of general applicability (Ryan 1979).

Todorov (1976) shares with Ryan a similar view concerning this question of generic requirements. He sees genres as units that could be described from two points of view, that is, empirical observation and abstract analysis. The recurrence of particular discursive properties is institutionalised in a given society. Texts are produced and perceived in relation to the norm that is constituted by this codification. A genre is a codification of discursive properties. The discursive property has to do with any aspect of the text being obligatory. These obligatory aspects distinguish it from other genres. The generic properties arise from the semantic aspect of the text, the syntactic aspect which has to do with the relationships of the parts among themselves, the pragmatic aspect which has to do with the relationship between the users, or the verbal aspect which has to do with anything that involves the materiality of the sign. The difference between any one genre and another could take place at any of these levels. Some discursive properties are more interesting in one genre than in another.

Heath, P. (1987) defines 'The Thousand and one Nights' romances in terms of three levels, namely the semantic, the syntactic and the verbal. The semantic level takes care of the theme, the syntactic level takes care of the narrative structure, and the verbal level takes care of aspects of rhetoric, voice, point of view, purpose, etc. He argues that on the syntactic level, these romances have a general sequence of

events, however it is not always followed in a straightforward manner. On the verbal level, their purpose is to entertain as well as to instruct.

2.2.5.1. The Pragmatic Level

As for the pragmatic level, Ventola (1991) argues that before the text producer starts writing a text, he should have a clear idea about the function of the text, that is, why it is being written. Having this function in mind, the text producer makes his own decisions regarding the global organisation of the text within the limits of its genre. Scott (1969) claims that this function could be different in different societies. A riddle, for example, could be entertaining in some societies and didactic with social values in other societies.

According to Ryan (1979), one kind of pragmatic rule has to do with the kind of performance that is suitable for every genre. Such rules are related to elements of communication, which are channel, context, addresser and addressee. Another kind of these rules has to do with the overall orientation of the genre.

Rules referring to channel specify, for example, oral for a sermon, written for a novel, etc. Rules concerning the context have to do with where and when the text should appear. Rules related to addressers and addressees have to do with principles such as the fact that a sermon should be delivered by a minister, a lullaby addressed to a

baby, etc. These rules also define the social relations between the participants which include the nature and the source of authority that an addresser has over the addressee (Ryan 1979).

As will be argued in more detail later on in the current chapter, the more conventionalised the genre is the more stable and fixed these rules are. In other words, a genrelet would often exhibit a more specific social occasion and a more fixed status of participants. In a service encounter genre, for example, the social occasion could have different instances of occurrence (in a shop, a travel agency, a post office, etc.) and the relationship between the addresser and the addressee could range from the highly formal to the very informal with fluctuations in the degree of power participants exercise in these different occurrences. The Syrian death notice genrelet, on the other hand, shows a social occasion with no different instances of occurrence, a stable high degree of formality between the addresser and addressee and a fixed degree of power to be exercised by participants.

The pragmatic rules also have to do with what the addresser of the text is actually trying to accomplish and his overall motivation or orientation for producing the text. Ryan (1979) argues that there are three main kinds of orientation: action, information and pleasure. In the first kind, there is an attempt made to cause an action to be performed. In the case of genres oriented towards information we have a reader invited to extract a message and to keep it in his memory. The fact that a text communicates could be a source of pleasure to the

reader. This is only when the reader enjoys the fact that something is true, but this does not apply to the communicative act itself. Thus, in the case of the purely informational texts the reader's satisfaction completely depends on the truth of the content. However, in pleasure-oriented texts truth is irrelevant. Pleasure texts, the riddle for example, are oriented to something which is worth experiencing rather than remembering.

In some genres, there is an optional secondary orientation in addition to the main one. In political speeches and advertisements, we have action oriented texts which could also seek to provide information. In some other genres, however, we could have two main orientations. Proverbs, for example, are oriented towards both pleasure and information. This means that the communicative act is not successful unless the text is pleasurable as well as true. In recipes, we have an orientation towards action as well as information. Genres of action and information show different degrees of tolerance towards pleasure. To say that a given genre gives a low tolerance towards a secondary pleasure orientation means that this genre gives a very high priority to its main orientation. The higher the priority is the less suitable are the uses of language which provide pleasure (Ryan 1979).

The communicative intent of the text would definitely be lost if this text is related to the wrong pragmatic rules. A text cannot be dealt with in the right way if, for example, we take it as being information oriented and it is in fact pleasure oriented. The pragmatic rules could sometimes be inferred from the surface form of a text, such as in the

case of the formula *once upon a time* which indicates a narrative content. If the pragmatic rules are inferable then the text receiver should relate them to the appropriate principle. If not, then he should know which pragmatic rules govern the text before reading it (Ibid).

From the previous argument, I conclude the following: the more conventionalised the genre is the more inferable the pragmatic rules are. In the case of genrelet, the chance is really poor for the text receiver to miss the communicative intent of the text. This is due to the fact that there are abundant occurrences of fixed linguistic expressions which are associated with the given social occasion and the given genre and which can hardly occur in other social occasions and genres. These fixed linguistic expressions guide the text receiver in identifying the genre and consequently in inferring the communicative intent of the text. A cliché such as *سائلين المولى أن لا يفجعكم بعزير*, a sort of invocation of God not to cause the death of dear people, would immediately guide the text producer to the state of being sure about the generic membership of the text, that is the Syrian condolence-thanks, and about the communicative intent of this genrelet.

Some classifications of genre are done on a pragmatic basis. According to such classifications, the best way to see differences between genres is to think of the purpose of the text producer. Genres are divided into six main categories, namely the narrative, the procedural, the expository, the hortatory, the descriptive and the repartee. In the narrative discourse the purpose of the text producer is

to recount. His purpose is to prescribe in a procedural discourse. In expository discourse his aim is to explain. In a descriptive discourse his aim is to describe. In a hortatory discourse his aim is to propose, to suggest, or to command. In a repartee discourse his aim is to recount speech exchange (Larson 1984).

Martin (1985) also seems to be focusing on the function of genres. He divides genres into two types, namely recounts which deal with what happens and factual writings which deal with the way things are. Procedure, description, reports, explanations and expositions are the basic kinds of factual writings. Martin (1985:15) defines them in the following way:

Procedure	"how something is done"
Description	"what some particular thing is like"
Report	"what an entire class of things is"
Explanation	"a reason why a judgement has been made"
Exposition	"argument why a thesis has been proposed"

Two kinds of exposition are distinguished, namely the hortatory and the analytical. In hortatory exposition, the function of the text is to convince the text receiver to do what is recommended in the thesis. In this kind of exposition, the text producer challenges the world as seen by him and makes suggestions to get the world changed. On the other hand, in the analytical exposition, the function of the text is to persuade the text receiver that the thesis is formulated well. Interpretation and explanation are the functions of exposition.

Heath, P. (1987) also gives special attention to the pragmatic level. According to him, genre should be defined on the most general level, that is, of purpose. This generic purpose could be partially understood in terms of immediate emotional response. Once the purpose is understood the material aspects of a given text fall into the right position. He argues that since materials could exist in other genres but be put to different purposes, any definition of genre would be incomplete if it does not take purpose into consideration.

Hernadi (1972) focuses on a definition of genre that is based on the similar effect that a given text is likely to achieve on the mind of the text receiver. Such a definition concentrates on the expectations of the text receiver, something which makes genre appear as a contract between the text producer and the text receiver. This means that the text receiver responds in two different ways to two different genres.

2.2.5.2. The Semantic Level

On the semantic level, we study the organisation of the contents and the relationships which exist between the major semantic blocks of the text. Texts which belong to the same genre share many semantic features. Texts should exhibit sense, logico-semantic coherence and topical unity. In some genres certain topics, death in comedies for example, are not very welcome. This sort of topic constraint has to do with the pragmatic level in the sense that since comedies are meant to

be amusing, such subject matters should be avoided. Moreover, different genres show different degrees of tolerance towards semantic innovations. This has to do with the degree of tolerance a genre shows towards pleasure components (Ryan 1979).

Ryan's claim that different genres show different degrees of tolerance towards semantic innovations is correct, this does not, however, always have to do with the degree of tolerance a genre shows towards pleasure components, as she claims. Tolerance towards semantic innovations has a lot to do with the degree of conventionality a genre shows. A genre would enjoy more freedom than a genrelet as far as the language, the structure and the topic of the text are concerned. The text producer of a novel would feel freer to be creative on the levels of language, structure and topic than that of a Syrian condolence-thanks genrelet. This means that the more conventionalised the genre is the more its members have semantic characteristics in common. The questions of language, structure and topic constraints will be discussed in more detail in the section on genrelet.

Hervey & Higgins (1992) offer a sort of genre classification that is basically based on the topic, i.e. on the subject matter. This kind of classification advocates the view that differences in the way subject matter is approached lead to important differences in the way a given text is formally constructed. The most general categories of genres according to this classification are: literary/fictional, persuasive/prescriptive, theological/religious, empirical/descriptive and

theoretical/philosophical. All these genres could be divided into a great number of genres and sub-genres.

2.2.5.3. Surface Requirements & Generic Options

The surface structure has to do with metric and phonetic regularities, specialised vocabularies, formulaic expressions or particular characteristics of pronunciation or graphic realisation. Surface rules are used abundantly in poetry but are by no means restricted to genres oriented towards pleasure. There are a lot of genres which are not pleasure oriented and which make heavy use of surface requirements (Ryan 1979).

As for the generic options, Ryan (1979) claims that they are the uses of language which are acceptable in some kinds of text and considered to be out of place, awkward and sometimes even ungrammatical, in others. For example, there is an option in advertisements and proverbs which calls for the adoption of versified form whereas this versified form is out of place and non-functional in a scientific paper. It is, however, not considered to be ungrammatical. On commercial products, on the other hand, it is natural and acceptable to delete the object (e.g. 1. Shake well 2. Apply 3. Lather 4. Rinse 5. Repeat), while it is even considered to be a sort of a grammatical mistake in a scientific paper. This means that genres show some particularities which are restricted to some environments.

Knowledge of the generic options enables the text receiver to evaluate the appropriateness of the text producer's use of language and to make judgements on whether these uses are means to intended effects or are simply given rise to by the text producer's ignorance, lack of verbal skill, etc. Since in the case of action and information evaluation is not an essential part of communication, the text receiver can usually proceed without a proper awareness of generic options. The knowledge of obligatory constraints is important for a complete identification of genre, the knowledge of options for adequate evaluating of the text and the knowledge of pragmatic rules for appropriate use (Ryan 1979).

2.2.6. Textual & Contextual Dimensions of Genre

The textual and the contextual dimensions of genre have always been a debatable issue in genre theory. Some genre theorists focus on the textual dimension more than the contextual one, others consider that context is more important than text. Some other genre theorists consider that both text and context are important for the understanding and the interpretation of text and that there should be no underestimation of any of them whatsoever.

In the definition of autobiography, Elbaz (1983) claims that there exist two different approaches: the typological and the dynamic. The typological approach is textually rather than contextually oriented. It

advocates the view that there is a series of formal established conditions. These conditions are solidified into one particular text which contains all these conditions. Each autobiography is seen in terms of this model. The dynamic approach, on the other hand, considers that there are some implicit contextual conditions which surround every text. Participants who are involved in receiving and transmitting the text, in addition to the nature of those implicit conditions and the roles of these participants, influence the status of the information contained in the text. In this approach the definition of genre is extra-textual. It is there in the receptive consciousness. If the definition of genre had not been extra-textual, there would have been many more differences than similarities between texts and each text would have existed as a separate class. In this case, any kind of classification would have been null and void. Thus, in this approach there is a rejection of any static view of the generic structure. Since there is nothing in the text itself which makes it qualify as a given genre, texts should be labelled dynamically as far as genre is concerned.

Context is seen by Harty (1985) as the extra-linguistic factors which are related to text, such as the text producer (speaker or writer), the text receiver (hearer or reader), the relationship between the two of them, the topic, the setting (place, time, etc.), the channel of communication (speech, writing, gesture, etc.), the event, the purpose of communication, etc. Harty puts special focus on the contextual dimension of genre in understanding the meaning of the utterance. He argues that a text should not be regarded as a finished product because

texts go outside the apparent boundaries and refer to something other than the text itself.

Heath, J. (1987) claims that context has to do with history, politics and ideology. To him, the role of the reader should not be overlooked in genre theory. He argues that there is a sort of interaction between the expectations of the readers and the text itself. It is genre which determines the status of the information in a given text and which tells the text receiver how to take that text. Surrounding any text there are contextual conditions and participants transmitting and receiving the text. The roles of these participants as well as these conditions have their own effects on the status of the information which occurs in the text.

It is clear that some of the previous arguments give priority to the contextual dimension over the textual one and others give priority to the textual over the contextual dimension. Any notion of genre that focuses on one and ignores the other is doomed to fail. As a matter of fact, both text and context are equally important in the notion of genre. The text receiver comes to the text with certain contextual expectations in mind. In order to check the authenticity of his contextual information, he needs to consult the text. Sometimes, the text endorses the context but sometimes it does not. The probability of matching between the text and the context is much higher in the case of genrelet than in that of genre. This is due to the facts that 1) the textual evidence (language and structure) in a genrelet, a wedding ceremony for example, is more concrete than it is in genre, a novel for

example, and 2) in genrelet, there is a very poor chance for the occurrence of more than one genre in one and the same text. These questions of text, context, and matching and mismatching between them will be discussed in detail in the section dedicated to the notion of genrelet.

Kent (1983) is one of the genre theorists who focuses on text as well as on context in his study of genre. He considers context as the extra-text which every text has. He sees it as the experience that the text receiver brings along to the text and as the field within which texts are produced. Thus, the extra-text has to do with the elements which lie outside the text itself and which make the text meaningful at a certain time. Some of our generic expectations are determined somehow by what we know about the extra-text of the text, its history, its author and its genre. The extra-text is constructed by unformulated conventions ordered to the text according to the degree of probabilities. The higher the degree of probability, the more certain it is that a particular element would be appearing in a certain text. If we hear that a popular fictional work was written in England in the first half of the eighteenth century there would be a high probability that the text is picaresque. The probability that a text is classified as a member of a given genre would increase or decrease when the date of the production of the work is given.

The author's conception of the work he is producing and the text receivers' perception of what the author means are shaped by the unformulated conventions of a certain historical period. The formal

conventions, on the other hand, are organised in accordance with the text producer's conception of the text he is producing, its importance and its value. This leads to the conclusion that unformulated conventions shape a genre at the most fundamental level, that is, the level of the formal conventions. The text receiver always gives meanings to text. Every text receiver brings extra-textual knowledge to text. This knowledge interacts with the synchronic elements of the text so that the total meaning of the text is formed. The text receiver's extra-textual knowledge, including his generic awareness about what he expects from different texts, is ordered hierarchically before he embarks on reading (Kent 1983).

The text receiver expects to encounter some particular elements. The text would either confirm or defeat his expectations through the structure of its conventional elements. As the text unfolds, it creates some expectations which combine with what we already know about this text. This helps form our total perception of the text. The interaction which takes place between textual and extra-textual elements helps in explaining the reason behind the text producing different effects when read for the second time. In the second reading, the text receiver has different hierarchic expectations. He reads the text with different extra-textual expectations. It is true that the text receiver's reaction to a text is more often than not determined by what he expects to get from this text, however, the total meaning of a given text derives much more from the text receiver's conscious extra-textual expectations (Kent 1983).

Thus, Kent's (1985) main argument lies in his belief that the interrelation that exists between our textual and contextual generic perception helps us in identifying the genre as well as interpreting the text. What is meant by interpretation is the need, desire or demand that the reader has for explanation after reading the text. The ability to identify the generic membership of a given text seems to be similar to our reading experience. To understand a sentence we need to know all the words, and to understand the words we need to understand the sentence. The same applies to our generic perception which needs both text and context.

According to Heath, P. (1987), it is only through the analysis of parts that one can understand the whole. By the same token, it is only by appropriate understanding of the whole that significance of the parts is properly evaluated. By this, Heath seems to focus on the importance of the textual as well as the contextual dimensions of genre in the understanding of a given text.

Sometimes, there occurs a sort of mismatching between the text and the extra-text. Halporn (1989) argues that the text makes the reader have some expectations, and the reader himself comes to the text having some expectations in mind. These expectations are directed to genre. Frustrations and satisfactions could be found in both directions. Dubrow (1982) claims that the presuppositions we make before approaching a given work are effected by our contextual knowledge. These presuppositions, however, could be countered by the text producer deviating from our expectations.

2.2.7. Genre & Register

Ventola (1988) argues that the organisation of social interaction occurs on the register level. The social interaction is organised in terms of field, personal tenor, mode and functional tenor. These are the four situational variables which make us able to relate the meanings expressed in a given text to the situation in which participants are involved. Field, according to Ventola (1983b:242), "...refers to the type of activity in the situation, the social action the participants are involved in". Personal tenor has to do with role relationships which exist between participants. Differences in social relationships have their effects on the language we use, on turn-taking and on the choices we make from the grammatical systems of mood and modality. The degree of politeness depends to a large extent on these choices. Mode is concerned with the channel chosen for communication in a given situation. We have written and spoken modes. The language of the interaction which takes place in a face-to-face situation is different from situations where there is no such interaction between participants. Functional tenor has to do with our ability to recognise the schematic structure of texts.

Texts which belong to the same genre share similar schematic structures. Ventola (1983b) considers that if the values of the situational variables are kept constant then texts would be similar to each other. In other words, we can say that two texts belong to the same register. She (1988) argues that even when genre is one and the

same, field choices could be different. The different instances of one and the same genre could portray some differences in tenor choices. In the same way, there could be differences in the mode choices in the different instances of a genre. Register organisation is supposed to be changing as an instance of genre unfolds. This shows the way genre uses register as its realisation. For its realisation, register uses linguistic as well as the non-linguistic features.

This view obviously suffers from a number of deficiencies. First, it overlooks the fact that members of different genres show different degrees of structural resemblance. In other words, members of the auction genre, for example, show a higher degree of structural resemblance than members of a novel or editorial. This is due to the fact that an auction has more stable and rigid structural conventions than the novel or the editorial. Thus, the more conventionalised the genre is, the higher the degree of structural resemblance is among its members.

Secondly, this view claims that choices of field, tenor and mode could be different within one and the same genre. However, we have to take into consideration here that this does not really apply to all genres for the simple reason that the more conventionalised the genre is, the richer the chance is for having more or less stable choices of field, tenor and mode.

2.2.8. Genre & Meaning of Text

Whether text understanding depends on genre or not has always been an issue for genre theorists who, most of the time, agreed on the fact that genre is so much a part of the meaning that there is always a risk of not understanding the text if the text receiver fails to identify the generic membership of that text.

According to Rashidi (1988), genre is a very important area of meaning and the question of meaning is not merely connected with words the knowledge of which would automatically result in an understanding of the meaning of the text. It is very difficult for the text receiver to understand a text if its form is completely strange to him even if he seems to be familiar with the words and the sentences.

Misinterpretation of a given text could be caused either by failure to identify the textual conventions or by not possessing extra-textual information about that text. Interpretation of the text could be affected by generic perception through the reading competence of the text receiver and through the text producer's manipulation of the conventions of genre within a given text. Failure to identify a certain text as a specific generic type might result in the text being interpreted in different ways by different receivers. This means that there could always be disagreement on the meaning of the text when text receivers disagree on the generic membership of that text (Kent 1985).

The text receiver should be able to identify the generic membership of the text in order to understand the text properly. He does not, however, have to be familiar with every one of the rules and the options related to that genre. In other words, not knowing, for example the semantic and the surface constraints of a genre, would not effect the reader's understanding of the text (Ryan 1979).

2.2.9. Genre & Creativity

The relationship between genre and the question of creativity has always been important. The most crucial questions have been whether creativity is restricted to some genres, whether it is achieved through inventing a new genre, and, most importantly, whether the text producer is creative at all.

Martin (1985) maintains that creativity is not really restricted to particular genres but, on the contrary, can be achieved in all genres. The thing which differentiates one genre from another is not how creative the genre is but rather what function a genre serves in a given culture. In other words, genres serve different functions in the culture where they occur. These different functions involve different judgements in the sense that some genres could be judged on the basis of how creative they are, others could not.

Kress (1982) argues that the text producer does not achieve creativity through creating a new genre type but rather through making the right

decision concerning the type of genre in which he encodes the idea. He (1985) further claims that the task of the text producer is not to create the text but rather to assemble it. In other words, the text producer, out of his experience of other works, would create a new text which meets the demands of a certain social occasion. Writers do not have their own words. They have the words and the systemic organisation of the words which are given to them by both discourses and genres they have already experienced. They are the producers of texts but not the creators of words. A text is motivated by difference and the text producer's task is to produce a text where that difference is resolved in a certain way through constructing a reading position that seems to be natural and plausible. The material that the text producer depends on in doing so is all the texts which are relevant to that certain text he is producing. Every text has relations of intertextuality with other texts (see Chapter Three). The task of the text producer is to create a new text which is completely constructed in the conventions of genre, discourse and intertextuality and considered as new in being a text that is suitable to and comes out of one particular social occasion.

Considering the text producer as being an assembler rather than a creator of his own text is an unacceptable generalisation that needs to be carefully reconsidered. In fact, and as will be argued in the following section, this act of assembling the text occurs at different degrees in different genres. In other words, in the most conventionalised genres, the text producer is not only an assembler of

the text but even almost a copier of the others' texts. This is not true in the least conventionalised genres, however.

2.3. The Notion of Genrelet

A genrelet is a genre in the sense that it exhibits the genre's most important characteristics. In other words, it is recognised by a language community, it occurs in a repeated social occasion and finally, it involves participants with their purposes and goals. However, what makes a genrelet different from a genre is the set of conventions and constraints which appear to be stable and concrete in the case of the former and relatively loose and vague in the case of the latter. These conventions and constraints have to do with the clichéd structure, the clichéd language, the more or less stable topic and roles of participants, and the social occasion which is reflected in one instance most of the time. All these constraints participate in shaping a clear and a stable image of the norm against which a genrelet should be judged.

In the following, I deal with all these constraints in detail trying to illustrate my views by giving examples from both genre and genrelet in English as well as in Arabic.

2.3.1. Genrelet & Structural Constraints

Different genres do not show the same degree of structural conventionality. Genres range from the less conventionalised to the most conventionalised as far as structure is concerned. The novel would be here the best example on the less conventionalised genres. In a novel, there is a great chance for all kinds of creativity on the part of the text producer, including structural creativity. The text producer can arrange the text the way he likes. He can start at the beginning of the story, the middle or even the end. The structural conventions dictated by such a genre are neither rigid nor stable. Indeed there is not a real norm against which judgements of deviations could be made. Moreover, the question of obligatory and optional elements is not of real importance. It is more or less up to the text producer to decide the optionality of elements as well as the position of these elements. Any strange structure adopted in such a genre would not be frowned upon but would rather be mostly considered as a sort of innovation.

Some other genres, the letter to the editor for example, show more stable structural conventions than the novel. The text producer is still free to arrange the text the way he likes, within certain limits, however. There are obligatory as well as optional elements. All the obligatory elements should be there in the text. For example, the presence of the situation element in a letter to the editor, where the writer reports someone else's evaluation of a situation in order to establish the situation which he is evaluating, is crucial in the identification of the genre. There is a preferred sequence of elements,

though this is not always followed. The position of elements is more stable than that of the novel but still difficult to predict since it is relatively free. Again, the norm against which deviations can be judged is not very clear though it is clearer than that in the case of the novel.

The highly conventionalised genres, i.e. genrelets, show a very high, and sometimes absolute, degree of structural stability. In a wedding ceremony, for example, the structure is highly predictable. In fact, it is a clichéd structure. The sequencing and the position of elements are more or less stable and rigid with hardly a chance for flexibility. In such a genrelet, almost all elements, if not all, should be realised. This means that almost all elements are obligatory and their absence could cause disturbance to the whole structure of the genrelet rendering the text incomplete, a non-text or a kind of deviation that is not really welcome.

The absolute structural stability appears in a genrelet such as the presidential vow making. In the Syrian presidential vow all elements are obligatory. In fact, there are always two elements, namely the vow and the elements of this vow. The vow has always to come first followed by the elements. Even the elements themselves should come in a specific order where no change in the sequence is allowed.

To conclude, the more conventionalised the genre is, the less tolerance it shows towards kinds of innovation as far as structure is concerned. There is hardly a chance for the text producer to reorder elements, add

extra elements or omit some elements. In this case, that is, the case of genrelet, there is always a clear and a solid norm against which texts could be somehow judged.

2.3.2. Genrelet & Language Constraints

In the case of genrelet, there is, in addition to the structural constraints, language constraints. These constraints come in the shape of fixed linguistic expressions or clichés which are mostly of restricted applicability. In other words, these linguistic expressions happen to be used in a very specific generic environment and to be quite awkward if used in other environments. They are so attached to the genrelet where they occur to the degree that they really become a constant textual property of this genrelet. *Going, going, gone* is a cliché said by an auctioneer in an auction. *Those whom God has joined together, man must not separate* is a cliché said by a priest in a wedding ceremony. *S/he loves me, s/he loves me not* is a cliché said by a girl/boy in love, in a love test game. *Sit and stay* is a cliché said to a dog by its owner. *Pick' n mix* is a cliché used in shops and addressed to chocolate buyers. "بمزید من التسليم بقضاء الله وقدره", a sort of submission to God's fate, is a cliché used in Syrian death announcements. "وبتشریفکم یتیم", a sort of welcoming people, is a cliché used in the Syrian wedding invitation cards. Thousands of such clichés associated with specific genrelets could be encountered in both the English and the Arabic languages. This is not an attempt to give a list of them, however.

Such clichés are, in fact, not produced by the text producer himself but are rather socially pre-made expressions which are used by all text producers every time the relevant social occasion is invoked. Some of these clichés come as opening formulae, such as in the case of confucianisms where the opening formula *Confucius says* always occurs. As a matter of fact, it is enough for the text receiver to encounter one of these opening formulae to make predictions about what is coming next and about the generic membership of the text. In the highest degrees of conventionality, the whole text would appear to be a kind of clichéd language, such as in the case of the Syrian presidential vow where the same clichéd text is repeated whenever the same social occasion occurs.

To conclude, the most conventionalised the genre is the less tolerance it shows towards kinds of language innovations. In this case and as far as language is concerned, there is always a clear norm against which deviations could be judged.

2.3.3. Genrelet & the Participants

Participants, as argued earlier in this chapter, have three kinds of roles, namely the textual, the participatory and the social. The difference between genre and genrelet takes place at the level of all these roles. In the following, I study these roles in genrelet trying to illustrate the

most important points by giving examples from both English and Arabic.

2.3.3.1. The Textual Role

The textual role has to do with text making. In verbal interactive genres, this textual role is carried out by all participants with different degrees of involvement. In fact, it is more or less up to the participants to decide how productive they want to be. Participants are relatively free to develop the interaction the way they choose. They are even free to move from one genre to another without significant restrictions. In an interview, for example, both the interviewer and the interviewee contribute to the production of the text, with different degrees of involvement, however. This degree is not really stable in all instances of this genre. In other words, both participants could be equally productive in one instance, and one of them could be more productive than the other in another instance. In verbal interactive genrelets, however, the degree of contribution to the text making is, to a large extent, decided by the genrelet. Participants could be interactive only as much as the genrelet itself allows them to be. In an auction, for example, there is a more or less specific textual role dictated by the genrelet. Participants play their textual roles and develop the text within the limits designed for them. Moreover, they are not really free to move out of the borders of the current genrelet to another genre.

In written texts, on the other hand, the text producer is the most important participant in addition to the text receiver as a secondary participant who somehow contributes to the text-making by the contextual knowledge he brings along with him to the text. In genre, an editorial for example, the text producer is relatively free to develop the text the way he likes. He is also free to move from one genre to another. In a genrelet, a Syrian wedding invitation card for example, the text producer is controlled by a stable textual role designed for him by the genrelet. Moreover, he is not free to jump from one genre to another. In fact, there is no real room in a genrelet for individual innovation or creativity. This question of creativity will be touched upon later in this chapter.

The textual role is not only played by the actual participants but also by a third kind of participant which contributes to the text-making and which exists in both verbal and written texts, in genre as well as in genrelet. This participant is the culture in which the genre occurs and the conventions and constraints dictated by the genre in this culture. The contribution of this third participant to text-making is not clear and strong in the same degree in all genres. The more conventionalised the genre is the more the presence of this third participant is concrete in the text. In a novel for example, its presence is very weak. It is not very concrete since the novel as a genre shows a low degree of conventionality as far as language and structure are concerned. On the other hand, the presence of this third participant is clearly evident in a genrelet such as the Syrian death notice where more or less the same text is repeated with differences in the information given, such as the

dead person's name, his relatives, etc. In such a genrelet, the third participant's impact is very concrete in both the way the text is organised, the sequence of elements, the presence of elements as well as the abundant use of fixed linguistic expressions such as (آل ... ينعون) اليكم بمزيد من الرضى والتسليم بقضاء الله وقدره وفاة فقيدهم الغالى ... الذى وافته (النية) literally translated as "the family of ... announces, with full submission to God's fate, the death of ... who died ...". The text producer here is not really the most important creator of the text but rather only one of its important creators.

2.3.3.2. The Participatory Role

The participatory role has to do with who is the initiator and who is the respondent in the text. The more conventionalised the genre is the more we are able to make our predictions about who would be the initiator and who would be the respondent in the text. Thus, in a genrelet, participants have more specified and fixed participatory roles than those in a genre. In an interview, for example, it is very difficult always to predict who is to initiate and who is to respond. The interviewee could be a respondent and initiator. The same applies to the interviewer. In other words, the interviewer is supposed to be initiator in asking questions and the interviewee respondent in answering these questions. However, the interviewee, in order to make a point in his argument, could sometimes play the initiator and ask questions and expect the interviewer to be the respondent and to answer these questions.

The participatory roles depend to a great degree on how participants choose to develop the text. This means that participants in such a genre enjoy quite a high degree of freedom, something which is very limited in the case of genrelet. In a wedding ceremony, for example, it is very easy to predict who will be the initiator and who will be the respondent. Participants are not really free to develop the text the way they like. The genrelet dictates some rules and constraints on the participatory roles. In other words, participants have, most of the time, to play the roles designed for them. The minister is the initiator or the respondent where he is expected to be so and so are the other participants.

2.3.3.3. The Social Role

The social roles have to do with the relationship between participants. They could be hierarchic and non-hierarchic. Again, the more conventionalised the genre is the better is the chance for a more fixed and stable social relations. In an employer/employee casual conversation, for example, we could have either a hierarchic relationship between participants or a non-hierarchic one. The degree of power and social distance do not seem to be easily predictable. This depends on how friendly the employer is. In an interview, the kind of social relationship between the participants depends on factors such as whether the interviewer and the interviewee had come to know each

other before. Thus, it is most of the time up to the participants to decide what sort of social relationships they are going to develop.

In the case of genrelet, however, participants are controlled by more restricted rules. The social relationship between the minister and the marrying couple, for example, has to be hierarchic even if the participants are close friends outside this particular social occasion. In the Damascene *Zaffa*, a sort of celebration occurring in the street immediately before the wedding takes place, the relationship between the *zaffa* man and the other participants has to be highly informal even if they do not know each other at all. Thus, a genrelet decides, to a great degree, the kind of social relationships which should be developed by participants.

2.3.4. Genrelet & the Social Occasion

Genres occur in frequently repeated social occasions. Some of these social occasions are reflected in different instances. A service encounter genre, for example, can take place in a post office, a shop, a travel agency, etc. However, this does not apply to all genres. If we go back to our notion of the more/less conventionalised genres, we find that the more conventionalised the genre is, the more specific the social occasion is liable to be and the poorer the chance is for this social occasion to occur in different instances. A wedding ceremony, for example, is a genrelet which takes place on the occasion of marriage and this seems to be the only instance of this genrelet. The

presidential vow is a vow taken by the president on the occasion of his being elected and it does not seem to occur in any instance apart from this one. The Syrian death notice is a genrelet which takes place on the occasion of death and this is its only instance of occurrence. Thus, more often than not, a genrelet is associated with a more specific social occasion.

2.3.5. Genrelet & the Text Producer

From what precedes we can see that in a genrelet there is little room for the text producer to be creative. His presence is so weak in the text. The text is more powerful than him. It imposes on him a lot of language as well as structural constraints which he is not really free to get rid of. The text producer is the servant of the text and the text receiver's expectations. He is the servant of the others' experience in writing. His responsibility for the creation of the text and the way this text is structured is very low. This means that in a genrelet, the text producer is more assembler than creator of the text, while the contrary is true in the case of genre. Here we can safely claim that the more conventionalised the genre is, the less chance the text producer has for being creative. The text producer of a Syrian wedding invitation card, for example, is less creative and more assembler of his text than the producer, say, of an editorial.

In genre, however, there is more space for originality on the part of the text producer. The presence of the text producer in text is powerful.

The text producer is much more powerful than the text. Relatively speaking, he is free to choose whatever suits him from the conventions of the genre within which he is operating and even sometimes to defy these conventions. The text is indeed the text producer's own servant.

2.3.6. Genrelet & the Reconstruction of Text

As argued earlier in this chapter, the text receiver might not be a part of the social occasion and consequently might not be positioned in the genre. This makes him refuse the reading position imposed on him by the text producer and the roles assigned to him by the genre. At that point, he starts reconstructing the text in his own way. This is most likely to occur in the case of genre rather than in the case of genrelet.

Reconstructing the genrelet is not an easy thing to do. As discussed earlier, the genrelet shows textual evidence, structural as well as linguistic. These pieces of textual evidence are formal features which are beyond being reconstructed. In other words, it is not rarely the case that we find the text receiver reconstructing an interview as a conversation, while it is quite impossible to have an auction reconstructed as a service encounter, for example. An interview is a genre which involves more than one participant with relatively unstable textual, social and participatory roles. The text comes to being through the unstable and the unpredictable contribution of all participants. The social roles played by the participants in this genre depend on how friendly the participants are and on whether this is the

first time they meet each other. This means that in such a genre there is no exact measurement for the degree of power each participant is expected to exercise. The participatory roles are also unstable in the sense that they depend on how participants choose to develop the text. The sort of relative instability in the textual, the social and the participatory roles on the one hand and the low degree of the concretion of textual evidence on the other hand make the interview a genre easy to reconstruct.

The difficulty of reconstructing a genrelet, an auction for example, stems from the facts that 1) the three roles of participants show a more or less stable nature, and 2) there are various pieces of textual evidence in such a genrelet which are really beyond being reconstructed. The textual evidence takes place at the linguistic level (e.g. *going, going, gone* as a fixed linguistic expression or a cliché) and at the structural level (the existing elements and the sequence of these elements).

2.3.7. Genrelet, Text & Context

Depending on his contextual knowledge, the text receiver can make some predictions when coming to a given text. The textual properties of the text either endorse these predictions or defy them. The chance for endorsement is much bigger in the case of genrelet than in the case of genre. In genre, there is always a chance for the occurrence of clashes between what is contextual and what is textual. These clashes

can actually come from a number of sources. First, the fact that genres have a sort of *preferred structure* makes their structural rules flexible, soft and somehow subject to violation by the text producer. The less conventionalised the genre, the freer the text producer is to violate the generic rules of the text.

As argued earlier, the text producer of a novel feels free to violate the novel's generic rules, since these rules are really soft and flexible. In the case of the editorial, for example, the text producer is less free than in a novel to violate the generic rules since the rules in this genre are a bit more stable. The producer of a letter to the editor is less free than both previous text producers in this sort of generic violation. However, the three of them are, though not to the same degree, free to violate generic rules due to the relative softness and instability of these rules. In a genrelet, on the other hand, the stability and the rigidity of the structural rules make the chance for such kinds of violations really poor. The text receiver of a Syrian wedding invitation card goes to the text with certain contextual expectations depending on his knowledge of other wedding invitation cards. Most of the time, if not always, his expectations are met in the text giving no rise for clashes between what is textual and what is contextual.

The second source of generic violation has to do with the problem of pure and mixed genres. In the case of genre, we can very rarely find a text that contains the elements of only one genre. More often than not, texts show a tendency for combining more than one genre. In a novel, hundreds of genres could occur. In an editorial, a lot of genres could

take place, though not as many as in a novel. In a letter to the editor, though less than both the novel and the editorial, there is always a chance for the occurrence of other genres.

This sort of genre mixing is absolutely unpredictable and it is a rich source for the textual and contextual clashes referred to earlier in this section. In other words, the text defies the text receiver's contextual expectations giving rise to these clashes. However, the case of genrelet is quite different. In a genrelet, the chance is poor for the occurrence of more than one genre. In a love test game, there is only one genre, that is, the love test game. In the Syrian presidential vow, there is only one genre, that is, the presidential vow. One can argue, however, that in a Syrian wedding invitation card, there exist more than one genre. In other words, in every Syrian wedding invitation card there is a Quranic genre. The card begins with a Quranic sura which has to do with how God created a matching partner for every human being:

ومن آياته أن خلق لكم من أنفسكم أزواجا لتسكنوا إليها وجعل بينكم
مودة ورحمة

Although this argument is quite true, yet we have something to counter-argue here. The Quranic verse is attached to this genrelet to the degree that it becomes part and parcel of the genrelet rather than representing another genre. It is always expected to be there and its absence would be a severe deviation from the norm of this genrelet. This rules out the element of informativity, that is taking the text receiver by surprise. In other words, in the case of this genrelet, it is

very easy for the text receiver to tell exactly what genres he is going to encounter in the text since exactly the same kind of mixing takes place every time this genrelet occurs. The same argument applies to a genrelet such as the wedding ceremony where the Biblical genre occurs. This very high degree of certainty does not exist in the case of genre, for it is impossible for the text receiver to predict what genres he might encounter in a novel, an editorial, etc.

An important source of the harmony between what is textual and what is contextual in the case of genrelet is that the text receiver is often able to make a sort of contextual prediction concerning the topic of the text, something which he is not really able to do in the case of genre. The more conventionalised the genre is the more its members are likely to share the same semantic characteristics. In other words, the topic of a genre such as the novel or the editorial, for example, could be about anything, while the topic of a genrelet such as the Damascene *Zaffa* or the wedding ceremony, for example, is always on one specific matter.

To conclude, the text receiver of a genrelet could often predict the topic of the genrelet with no real chance for a clash between what is textual and what is contextual. The text receiver of a genre, on the other hand, is not really able to make such predictions since his predictions could be turned over at any time.

Also, in the case of genrelet, the text receiver could always make some predictions concerning the language he is going to see in the text. In

other words, he will always expect linguistic expressions such as *والله على ما أقول شهيد* / *God is a witness to what I am saying* in a Syrian presidential vow, *going, going, gone* in an auction, *ماعي سامع* / *I cannot hear* in a Damascene wedding *Zaffa*, etc. These expectations are mostly met in the text. Thus, language restrictions which are strictly adhered to in the case of genrelet enhance the text receiver's contextual predictions and contribute to a very large degree to the more or less harmony between what is textual and what is contextual.

The text receiver's reaction to the violation of the generic expectations depends on the degree of the conventionality of the genre. In other words, the less conventionalised the genre, the more tolerant the text receiver is in dealing with the deviation. On the other hand, the more conventionalised the genre is the less tolerant the text receiver is in judging the violation. In the case of genrelet, and more often than not, violation of the generic rules is considered to be a sort of language incompetence rather than an attempt at innovation.

The previous arguments lead me to conclude that the more conventionalised the genre is the more its textual properties are evident and concrete. Because the textual properties are so evident in the case of genrelet, the contextual predictions of the competent text receiver are much more reliable than those in the case of genre. This reliability results in the harmony between what is contextual and what is textual in the case of genrelet and the relative absence of such a harmony in the case of genre.

CHAPTER THREE
INTERTEXTUALITY

3.0. Introduction

The aim of the current chapter is to deal with the notion of intertextuality in a rather detailed manner. The very beginning of the chapter will offer abundant definitions of intertext as well as intertextuality. The main issues which will be dealt with are: 1) relating texts to their appropriate intertexts, 2) actual and virtual intertextuality as the two main types of intertextual relationship, 3) the degree of competence intertextuality involves on the part of text producers and receivers, 4) the changes that the intertextual signal is subjected to on its way to the new environment, and 5) intertextuality as seen by early Arab rhetoricians.

3.1. What is an Intertext?

An intertext is always associated with what has been called the "already read". According to Taranovsky (Rusinko 1979), a subtext, i.e. intertext, is the already existing text(s) which is reflected in a new text. He considers subtext as the source of the repeated element but not the element itself. The subtext physically exists in another text and the understanding of the new text depends on discovering that hidden subtext.

Riffaterre gives the following two definitions of intertext:

An intertext is a corpus of texts, textual fragments, or textlike segments of the sociolect that shares a lexicon and, to a lesser extent, a syntax with the text we are reading (directly or indirectly) in the form of synonyms or, even conversely, in the form of antonyms.

(1984:142)

An intertext is one or more texts which the reader must know in order to understand a work of literature in terms of its overall significance (as opposed to the discrete meanings of its successive words, phrases, and sentences).

(1990:56)

Frawley (1985:14) argues that

...an intertext participates in a discursive space. All forms of knowledge that are connected to writing are characterized by a particular discursive practice: the way of writing that constitutes the kind of knowledge. For example, anthropology exists as a discrete series of texts, a way of talking, which has been labeled "anthropology". This way of talking is the discursive space of anthropology, and all anthropological texts are anthropological intertexts in that every piece of anthropological writing enters the discursive space known as "anthropology" and bears a relation, no matter how distant, to every other anthropological text. There is no such thing as an anthropological text without other anthropological texts.

3.2. What is Intertextuality?

Riffaterre (1984:142-3) argues that the term intertextuality

... refers to an operation of the reader's mind, but it is an obligatory one, necessary to any textual decoding. Intertextuality necessarily complements our experience of textuality. It is the perception that our reading of the text cannot be complete or satisfactory without going through the intertext, that the text does not signify unless as a function of a complementary or contradictory intertextual homologue.

He (1990:57) defines intertextuality as

...the web of functions that constitutes and regulates the relationships between text and intertext. These functions either are fully activated as they are embodied in perceived relationships, or they are activated in programmatic form, in which case they merely postulate an intertext, reminding readers that their response must be predicated on the hypothesis that the text requires it, showing them how the hypothesis may lead to actualisation, and what kind of intertext is to be expected.

According to Fairclough (1992:84), intertextuality

...is basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth.

Beaugrande & Dressler (1981:182) maintain that intertextuality has to do with

...the ways in which the production and reception of a given text depends upon the participants' knowledge of other texts. This knowledge can be applied by a process

describable in terms of MEDIATION (the extent to which one feeds one's current beliefs and goals into the model of the communicative situation...): the greater the expanse of time and of processing activities between the use of the current text and the use of previously encountered texts, the greater the mediation.

Intertextuality to Hatim & Mason (1990:241) is "...A precondition for the intelligibility of texts, involving the dependence of one text upon another." They (Ibid:124-25) further argue that texts

...are always dependent on the prior existence not only of clearly identifiable texts but also of general conditions of appropriateness that may, for example, govern entire genres. Intertextuality in this sense makes it possible for us to situate a text in a system of relevant codes and conventions.

This question of virtual intertextuality has been clearly emphasised elsewhere by Hatim (1990-91:83) who sees that intertextuality does not only take the text receiver to an identified specific text, but also "...establishes and regulates the interaction of a given text with other texts, genres and discourses."

The above mentioned definitions of both intertext and intertextuality bring to light the most crucial points in the notion of intertextuality. They show how intertextuality is seen to be an operation of the mind that is obligatory for any textual decoding since the text reading is considered to be incomplete if the text receiver does not consult the related intertext(s). They also focus on the question of how both the production and the reception of text depend on the participants'

knowledge of other texts and how this demands a certain degree of competence on the part of the text producer and the text receiver alike. They draw attention to the fact that the use of intertextuality is rather motivated and that the text producer uses other texts for achieving purposes which could be completely different from those of the original. Finally, and most importantly, they refer to the existence of two kinds of intertextuality, the actual where specific identified texts are invoked, and the virtual where a whole genre, a whole discourse, a whole text type are invoked. In the following, all these points will be given special attention and will be discussed in more detail.

3.3. More about Intertextuality

It has been argued (Altman 1981) that the linguistic meaning, the intertextual meaning and the intratextual meaning are the three sources of meaning in the text. The linguistic meaning is the one that is derived from the primary language of the text. This level of signification is always available in the text regardless of what happens during the course of that text. The intratextual meaning is available in all texts. It grows out of intratextual rewriting which involves the reuse of some materials which have already been used within the same text. To Altman, the intertextual meaning is the transfer of intratextual meaning onto another text. In other words, the intratextual meanings derived from any text could be transferred to any other text. As far as the linguistic meaning is concerned, there is no a real difference between writing and rewriting. For this kind of meaning, violence is

violence be it attributed to Indians or to cowboys. For the intratextual meaning, the first writing of violence is the first writing which is read at the linguistic level, however, the rewriting is read in a completely different way from the first writing. In other words, the cowboy violence implies a kind of paradigmatic relation to the Indian violence. The intertextual meaning shows a different situation in the sense that even the first writing is read as a rewriting of previous material.

Altman's intratextual and intertextual meanings correspond to Hatim & Mason's (1990) passive and active intertextuality. In the case of the active intertextuality, the intertextual link is very strong. It inactivates in the text receiver's mind knowledge as well as belief systems which take place beyond the text itself. Passive intertextuality, on the other hand, is nothing more than the internal coherence within the text itself. Contratextuality is the third kind of intertextuality which has been distinguished by Hatim & Mason. Contratextuality occurs when a text producer systematically uses his opponent's discourse for the achievement of his own purposes. For example, a politician could use some elements from the discourse of the ideology of his opponent in order to deprive it of what it originally stood for. By this, the text producer suppresses the ideology of his opponent. This could be achieved through playing on words.

The question of passive and active intertextuality has also been touched upon by the Russian (Rusinko 1979) who differentiate between 1) identifying elements which obtain their semantic value from the context itself, and 2) identifying elements which obtain their

semantic value from what they call the subtext. In the first case, a given structural element is motivated by other elements which occur in the same text. This makes us conclude that only one text producer is involved in such a case, that the text receiver does not have to go out of the current text in order to be able to interpret that text, and, more importantly, that, in this sense, the concept of intertextuality has been widened to include not only re-used elements in the same text but also the structure of the text and how structural elements are related to each other giving motivation to the existence of each other within one and the same text.

In the second case, however, a given structural element is motivated by other texts, i.e. the subtext. Subtext is defined by Taranovsky (Rusinko 1979:216) as the "*...already existing text (or texts) reflected in a new one.*" In this case, the existence of a given element is motivated by another element which does not occur within the same text but rather outside the text; in the subtext. More than one producer participates in the production of the text, and the text receiver's knowledge of other texts is badly needed for the full comprehension of that text. In both kinds of identification there is a guessing game played by the text producer for the activation of the text receiver.

To some intertextuality theorists (e.g. Frawley 1985), intertextuality undermines truth in the sense that one can never speak about the truth of a text for the following reasons: 1) no one meaning could be discovered in the text since different text receivers bring to the same text different knowledge of other texts, and 2) the text has neither a

beginning nor an end in the sense that the process of interpretation could go on and on. In other words, the text could always activate other texts which have been produced before and after its production. The text, because of the intertextual connections it has, disseminates meanings which it has collected and which it enacts. Thus, texts cannot be considered as either true nor false.

According to Riffaterre (1974), humour and intertextuality could sometimes become inseparable when discrepancy occurs between the expectations of the text receiver, which are raised by the title of the text for example, and what the text receiver actually encounters in the text. The elements which take place in the influenced text seem, to the text receiver, to be deviant components of the lexicon of that text. A good example of this is the following advertisement which occurred on December the 1st 1994, in the Herald and Post newspaper:

WANTED DEAD OR ALIVE!

TV's, Video's, Microwaves etc. also electrical items,
cd's, video tapes, computers. Spot Cash Paid Tel
0860126136...

In this advertisement, the humorous effect stems from the contradiction which takes place between the reader's expectations aroused by the title and the text itself. The phrase "wanted dead or alive" is alien to the lexicon of the text for the simple reason that it gives the reader the impression that the current text has to do with a

police announcement concerning a wanted criminal, while what is really wanted are electrical items, be they in a bad or a good condition. This example illustrates the way a given genre (advertisement) hijacks the lexicon of another genre (a wanted criminal announcement) for the achievement of humorous effects. Hijacking between different genres is not restricted to the level of lexicon, however. It could take place on other levels such as structure for example. Moreover, humour is neither the only text producer's attitude that could be reflected through this device, nor is it the only effect meant to influence the text receiver. The issues concerning how some elements could be hijacked from one genre and used in another, the levels on which this hijacking occurs, the attitudes which are meant by this device on the part of the language user, the responses which are expected on the part of the text receiver, and other important and relevant questions will be the main concern of the following chapter.

As stated earlier in the definition section, intertextuality is the whole prior knowledge which is needed for any text in order to be meaningful. It is an obligatory operation which is based on two basic assumptions. The first has to do with the fact that a certain text is related, actually or virtually, to other texts, and the second has to do with the intertextual competence of both the text producer and the text receiver. In the following, I shall deal with the former assumption first while the latter will be dealt with later on in this chapter.

3.3.1. Relating Texts to their Intertexts

The importance of relating the text in question to other appropriate texts, i.e. the intertext, has been emphasised by all intertextuality theorists who unanimously agree on the fact that the whole meaning of the text will be put to a real danger if the text receiver fails to relate the text he is dealing with to its suitable intertext.

Riffaterre (1985) emphasises the fact that a text could by no means realise its own identity if its receiver does not relate it to its intertext. It is only when the text is related to its intertext that the former begins to be interpretable as one unit of significance.

For Culler (1976), the question of how texts are related to each other does not rule the text producer's innovation out. A text must say something which nobody has ever thought about or read before. At the same time, this text must be related to what one has read or thought of in the past. The text, within the context of what is already known should offer modifications or elaboration. For a text to be significant, it needs to have a relationship with a body of discourse which has already taken place. This means that the text is rendered both significant and intelligible by the whole body of the discourse which already exists.

Intertextuality is seen by Barth (Miller 1985) as a citation where a fragment of discourse is "accommodated" or "assimilated" by another text, i.e. the influenced text. This makes the intertext look as obtaining

two separate identities. The first identity has to do with an independent text which works in its own right and which could be unknown, forgotten and even lost, and the second identity has to do with a version that is assimilated or accommodated and that is embedded in the influenced text.

Frawley (1985) argues that all texts take place in an inescapable web of other texts. A web of everything else which has already been articulated or will be articulated in the future. There is a merger between textuality and intertextuality in the sense that text is an intertext.

Intertextuality usually produces a surface meaning which is nothing but a first step in the long way of a full understanding of the text. Through very carefully and well placed clues, the text producer obliges the text receiver to reread the text in order to discover the unexpected dimensions of new and wide meanings which are not found in the surface meaning of the text and which arrive to the current text from echoes outside that text. In that case, the text receiver's main task is to recall the sources from where these echoes originally come. This makes the text receiver play a role that is creative and active and changes the act of reading into an act of discovering through language higher levels of meaning. This justifies why the first reading of a given text is unsatisfactory and even incomplete and why the text receiver has sometimes to re-read the text in the process of looking for its full meaning (Riffaterre 1990).

Riffaterre (Morgan 1985) believes that although text is demanding, yet it is a guide for its receiver. In a rather compulsory manner, the text pushes the text receiver, through the strong traces left by the intertext, towards the specific and the relevant intertexts and consequently towards the right interpretation and decoding of the message. Riffaterre (1990) sees these traces as particular specialised signs which could immediately stand for the intertext, point to its location and uncover its identity.

These signs are words and phrases which have two functions. On the one hand, they indicate a problem in the text, an ambiguous or incomplete utterance for example, which cannot be solved but by an intertext. On the other hand, they direct the text receiver to where he should be looking for the solution. These lexical or phrasal features are both the problem and the solution. In other words, they are a problem when seen from the text and a solution when their intertextual side is discovered. Thus, they equally belong to the text as well as to the intertext, linking both of them to each other and signalling in both of them the existence of their complementary traits. These are what Riffaterre calls connectives (Riffaterre 1990).

The main task of these connectives is to join the sign systems of both text and intertext into new semiotic clusters. By this they make the text free from dependence on usage and existing conventions and help it to have a signifying strategy that is unique to that particular text (Riffaterre 1990). Riffaterre (1984) emphasises that these connectives oblige the text receiver to recognise that the text makes sense only by

reference to meanings which do not take place in the verbal context but rather within an intertext. The existence of the lexical connectives in a given text makes the perception of intertextual reference something obligatory and unavoidable. Thus, when the text receiver faces some anomalous components which are actually deviant from the lexicon of the current text, he feels obliged to look for the reasons outside the text in order to find the answer. Once the answer is found, nonsense vanishes from the text. Identifying these components takes place when they appeal to the text receiver's memory forcing him to retrieve another text where these same components occur. The text receiver, however, is not always able to identify this other text.

Intertextuality makes the text able to represent pairs of opposites at one and the same time. The first item of these pairs is related to the intertext. These pairs of opposites are conventions and the deviation from these conventions, tradition and novelty, and something which has already been said and its negation or transformation (Riffaterre 1984). This idea could be very well illustrated if we go back to my earlier example (Wanted Dead or Alive). The intertext of this phrase (the genre of the wanted criminal announcement) is the convention and the norm. It is the natural habitat where this phrase is always expected to occur without even being noticed. In the current text, the place is no longer the natural habitat. It is rather the deviation from the norm and the convention, where tradition starts to be replaced by novelty and where the phrase, on its way to the new habitat, collects extra meanings that have not been intended in the original intertext. This is how intertextuality simultaneously represents opposite pairs.

The episode is not over yet, for this issue will be re-tackled in the following chapter where the case of the original text (the intertext) will be called the static while the case of the current text will be called the dynamic.

Intertextuality also modifies the whole text. It takes a whole text to compensate for the disappearance of the suppressed intertext, and to transfer to the current text a significance that is brought from the intertext. It is outside the current text, i.e. in the intertext, that the most essential component of the current text and the key for the interpretation of its significance should be looked for and found. This answers the question why the recovery of the intertext is a process that is imperative as well as inevitable (Riffaterre 1990).

The intertextual reference, as Hatim & Mason (1990) argue, could take place on different levels ranging from the word, phrase, clause and clause sequence into the levels of text, genre and discourse. An important characteristic of the intertextual signals is, in the words of Hatim & Mason (1990:133),

...that they are all tangible elements in a text. They do not constitute the intertextual reference as such but are crucial pointers to it...

Fairclough (1992) believes that intertextuality of texts makes the process of interpreting the text a rather complicated matter. The text receiver, in order to make sense of the text, has to find ways for fitting the different elements of a given text into a whole that is coherent,

determinate as well as ambivalent. Fairclough does not see coherence as a property of text but rather as a property that is imposed on text by its interpreters. Since the text is dealt with by different interpreters including the producer himself, there could be a different coherent reading of one and the same text. Coherence of text depends on those assumptions which the interpreter brings along with him to the process of interpretation. Thus, Fairclough is against the idea that coherence should be understood in an absolute, logical sense. For him,

...a coherent text hangs together sufficiently well for present purposes as far as the interpreter is concerned, which does not preclude indeterminacy and ambivalence.

(1992:134)

3.3.2. Identification of Intertextuality

The stages through which the text receiver should go in the identification of the intertextual signal and in relating it to its appropriate intertext have been seen in a more or less similar manner by intertextuality theorists.

Hatim & Mason (1990) describe these stages as follows: the influenced text contains an intertextual signal that could be a word, a phrase, a clause or a clause sequence. This intertextual signal takes the text receiver to a word, a phrase, a clause, a clause sequence or a text on the one hand, or, on the other hand, it takes him to a genre, a discourse or a text type which he has already encountered in a pre-

text. Identifying the intertextual signal is the first task for the text receiver to carry out. The text receiver should then embark on tracing the ways through which the intertextual signal and its pre-text link together. Pre-texts are defined by Hatim & Mason (1990:134) as "...the sources from which intertextual signals are drawn, to which they refer, or by which they are inspired." The intertextual space is the semiotic space which has to be traversed by the text receiver in an attempt to trace a given intertextual signal to its pre-text. It is in this intertextual space where the text receiver makes assessments of the semiotic status of the intertextual reference.

In the process of reconstructing and interpreting the intertextual relationships between texts, Ben-Porat (Rusinko 1979:230) has offered the following stages which are similar to those suggested by Hatim & Mason:

...(1) recognition of the allusion marker (i.e., the quotation), (2) identification of the evoked text, (3) modification of the local interpretation of the signal (consideration of the significance of diverse contexts), and (4) activation of the evoked text as a whole in an attempt to form the maximum intertextual pattern.

Miller (1985) argues that the main strategy of the text receiver is to establish a necessary relationship between texts. If the source of influence is acknowledged by the producer of the influenced text, then studies take the form of what is called demonstration. The task of these studies is to clarify the degree of debt. If the source of influence is not acknowledged by the producer of the influenced text, then the

strategy is to provide evidence that the two texts are related to each other by necessity. This kind of strategy is done through juxtaposition of lexical, semantic, and syntactic features. The second stage comes the moment authorial intentionality has been established. This stage has to do with establishing difference between the texts. Here, the rigour of synonymy is replaced by that of antonymy. At this moment, the task is to show the originality of the producer of the influenced text and to re-establish the integrity of that text. Once the elements have been proved to be intentionally borrowed, they must also be shown to have been successfully appropriated by the influenced text so that this text functions as a new organic whole which is not dependent on prior associations. At this point, the originality of the producer of the influenced text has been established.

So far, I have been trying to discuss the three issues: text; intertext; and intertextuality. Special attention has been given to relating texts to their appropriate intertexts and to the importance of this process for the achievement of a full understanding and a successful interpretation of the text. I have also dealt with the stages through which the text receiver should go in order to decode the messages sent to him by the text producer. In the following, I shall move to a crucial point which has to do with how texts could be related to each other either actually or virtually.

3.3.3. Types of Intertextual Relations

Speaking about intertextuality would inevitably involve speaking about the two main types of intertextuality, that is the actual and the virtual. In other words, it involves discussing how texts could be related to each other either actually or virtually. In the former case, reference is made to a specific text requiring the text receiver's knowledge of that specific original text. In the latter, on the other hand, the reference made is so general that it brings the sense of a whole genre, discourse or text type.

The distinction between what is actual and what is virtual has been emphasised by Riffaterre (1990) who believes that speaking of knowing an intertext involves the distinction between the actual knowledge of the content as well as the form of that intertext and a mere awareness that such an intertext takes place somewhere and can be eventually found. The text receiver becomes aware that there is something missing in the text he is dealing with such as a gap which has to be filled, a reference to a referent that is not yet known to him and that has still to be discovered. His awareness that there exists a latent intertext is enough to indicate location where this intertext is becoming manifest eventually. In fact, this is considered to be the text receiver's minimal response.

The following two sections will deal with the actual (plagiarism, quotations, allusions, irony) and the virtual intertextuality (intertextuality via genre, discourse, text type). It is worth mentioning

at this stage that a specific kind of intertextuality via genre, where a given genre contains generic signals hijacked from another completely different genre, will be subjected to a detailed study and illustrated by examples in the coming chapter.

3.3.3.1. Actual Intertextuality

Some intertextuality theorists (e.g. Bloom in Culler 1976) insist on narrowing down the notion of intertextuality to the actual level. They advocate the kind of intertextuality which only takes care of the relationship between a given text and a particular precursor text. In this kind of intertextuality, the precursor texts are the origins which indeed have the absolute intertextual authority.

Riffaterre (Miller 1985) distinguishes what he calls obligatory intertextuality. This kind of intertextuality imposes some important constraints on the connections which the text receiver makes in his choice of the intertext. In this kind of intertextuality, the text receiver is encountered with an unresolved aspect of the text's interpretation and he finds himself obliged to look for a specific intertext in order to have this problem solved. This intertext is signalled and specified by traces appearing in the influenced text.

Actual intertextuality is what Fairclough (1992) calls manifest intertextuality. In this kind of intertextuality, the intertextual relations of texts are made to other specific texts. These other texts are present

in the influenced text in a very explicit manner. They are, most of the time, explicitly marked or cued by features which are on the surface of the text, such as in the case of quotation marks.

Genette (Morgan 1985) restricts the use of the term intertextuality to the presence of one text in another. He divides it into three subcategories, namely quotation, allusion and plagiarism. Quotations are the most explicitly marked kind of intertextuality, allusions are the most implicitly marked kind, and plagiarism is somewhere between quotation and allusion in the sense that it is marked by chunks of textual borrowing.

Since there is not much to say about plagiarism other than that it is a kind of theft of textual chunks from the texts of other producers, attention will be centred on quotations and allusions in addition to irony which is a kind of actual intertextuality distinguished by Fairclough (1992).

I. Quotation

Quotations can be very easily traced since they are associated with the knowledge of the source from where they are taken. Morawski (1970:691) defines quotation as

...the literal reproduction of a verbal text of a certain length..., wherein what is reproduced forms an integral

part of some work and can easily be detached from the new whole in which it is incorporated.

Hebel (1989) argues that a quotation has the capability of opening a deep dimension. A quotation not only refers to the original context from where it is taken, but also evokes in the mind of the text receiver the whole quoted text, the author of the text, his other works, and even the period in which the text was produced.

Quotations are what Fairclough (1992) calls discourse representation. In such a kind of intertextuality, a text incorporates parts of other texts. In the case of the direct discourse representation, the words represented are in quotation marks and the tense is that of the utterance. Thus, the exact words of the reported person are used and there are very clear boundaries between the voice of the reporter and that of the reported person. In the indirect discourse representation, the voices of the reporter and the reported persons are not very clearly demarcated and the words are not the exact words of the reported person but rather those of the reporter.

The Soviet approach to intertextuality (Rusinko 1979) emphasises that once quotations are transferred into their new environment, they leave behind the thematic connotations of their ex-context. In other words, there is not necessarily any thematic correspondence between the use of the quotation in the influenced text and its use in the original text.

Morawski (1970) sees that literalness and discreteness are the most important features of quotations. Literalness is something to do with the fidelity as well as with the accuracy of the quotation. Discreteness, on the other hand, has to do with the appearance of the quotation between inverted commas. Quotations are considered as semantic portions used to perform particular functions in new semantic structures. It is through the quotation that the text receiver could examine the relationship between the original text from where the quotation has been taken, and the work which has borrowed that quotation.

Quotations are not only considered as semantic portions but also as semiotic ones. Semiotic portions because they belong to the past and they operate within certain situational contexts, express some specific intentions on the part of text producers to be consumed in accordance with particular text receivers' needs (Morawski 1970).

Morawski (1970) argues that quotations have a number of functions which might intermingle sometimes. Appeal to authority is one of the most important functions of quotations. In this sense, quotations are used by text producers as devices for avoiding independent thoughts. By resorting to quotations, the text producer, instead of giving his own opinion or reasons for this opinion, gives a view which is not assumed to need any substantiation.

The erudite function is the second important function of quotations. In this case, the producer of the influenced text presents the most

important ideas of the author under review. This could be either fitted in the body of the text or as a footnote. Opting for the former means that text producers are inviting their subjects to speak for the reviewed author dealing with his propositions as the basis on which their interpretive argument is built up. Opting for the latter, on the other hand, means that text producers see that recapitulating the ideas of somebody else is more effective since by that they give their discourse a greater coherence. This kind of quotation is used as evidence and it should be done aptly and briefly. Aptness means capturing the most important ideas of the author concerned with less direct reference.

This aptness depends on the context in which the quotation occurs. In other words, if quoting is made for a purpose other than the presentation of the author's opinions on a certain subject, then the text producer chooses particular passages which have to do with the investigation he is doing. This kind of function is called stimulative-amplificatory. In this kind, the aim of the producer of the quoting text is to make the quotation function as if it was a part of his own arguments for reinforcing the terms in which he poses the problems he is tackling or the answers he is advancing.

Ornament is another important function of quotation. Here, a quotation is a kind of display of the knowledge that is obtained through wide reading. The difference between this function and the erudite one is that the latter is meant to be a faithful communication of the views of the quoted person for the sake of endorsing and developing them or rebutting them. The former, on the other hand, is an intellectual

conceit which does not always have to make any pretence of accuracy. As a matter of fact, the quotation of ornament function could be really marginal to the quoted person's views. The potentials of this quotation show up in the quoting context but not in the original context where it might even be unobserved. In this case one can very clearly see the semiotic nature of the quotation and its dual semantic nature, that is literalness because of its original structure and more or less submission to the structure of the influenced text. The quotation's literalness is a characteristic of all the above mentioned functions. However, what differs is the place of the quotation in the new structure. In the erudite function, the quotation is clearly detached. In the ornamental function, it is absolutely absorbed. In the authoritative function, it is unchallengeable. In the stimulative-amplificatory function, it is considered to be a kind of pegging for new intellectual constructions.

Timencik (Rusinko 1979) discusses the various dialogic relationships which take place between quotation and source text on the one hand and between quotation and the quoting text on the other. Indirect quotations could be antonymically related to the source text, expressed from a different perspective, or changed, on purpose, to the extent that they are no longer recognised. In the case of direct quotations, we have pieces which are quoted from an alien text for its relation with another part of the quoting text. A quotation could also have more than one source. It is not rarely the case where we encounter quotations taken from different text producers and combined in one text presenting a kind of dialogue of subtextual voices.

II. Allusion

The second kind of actual intertextuality is allusion. It is seen by Beaugrande & Dressler (1981) as one of the most important kinds of intertextuality. It occurs when a reference is made to a specific well-known text. The text producer has the choice to draw upon any available prior text, however, referring to well-known texts is more appropriate in the sense that they are more readily accessible to the text receiver than other texts.

Allusions could be considered as implicit intertextuality since they are sometimes very elusive. Hebel (1989) considers allusion as an indirect reference to another text, to history, to a certain character, etc. The first stage of actualising a given allusion and its evocative potentials is the recognition of an element that occurs in a given text as a signal referring to another independent unity. The text receiver's task is the identification of the evoked text. At that stage, he could reconsider a modification of the initial local interpretation of the passage concerned. Finally, the text receiver embarks on, to put it in the words of Hebel (1989:7),

...(the) activation of the evoked text as a whole and of a theoretically limitless range of associations in an attempt to form a maximum of intertextual patterns.

The text receiver's active role appears very clearly in the process of actualising the given text and its allusions. The task of allusion signals

is somehow limited. They take the text receiver to some specific points of reference which take place outside the text. In the final analysis, however, it is the text receiver's task to collect information about the text or the evoked person. It is on this collected information that appreciation of the allusion and the alluding text basically counts.

III. Irony

The third kind of actual intertextuality is irony. Irony is seen to be saying something but meaning another. Fairclough (1992), however, does not seem to be satisfied with such a definition of irony. He believes that such a definition is neither useful nor satisfactory for the simple reason that it does not take into consideration the intertextual nature of irony. It neglects the fact that an ironic utterance echoes the utterance of someone else. In other words, utterance A echoes utterance B, but there is a difference between the meaning the producer of utterance A gives in echoing utterance B and the real function of utterance A in expressing a kind of negative attitude towards utterance B. The main task of the text receiver is to recognise that the meaning of the echoed text is not really the meaning of the producer of text A. This recognition could actually be based on some different factors: 1) a clear mismatching between the apparent meaning and the situational context, 2) some clues in the speaker's tone in the case of verbal texts, 3) putting some words between inverted commas in the case of written texts, 4) the text receiver's knowledge of the text producer's beliefs, values, etc.

3.3.3.2. Virtual Intertextuality

Some intertextuality theorists (e.g. Culler 1976) are against restricting the intertextual domain to the level of speaking about specific identified works to which the influenced text takes. They advocate a notion of intertextuality which goes beyond the study of identifiable sources and which shows more interest in what is virtual than in what is actual. They believe that the connection which the text receiver establishes between the influenced text and a range of other pertinent texts is unlimited. This means that if we are keen on giving intertextuality its due, we must concentrate on conventions rather than on source study and on specific precursor texts.

Intertextuality via genre, discourse and text type are the three main types which have been identified in the domain of virtual intertextuality. The question of how these genres, discourses and text types could be manipulated for the achievement of purposes which are different from those really meant in the original texts has been quite an important issue for intertextuality theorists who believe that genres, discourses and text types are not always dealt with in a straightforward manner. As a matter of fact, the text producer could reaccentuate them through using them ironically, parodically, or reverently, or he even might mix them in various ways (Bakhtin in Fairclough 1992).

Fairclough (1992) argues that intertextuality has to do with the productivity of texts. It shows how texts are able to transform prior

texts and make a restructuring of the existing conventions, i.e. genre and discourse, in order to generate new ones. Fairclough uses the term constitutive intertextuality to refer to the kind of intertextual relations that are made to conventions. Constitutive intertextuality has to do with how a discourse type is being constituted through combining elements of orders of discourse. As will be clear from the following few paragraphs, Fairclough widens the term discourse to include genre and text type. This means that Fairclough's notion of intertextuality via discourse involves intertextuality via both genre and text type.

According to Fairclough, the principle of interdiscursivity, or constitutive intertextuality, applies at different levels, that is, the societal order of discourse, the discourse type, the institutional order of discourse, and those elements which form discourse types. The elements which combine in the formation of discourse types are diverse. They range from turn-taking to vocabularies, politeness conventions, etc. To put it in the words of Fairclough (1992:124),

... it is possible to classify the elements which make up orders of discourse, and which are open to articulation in discourse types, in terms of a small number of major types, of which particular vocabularies, turn-taking systems and so forth are properties. Widely-used terms for these types include 'genre', 'style', 'register', and 'discourse'. Thus one can talk of 'interview genre', 'conversational style', 'the register of cookery books', or 'scientific medical discourse'.

A genre, for Fairclough, not only implies a specific text type, but also a specific process of producing, distributing as well as consuming

texts. This means that a news report and a poem, for example, are not different only because they belong to two different kinds of texts but also because they are produced in different ways, that is, the former is a collective product while the latter is an individual product. Moreover, the two genres have different kinds of distribution and are meant to be consumed in different ways.

Genres have a tendency to be associated with a particular style, though they are most of the time compatible with alternative styles. An interview, for example, could be formal as well as informal. Style could vary according to tenor, mode, and rhetorical mode. Tenor has to do with the kind of relations between participants in the interaction. Mode has to do with written, spoken, etc. Rhetorical mode has to do with terms such as argumentative, descriptive and expository (Fairclough 1992).

Discourses seem to be the most autonomous of all other kinds of elements. In other words, although there are some constraints of compatibility between certain genres and certain discourses, yet a discourse such as techno-scientific medical discourse is standardly associated with a group of genres such as lectures, scientific articles, etc. This discourse can also appear in all kinds of other genres, such as the conversation, etc. (Fairclough 1992)

Culler (1976) sees that intertextuality makes the text appear as a kind of dialogue with other texts in the sense that it relates it to a whole series of other texts, dealing with them as constituents of a genre

rather than as a source. His main argument lies in that the importance of intertextuality derives from the fact that intertextuality takes care of how a given work participates in a discursive space and its relationships to the codes of lost origins which are conditions of possibility for forthcoming texts. On this basis, Culler makes the distinction between what is intertextual and what is source-hunting and emphasises that the study of intertextuality, contrary to what it is traditionally thought, has not to do with investigating sources and influences.

To read, in the notion of intertextuality, is to put the work we are reading in a discursive space, relating it to both other prior texts and to that space. Writing is an activity that is very similar to reading. It is a taking up of a place in a discursive space. Thus, what makes writing and reading possible is not one single precursor action which works as origin, but rather a wide series of acts which are both identifiable and lost, which function together in order to make language, conventions, and discursive possibilities (Culler 1976).

Hatim & Mason (1990) suggest a number of levels within which intertextual reference should be seen. They (Ibid:132) argue that

A convenient methodological device for handling intertextuality would be a hierarchy building up from the word, phrase, clause and clause sequence..., and reaching the levels of text, discourse and genre...

By this, Hatim & Mason confirm that the existence of clearly identified texts is not always a prerequisite for the validity of intertextuality and that intertextuality, through some intertextual signals, could take the text receiver to an area governed by a whole genre, a whole discourse or a whole text type. Thus, it is through intertextuality that we are able to perceive the relations which take place between a discourse, a genre, a text type and other related discourses, genres and text types.

In order to achieve a subtle unchallengeable argument, and in order to convey an attitude, the language user resorts to a kind of intertextual generic hijacking. In other words, he hijacks some elements from one genre and infiltrate them in another completely different genre. Such a kind of virtual intertextuality can take place at the levels of phonology, morphology, syntax, semantics, lexicon and/or structure and can be located at the rank of a word, a phrase, a sentence or a whole text. The hijacked intertextual signals invoke in the text receiver's mind, in addition to the relevant genre, the original social occasion where the relevant genre occurs, the original participants who play roles in the original social occasion, the goals of those original participants, the original meanings associated with the original genre, etc. This kind of virtual intertextuality can be seen in the following example which will be studied in more detail in the coming chapter:

اعلان

يعلن المشاهدون الأردنيون عن طرح عطاء انشاء محطة تلفزيون أردنى
تعنى بأخبار البلد والشعب. على المخلصين ممن تتوفر لديهم الامكانية

والرغبة وتهمهم مصلحة الشعب تقديم عروضهم علنا أمام الله وخلق
الله... والاعلان عن فتح باب التراخيص لمن يرغب بخدمة الناس.

In this example, the text producer is hijacking both the language and the structure of the public announcement genre in order to relay an ironical attitude towards the Jordanian TV. It is the main aim of the coming chapter to study in detail this special kind of virtual intertextuality and the best way to preserve its potentials in translation.

3.3.4. Intertextuality, Presupposition & Implication

Presuppositions are propositions which are taken by the producer of the text as already established or 'given' ..., and there are various formal cues in the surface organization of the text to show this.

(Fairclough 1992:120)

A presupposed proposition is a way of incorporating the others' texts. In many cases, the other text is not a text that is individually specified or identifiable but rather an unclear text which corresponds to a general opinion (Fairclough 1992).

Fairclough (Ibid) draws attention to a special case which occurs within the intertextual account of presupposition. In this case, the presupposed proposition is something that is taken for granted by the text producer and that can be interpreted in terms of intertextual relations that take place with previous texts of the text producer.

Sometimes, a proposition is asserted somewhere in the text and then presupposed in the rest of it. Presuppositions could be manipulative as well as sincere in these two cases. In other words, the text producer could present a proposition insincerely with some manipulative intentions in mind. Presuppositions are so effective in the manipulation of people since they are very difficult to be challenged.

Fairclough also focuses on how negative sentences have particular kinds of presupposition which also have intertextual functions incorporating some other texts for the sake of rejecting them. Negative sentences presuppose that some positive propositions took place in some other text. "I Didn't Murder Squealer! ...", a headline which appears in The Sun newspaper, presupposes the proposition that the person who is saying that is accused of murdering a squealer in some other text (Fairclough 1992).

Miller (1985) differentiates between presupposition and implication. He argues that a presupposition assumes an order that is prior to the focal point of utterance through the establishment of a prior condition for its validity. Implication, on the other hand, comes afterwards since it is an inference that is made and supplied by the text receiver and not an important part of the linguistic component of the utterance. To illustrate this idea of implication, Miller gives the following sentence as an example: "pay me extra money and I'll take on the job" where "if you don't pay me extra money I won't take on the job" is the only assumption that the interlocutor would make. If this is incorrect, then

the interlocutor expects the speaker to make himself clear through providing him with a supplementary sentence.

On the basis of this differentiation, Miller makes the argument that in the establishment of a plausible intertextuality, the choice of an intertext should be seen as implication and not as a presupposition. As a result of his intertextual interpretation of the text, the text receiver infers a pertinent intertext which is the one he selects from his repertoire and which seems to be addressing itself to the current intertextual problem he is facing. This selection is not based on the grounds of a personal whim but rather, to some extent, imposed by some constraints which exist in the text itself. This means that the text receiver is engaged in the text prior to his selection of the intertext.

For Miller, the choice of the intertext functions as a supplement that the text receiver brings along for facilitating the additional meanings of the text. At this stage, a distinction must be made between the implications of a given utterance and its interpretations which absolutely depend on the context where this utterance takes place. It is only through the context that we can make sure that a given utterance is understood in a certain way and not in another. Here, a distinction should be made between an assumption that could be inferable from the semantic content of the utterance, and another kind of assumption which can be inferred only in the exceptional circumstances where a particular speaker and receiver are able to generate other meanings which are only available to them and pertinent to their context. On the basis of this argument Miller makes a distinction between a plausible

notion of intertextuality and the aleatory intertextuality. The former depends on this notion of implication, while the latter absolutely depends on private and personal associations of a particular text receiver.

3.3.5. Changes Entailed by Intertextuality

The question of how the words of others are reworked in the quoting text has always been the focus of the notion of intertextuality. In the light of the current text, the original text is seen in a different way. An interplay between the past and the present takes place and the past is interpreted, redefined and modified. This interplay has to do with how the past is changed by the present and how the present is changed by the past. The original is changed in the sense that it is not presented the way it was originally done and it appears to be new and old at the same time.

Morgan (1985:22) sees that Kristeva's most important contribution to the notion of intertextuality lies in

...the idea that an intertextual citation is never innocent or direct, but always transformed, distorted, displaced, condensed, or edited in some way in order to suit the speaking subject's value system.

Bakhtin (Fairclough 1992) discusses how we assimilate, rework and reaccentuate the words of others. He argues that texts not only draw

upon the existing conventions, i.e. genre and discourse, in a straightforward manner, but they also might, in the words of Fairclough (1992:103),

...'reaccentuate' them by, for example, using them ironically, parodically, or reverently, or may 'mix' them in various ways.

Morgan (1985) differentiates between what he calls influence, i.e. the positive intertextual relation between two texts, and inspiration, i.e. the negative intertextual relations. By the latter he refers to the text where the text producer imitates or borrows some features from another text or set of texts but he, in the process changes or transforms these features in a way that they become suitable to the characteristics of his own text. He argues that there is a third factor that is not taken into consideration neither by positive nor by negative intertextual relations. This factor is co-operative in both kinds of relations and it has to do with the positive or negative intertextual relation which exists among earlier and later texts which are produced by one and the same text producer.

Hatim & Mason (1990) believe that a text should never be looked at as merely a kind of amalgamation of bits of many other texts, nor should intertextuality be regarded as a mere occasional reference to another text. The text producer, in fact, uses intertextuality for some purposes in mind. The intertextual relationship between texts has a motivated nature which ultimately has to do with the influenced text function or

the overall communicative purpose. In other words, through intertextuality, the text producer is doing more than quoting somebody. Indeed, he is using this somebody for the fulfilment of his own purposes. In the process, the utterance carries new values. In the words of Hatim & Mason (1990:129)

The intertextual process of citation, then, is not simply a question of association of ideas, something that is subjective and arbitrary. On the contrary, it is a signifying system which operates by connotation. It requires a social knowledge for it to be effective as a vehicle of signification. Each intrusion of a citation in the text is the culmination of a process in which a sign travels from one text (source) to another (destination).

It is in the intertextual space, that is, the area which is traversed between texts, that the sets of values which are attached to the sign are modified. In other words, the semiotic value of the source of the citation passes through transformation in order to adjust to the new environment it is travelling to. Hatim & Mason (1990:137) argue that

...what actually gets transferred is a sign that has brought with it across semiotic boundaries its entire discursive history including new sign values which it has gathered on the way.

Thus, in the process of travelling from one text into another, the intertextual signal loses a lot of its original values and gains scores of additional values which have never been meant in the original. The following chapter will deal with a particular kind of genre via intertextuality where generic signals are hijacked from one genre and

used in another different genre. The areas which basically undergo remoulding during the intertextual operation will be studied in detail. These areas are: 1) the position of the sign (moving from the static to the dynamic), 2) the function of the original genre, 3) the attitude of the original text producer, 4) the original social occasion, and 5) the textual, the social and the participatory roles of the original participants. All these areas will be studied carefully and illustrated with examples from both English and Arabic.

3.3.6. Intertextuality, Text, Text Producer & Text Receiver

The text receiver has been given special attention by the studies conducted in the domain of intertextuality. In the process of interpreting the text, the text receiver is seen to be as creative as the text producer himself. He is required to have a particular degree of knowledge and competence in order to be able to understand fully the intertextual dimension of the text he is dealing with. The kinds of knowledge which the text receiver must have are related to culture, linguistics, knowledge of other texts, etc. The lack of a minimum expected degree of knowledge and competence will inevitably jeopardise the overall meaning of the text.

A text cannot exist as a self-sufficient whole for two reasons. First, before creating his text, the text producer is a receiver of other texts and therefore his work is inevitably affected by these other texts. This influence of the past might range from the most conscious and

sophisticated one to the scholarly use of sources such as in the case of quotations. Secondly, the text is available through some process of reading. That is, what happens to be produced at the time of reading is due to the effect of the textual materials of all the texts which the text receiver brings along to the current text. This shows how intertextuality needs conscious attention on the part of the text receiver and why the knowledge of other texts is so crucial in the interpretation of the text. In fact, the text itself gives indications which enable the text receiver to conjure up what is not revealed in the text but found in other texts. The text receiver's main task is constant and automatic. It is to fill in gaps which are left by the text producer through playing the role of the mediator between what the text reveals and what it does not.

Hatim & Mason (1990) argue that the interpretation of even the simplest references requires a knowledge on the part of the text receiver which goes beyond the semantic content. In fact, the text receiver needs to have had experienced a body of texts which makes up particular belief systems that take place within a given culture. Thus, for the achievement of a comprehensive understanding of the text, the text receiver's knowledge of previous texts is urgently called upon.

Riffaterre (Morgan 1985) focuses on the question of how the text receiver should be linguistically and culturally competent in order to be able to respond to the intertextual signals and to decode them. He considers the act of reading a dynamic process that entails two levels

of understanding. Depending on his linguistic competence, the text receiver comes to the text with the assumption that the language used in that text has a familiar referential meaning. Going through the text, he encounters all kinds of ungrammaticalities which include deviations in syntax and/or vocabulary. At this stage, the text receiver feels obliged to reread the text using his knowledge of the descriptive systems available to the given culture as well as his knowledge of other texts in order to be able to work out the significance of the text.

Fairclough (1992) strongly emphasises the role played by the text receiver in rendering the text coherent. He believes that the coherence of the text depends on assumptions and information brought along in the process of interpreting that text. Interpretive positions are implicitly set up by text for text receivers who can use assumptions from the prior experiences they had in order to make connections across the intertextual different elements of a text, and in order to generate coherent interpretations. Resolving the contradictions of the text, however, basically depends on the degree of the text receiver's competence which varies from one text receiver to another since text receivers have access to different discourses and have different social experiences. The different social experiences have their effects on the way interpreters interpret particular texts. Other variables have to do with the particular interpretive protocols to which they have access, and on which they depend in that specific domain of discourse practice. For example, not all interpreters have the same capacity for critical reading in all interpretive environments.

The relationship between intertextuality and the text receiver varies according to the degree of sophistication of both the intertextual signals and the text receiver himself. In other words, some incidences of intertextuality are too sophisticated for some naive text receivers. That is, if what is being evoked in the current text is unknown to the text receiver then intertextuality passes unnoticed having a dormant existence. On the other hand, there are some text receivers who are too sophisticated for the text where what is evoked is very clearly revealed.

The case of the naive text receiver has been studied by Unger (1985) who argues that there could sometimes be text receivers who are resistant or even unrelated to any expanded significance that goes beyond the immediate context of the words that are taken from another text. At this point, the importance of how responsible and how reliable a text receiver could be in expanding the significance of a given text through attending to the other relevant texts proves to be very crucial.

Fairclough distinguishes two kinds of text receiver: the resistant and the compliant. In the case of the resistant text receiver, contradictions of the text are not fully resolved. A resistant interpretation could be generated by interpreters and it is possible for the interpreters to make a kind of partial reconciliation of contradictions which is suitable for their immediate purposes. The resistant interpreter could add an additional dimension of the intertextuality of the text. The compliant text receivers, on the other hand, do not fit in with the position that the text sets up for them.

The relationship between the text, the text producer and the text receiver is somehow elusive. It urgently makes us raise the following three points. The first point has to do with whether the text receiver is able, with the highest degrees of competence he has, to cover all the meanings intended by the text producer. The second point is related to whether the text receiver's interpretation is always what the text producer means. The last point questions the limits of the text receiver's creativity in the interpretation of the text.

As far as the first point is concerned, the common assumption is that the text receiver is more likely to miss out some of the meanings intended by the text producer's use of intertextual signals. The distinction that Fairclough (1992) makes of the resistant text receivers indirectly suggests that even in the case of the competent text receiver there is no absolute perfection whatsoever in the interpretation of the text, let alone the case of the naive incompetent text receiver. The competent interpreter sees that the best way to resolve the contradictions of the text is to resort to a kind of partial reconciliation which goes hand in hand with his immediate purposes. A partially and not fully made reconciliation means that the text receiver is missing out some of the meanings intended by the intertextual reference.

The common assumption which is related to the second point is that the competent text receiver is more likely to bring some additional meanings to the text which have never been originally meant by the text producer. The text receiver's knowledge of some works which are

unknown to the text producer might cause a fresh interpretation. The guessing game that is played by the text producer over the text receiver is endless in the sense that there is no absolute single right answer. This shows how intertextuality actually has two axes which have to do with texts entering via text producers who are first text receivers, i.e. intertextuality as author-oriented, and texts entering via text receivers who are co-producers of the text, i.e. intertextuality as receiver-oriented. It also explains how intertextuality makes the text gain some meanings both in the process of its creation and consumption.

Where does all this lead us? Are we trying to suggest here that intertextuality is a loose term based on the whims of the text receiver in the process of interpretation? Are we trying to suggest that there is no control whatsoever on the response of the text receiver? Of course not. In fact, the situation is not as chaotic as it appears to be and the degree of the text receiver's freedom should not be exaggerated. Riffaterre (1990) argues that by deviating from the accepted linguistic usage or conventions, the text puts demands on the text receiver by requiring from him a certain degree of competence. Moreover, the text itself puts limitations and constraints on the search for relief on the part of the text receiver. It controls his responses and this is how the text maintains identity. This means that the text receiver's response is somehow under control, and that is what is being very strongly advocated by Debicki (1967-70:253) who argues that

...if we focus on the basic outlooks set up by the text and by the elements it evokes,... and confirm these by examining objective features in the text which elicit

them, as well as considering its antecedents, we will be able to discuss reader response without becoming capricious. And we will be able to see how the reader's responses develop gradually from the interplay of text and antecedents.

3.4. Intertextuality in Arabic Rhetoric

Intertextuality in Arabic comes under the title "poetic theft" since it is most of the time associated with poetry and dealt with as a poetic phenomenon. Al-Hashimi (n.d.:334) defines it as "هي أن يأخذ الشخص" "كلام الغير وينسبه لنفسه", that is, when the text producer uses another text producer's words claiming that they are his. Al-Maraghi (1986:372) argues that

الأنواع التي ليس الأخذ فيها ظاهرا مقبولة كلها, بل منها ما يدق فيه الصنع ويخفى فيه مكان الأخذ حتى يخرج بحسن التصرف وجودة السبك من حيز الأخذ والاتباع, الى أن يكون أشبه بالاختراع والابداع.

Al-Maraghi here claims that there are some cases where the source of the theft cannot be known due to the subtle and talented way the intertextual element is dealt with in the influenced text. This kind of intertextuality is very much favoured and it takes the text producer from the status of imitating the others up to the status of inventing something new. In other words, al-Maraghi refers here to the fact that hidden intertextuality is much more interesting than clear one.

In the following, I discuss the main types of actual intertextuality in Arabic, namely: *al-naskh*, *al-maskh*, *al-salkh*, *al-iqtibas*, *al-tadhmeen*, *al-akd*, *al-hall*, *al-talmih*, *al-mubalagha*, *al-tashabuh*, *al-naql*, *al-kalb*, and *al-tahseen*. These types differ in 1) the way the theft is done, and 2) the degree of their being favoured or not favoured by text receivers. The former takes care of questions such as the meaning, the words, the rhythm, etc.

Al-naskh is equivalent to plagiarism in English. It is defined by Hussain (n.d.:306) as "سرقة المعنى بألفاظه من غير تغيير, أو بعض تغيير". It is when the producer of the influenced text takes all words and meanings of the quoted text or most of them. Three cases of *al-naskh* have been distinguished: 1) the case where both words and meanings are taken from the quoted text without even changing the rhyme, 2) the case where most of the words and all meanings are taken from the quoted text, and 3) the case where some words of the quoted text are replaced by their opposite meanings keeping the same rhyme and organisation of words. This kind of poetic theft is frowned upon and considered to be a real and flagrant theft.

Al-maskh is defined by Hussain (n.d.:308) in the following way:

وهو اخذ المعنى بتغيير نظمه, وهو محمود ان اختص بفضله,
كحسن السبك, أو الاختصار, أو الايضاح, أو زيادة معنى...

It is when the text producer takes the meanings and some of the words of the quoted text and changes the rhyme. This kind of poetic theft is

favoured if the influenced text is better than the quoted one in the sense that it is more well formed, briefer, clearer, or richer in meanings. However, it is not at all favoured if the quoted text is better than the influenced one.

Al-salkh is defined by Hussain (n.d.:311) as "...اخذ المعنى من غير..." "التعرض للفظ". It is when the producer of the influenced text takes only the meaning from the quoted text. *Al-salkh* is very much favoured if the influenced text is better than the quoted one. It is, however, something to frown upon if the case is the other way round.

Al-Iqtibas is "...أن يضمن الكلام شيئاً من القرآن أو الحديث, لا على أنه منه..."

(Al-Qazwini 1989:575). *Al-Iqtibas* occurs in prose as well as in poetry. It is when there is a very subtle reference to the Qur'an or to the speeches of the prophet Mohammed (Hadith). This device is normally used to give the new text some of the strength of the Qur'an or Hadith. Two kinds of *al-iqtibas* are distinguished. In the first kind, the same meaning of the quoted Hadith or Quranic verse is preserved. In the second kind, the meaning of the quoted Hadith or Quranic verse is not preserved in the sense that the original text could be referring to a valley for example and the quoting text could be using the words of the original to refer to a man. This kind of poetic theft is favoured in speeches and texts where pieces of advice are involved, allowed in letters, stories and poems on praising women, and frowned upon in jokes.

Al-tadhmeen is "أن يضمن الشعر شيئاً من شعر الغير مع التبيه عليه ان لم يكن" (Al-Qazwini 1989:580). In *Al-tadhmeen*, the poet takes some words from another poetic source and usually refers to it unless it is too well-known to be referred to. The best *tadhmeen* is the one where a kind of joke, which does not exist in the original source, is added to the influenced text.

Al-akd, according to Al-Hashimi (n.d.:339), is

... نظم النثر مطلقاً لاعلى وجه الاقتباس, ومن شروطه أن يؤخذ المنثور
بجملة لفظه, أو بمعظمه, فيزيد الناظم فيه وينقص ليدخل فى وزن
الشعر...

In *Al-akd*, the producer of the influenced text takes most, or all the words of a prose text and expresses them in poetry. Most of the time, the source text is the Holy Qur'an or the speeches of prophet Mohammed. Expressing prose in poetry involves the addition and the omission of some of the original words for rhyme reasons.

In *al-hall*, that is "...نثر النظم..." (Al-Hashimi n.d.:340), some poetry is expressed in prose. The influenced text should be as well formed as the quoted one and the quoted words should be appropriately positioned in the new text.

Al-talmih is similar to allusion in English. It is when there is a reference to a well known story, poem or a proverb without mentioning it. This could occur in prose as well as in poetry. The best *talmih* is where the meaning of the original text is somehow improved.

Al-mubalagha occurs when the meaning that takes place in the influenced verse is more exaggerated than that of the original one.

The following four kinds of theft are considered to be extremely hidden and subtle ones. In fact, the more they are hidden, the more they are favoured, especially when the good text producer manages to go out of the borders of imitation to the world of creation.

Al-tashabuh is when there is similarity between the meanings of two verses. In this kind of poetic theft, the purposes of the two texts could be completely different, such as praising in the quoted text and depraising in the quoting text. In this case, the most intelligent text producer is the one who is able to hide the source of the theft by changing the words as well as the rhyme.

Al-naql is "...أن ينقل معنى الأول الى غير محله..." (Al-Qazwini 1989:571). It occurs when we have a meaning that is transferred from one place into another, e.g. a meaning transferred from a man to a tree.

Al-kalb occurs when the meaning in the quoted text is changed to exactly the opposite in the influenced text.

Al-tahseen takes place when a part of the meaning of the original text is taken to the influenced text with some additional improvements.

So far, I have covered the types of actual intertextuality which have been handled by Arab rhetoricians and which involve the existence of specifically

identified texts. The most important points which attract the attention here are the way Arabic intertextuality deals with the issues of text, text producer and text receiver.

In Arabic intertextuality, the text producer makes use of other texts mostly for decorations and conceit of being able to produce a poem that is superior to the others' prior ones. Thus, most of the time, the quality of the influenced text is judged on grounds which have to do with whether the text is written in a better way than the original and whether it succeeds in suppressing the identity of that original text. The more the original is suppressed and rendered unidentifiable, the more the influenced text is favoured.

Text in Arabic intertextuality does sometimes stand for something different from what the original stands for, such as in the case where the original is used for praising and the influenced text is used for depraising. However, there is no real mention of the reason behind this change and there is no mention either of whether this change has any effects on the overall meaning of the influenced text. In other words, there is no direct mention of whether this act is motivated or even whether the use of intertextuality in general is motivated or not. This does not include the two cases of *al-iqtibas* where intertextuality is meant to give the text the strength of the Holy Qur'an or the *Hadith* of prophet Mohammed, and *al-tadhmeen* which can be sometimes used for humorous purposes. The exception of *al-iqtibas*, however, is not very helpful here since the intention behind its use is made as a standard in the sense that the same intention is meant in every incidence of *al-iqtibas*.

If we come to the text producer in Arabic intertextuality, we can see that he is much more important than the text receiver. In other words, he is the one in control and he is the one who is expected to have a good knowledge of other texts. He is a thief whose main task is, most of the time, to hide his crime, i.e. the source text, by being as creative as he can. If he succeeds in doing so, then he is applauded for it, if he does not, then he would be considered nothing more than an unlucky thief.

The last point to handle is the text receiver whose role is really restricted to the level of favouring or not favouring the text. The text receiver in Arabic intertextuality is a standard one whose responses are always predictable on the grounds that if the original text is successfully suppressed by the text producer and if the influenced text is better than the original then he will definitely favour the text, if otherwise, he would not. Thus, the text receiver is not really meant to be as creative as he is in the Western view of intertextuality. He does not really have to be competent either, since his knowledge of the original text is most of the time not crucial to the interpretation of the influenced text and the best proof of that is the desperate attempts on the part of the text producer to hide the identity of the original text. This means that intertextuality in this sense does not gain extra meanings in the process of its interpretation and does not have that much to gain in the process of its creation.

The last part of this chapter deals with a phenomenon that is related to literary theft and that takes care of the way the successful poem should be structured. *Husn al-ibtida^c*, *al-takhallus* and *husn al-intiha^c* are the three main stages through which the poet should go in the process of writing his poem.

Husn al-ibtida^c is making the beginning of the text easy and clear, independent of what is coming next, appropriate to the context and extremely attractive to the text receiver, since it is the first thing he receives from the text. The good text producer is the one who studies the conditions of the text receivers and knows well what they like and avoids what they hate. He is the one who chooses the right time for his beginning. The best beginning is the one which is suitable to the context and the purpose of the poem or that which bears a good omen to the listeners. If the beginning is well formed as far as the style and the meaning are concerned, then it encourages the text receiver to go on reading or hearing what is coming next.

In the middle of the poem, the text receiver would be waiting for the poet to move from what he started with to the main topic of the poem. If this goes in a good and interesting way then the text receiver would be interested in what follows, otherwise he would feel bored. Thus, *al-takhallus* is moving from the beginning of the text to the main topic in a very smooth and cohesive way so that the text receiver does not feel this movement. Sometimes, the text producer moves from the beginning of the text to the main topic in a very abrupt manner without taking care of the link between the two parts of the text. This case is called *iqtidhab*.

Husn al-intiha^c is when the text producer presents the end of his text in a well formed way where nice words and meanings are used and where the text receiver is really able to predict that this is the end of the text and that there is nothing to come next. This stage is very important because it takes care of the last part of the poem which the text receiver might remember for quite a long time if the words are nice. If the end is done well then it makes up for

whatever shortcomings could have taken place in the beginning or in the middle of the poem. If it is not well chosen then it might spoil whatever good things took place in the beginning and the middle. The best end is the one which gives the text receiver the feeling that this will be the end of the poem.

What is really interesting about the above mentioned phenomenon is that it takes into consideration the text, the text producer and the text receiver. In other words, it shows how a successful poem should be clear, structured in a certain way, appropriate to the context, appropriate to the purpose of the text producer, predictable by the text receiver, etc. It is here that the baby notion of the virtual intertextuality lies and, more specifically, the seeds of genre via intertextuality. The instructions that this notion gives indirectly refer to the way a text could be related not to an identified text but rather to a whole genre and to the conventions of this genre. However, it is a neglected area of research which will hopefully attract attention for further investigations in the near future.

CHAPTER FOUR
GENRE VIA
INTERTEXTUALITY

4.0. Introduction

...one way of modelling context usefully is to see it in terms of all the other relevant prior texts which the various textual indices found in a given utterance conjure up for a given user in a given situation of use.

(Hatim 1993:103)

Having studied in a detailed manner the issues of genre and intertextuality in the last two chapters, we turn our attention in this chapter to both issues where genre occurs via intertextuality. In this kind of intertextuality, a text shows the existence of some inter/textual indices which signal the generic membership of that text. Genre via intertextuality can take a much more interesting form when the inter/textual indices occurring in a given text are hijacked (Hatim 1994b) from a completely different genre. These generic signals can take place at the levels of phonology, morphology, syntax, semantics, lexicon and/or structure and can be located at the rank of a word, a phrase, a sentence or a whole text. This particular kind of genre via intertextuality will be the main concern of the current chapter.

For these inter/textual indices to be processed appropriately, the competent text receiver has to visit the locations of all the other relevant prior texts and to see the context in terms of all these prior texts. The inter/textual indices not only invoke in the text receiver's mind the relevant genre but also remind him of the original social

occasion, the original participants and their original roles, the original meanings associated with the genre, etc.

This generic hijacking involves the three dimensions of context (register, pragmatics and semiotics) where, for the achievement of a more subtle and effective argument, the language user manipulates specifications of register in an attempt to do things with words (pragmatics) in the process of relaying an attitudinal meaning (semiotics).

In the process of this intertextual operation, Gricean maxims of manner, quality, quantity and/or relation could be flouted. The classification of text types into expository, argumentative and instructional does not hold any more since it appears that the three of them could sometimes intermingle in a flagrant way.

The position of the sign, the function of the original genre, the attitude of the original text producer(s), the original social occasion, the textual, the social and the participatory roles of the original participants are the areas which undergo remoulding in the new hosting text.

In the present chapter, all these points will be raised, tackled and illustrated by examples taken from editorials, novels, زوايا ناقدة/critical shots, greeting cards and advertisements. Since the analysed data contains a considerable chunk of advertisements, the language of advertising will be subjected to a cursory study. Translation problems

entailed by such a special use of language will be dealt with and some solutions will be forwarded.

4.1. How does the Intertextual Operation Function?

The text receiver comes to the text with certain contextual expectations which, in normal cases, should be met and enhanced by textual evidence. In the back of his mind, he unconsciously and naturally builds up the presuppositions that the utterances occurring in a given text should be appropriate to its context and that the structure of the text should be appropriate to the genre to which it belongs.

This is not always the case, however. For these presuppositions turn out to be false the moment the text producer makes an individual decision to side-track from the main path agreed on by both the text receiver and himself to another path related to a world of another completely different genre. This side-tracking is usually signalled by some inter/textual indices occurring at the levels of morphology, phonology, syntax, semantics, lexicon and/or structure and taking place at any linguistic rank such as the word, the phrase, the sentence or the whole text, shaking the text receiver's initial hypothesis and putting him in a different reading position for a while. Such inter/textual indices make the text receiver infer a pertinent intertext that he chooses from his repertoire and that addresses itself to the intertextual problem concerned. In other words, it activates in his mind all the other relevant texts he has come across in the past and pushes

him to pay a visit to these locations to trace the generic sign and to see the context in terms of all these relevant texts. Involved in this stage the whole genre from which the generic signal comes, the original social occasion where that genre is invoked, the original participants who are involved in that social occasion and their original roles, the original attitude of the text producer, the meanings associated with that genre, etc.

To illustrate this point, I choose text 2E (see Appendix) which will be subjected to a more detailed analysis later on in the data analysis section:

ولما لم يعد بينه وبين بدء الطريق الا متر اندفع سعيد من مكمنه مصوبا نحوه مسدسه هاتفا:
قف..

The police-criminal arrest is the genrelet hijacked in this text. This hijacking is signalled at the level of lexicon by the verb *قف/stop*. At the level of semantics, the verb invokes in the text receiver's mind all the meanings associated with justice and fairness. Syntax is also involved in this intertextual operation by the occurrence of the verb in the imperative mode forming a whole sentence on its own. This generic intertextuality can be located at the rank of the word.

Another interesting example would be text 2A (see Appendix) which will also be studied in a detailed manner later on in this chapter:

كان ياماكان والله يلعن الشيطان أحد رجال الأمن يحرس باب إحدى الوزارات ويقف
بسلام وأمان...

The children's story is the genre hijacked here. This is signalled at the level of lexicon and at the rank of the phrase by كان ياماكان والله يلعن الشيطان/once upon a time and God curse the devil, which is originally said as كان ياماكان بقديم الزمان/once upon a time. At the level of entities below the word, morpho-phonology is involved in this hijacking by the consonance occurring between كان, ياماكان, الشيطان, أمان.

In text 5C (see Appendix), which will be subjected to a detailed analysis in the data analysis section, the dictionary description is the genre hijacked. This is signalled at the level of structure taking place at the rank of the whole text (*customerize* occurring in bold in the infinitive form and cut into syllables, the v.t. which stands for 'verb transitive' in dictionaries, the use of bold numbers which stand for the different meanings of customerize, and the verb *See* towards the end of the text referring the reader to other words).

When playing this intertextual trick, the text producer presupposes the existence of a text receiver who is highly competent and who is able not only to work out the hijacked bit but also to trace it back to its origin and to understand the reason behind its being used in the current text. This means that the whole intertextual operation puts pressure on the text receiver to side-track to the same path chosen by the text producer. If the text receiver takes the decision to join the text producer, it means that he gets the sign and that he has passed the first

step in the long process. If he does not, due to his poor knowledge of genre, communication is then doomed to fail from the very beginning. This proves that the intertextual operation is not always carried out in a satisfactory way and that the text receiver's competence is sometimes overestimated by the text producer.

The whole intertextual operation involves two kinds of participation. In other words, it involves verbal participation, i.e. a linguistic work on the part of the text producer and non-verbal work on the part of the text receiver. As mentioned at the beginning of this section, the latter starts at the basic level by recognising that a given textual indices occupies the wrong textual space, paying a quick visit to all the other relevant prior texts where this textual indices is considered to be falling in the right textual space, and seeing the context in terms of all these other texts. But what is next? Obviously the issue is not over. The text receiver is still left with hard work, that is, digging for the reason behind this special use of language and restoring conformity to the text.

4.2. What is Intended by this Device?

Having recognised the alien generic signal and having traced its origin, the text receiver comes to the most crucial stage in the intertextual operation that puts him face-to-face with the following urgent question: what is the function of this alien generic signal and what are the intentions behind this special usage of language?

This intertextual operation is by no means of an arbitrary or whimsical nature. On the contrary, it has a motivated nature which has to do with the overall meaning of the text. The language user does more than hijack a genre; he artificially recreates a genre in order to colour the text with intelligently hidden attitudes of his own without directly imposing himself on the text. Presupposing counter strategies on the part of the text receiver before the debate takes place, he develops a more subtle, more effective and more convincing argument. The existence of any evidence of such a kind of intertextuality in a given text is a mark of the very presence of the language user in the text and a pointer to his attitudinal position towards some events, concepts, individuals, products, etc.

The language user is there with conscious manipulative intentions, conveying information without really putting it in words and loading the text with extra meanings. More often than not, his aim is to recruit the maximal number of text receivers to share with him the same attitude. This device is usually used for promoting the acceptance/refusal or evaluation/devaluation of particular beliefs, events, etc. in the mind of the text receiver and to make him adopt the language user's views. This short term goal, that is begging an immediate emotional response from the text receiver, is sometimes associated with a long term goal which requires an action on the part of the text receiver. This is particularly evident in the case of the advertisements where buying the product is ultimately the action waited for.

But, what if the language user opts for a straightforward manner in expressing his attitudes, would he still be as effective as he is when resorting to this particular linguistic device? I very strongly doubt it for the following simple reasons:

- 1) Both elements of interest and informativity, that is taking the text receiver by surprise, would vanish from the text.
- 2) The subtle unchallengeable argument would be replaced by a direct one exposing the language user to the danger of an open challenge on the part of the text receiver, since what is explicitly said becomes an issue for discussion, rejection or revision.
- 3) The text receiver might sometimes feel offended by the language user's strong and direct attitudes.
- 4) The interesting game would be killed and the text receiver is no longer playing an important intellectual part in the operation of discovering what is implied by the language user, something which brings the interaction between the language user, the text and the text receiver to its minimal degrees of stimulation.

Now, the competent text receiver is left with a text that needs conformity restored to it, a work that is left unfinished by the text producer, and a tension that needs to be resolved. His task is constant and automatic. It is to fill in gaps, to capture the whole picture, to

appreciate all the potentialities of this linguistic trick and to estimate the probability of particular intentions depending on both the text and the context. In short, his role is to mediate between what the text reveals and what it does not through finding out what is the language user's hidden attitude behind this special usage of language. His competence in this area is a prerequisite for reaching successful communication.

4.3. Genre via Intertextuality & the three Dimensions of Context

Register (variety according to use occurring at the grammatical level, lexical level, etc.), pragmatics (intentionality behind the usage of words) and semiotics (what makes a sign and how a sign interacts with other signs) are the three dimensions of context that are involved in the operation of genre via intertextuality.

The generic signals which the text producer hijacks from another genre and infiltrates into his text carry register as well as pragmatic specifications in the process of implementing a semiotic task that is relaying an attitudinal meaning.

In text 5A (see Appendix), studied in a detailed manner later on in the data analysis section, the title *وقطعت الأشجار.. ودفنت الحدائق* *and the trees were cut and the gardens were buried*, takes the text receiver to the fiction genre where register is involved. In other words, register is

manipulated through the rhythm of the sentence, the passive voice, the alliteration in the letter *و* and the consonance in the letter *ت* in both verbs *وقطعت/were cut* and *ودفنت/were buried*. Pragmatics is also involved by the intention to go beyond the decorative effect of such devices and to start doing things with words in the process of implementing the attitude of someone who, in absolute state of disappointment, cannot believe that trees are really being cut (semiotics).

4.4. Genre via Intertextuality & Gricean Maxims

Grice believes that conversation should be governed by the co-operative principle and its conversational maxims. His co-operative principle is as follows:

... Make your conversational contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged.

(Geis 1982:31)

Hatim & Mason (1990:62) quote Grice in the following definitions of his four conversational maxims: quantity, quality, relation and manner

Quantity: make your contribution as informative as (but not more informative than) is required.

Quality: do not say what you believe to be false, or that for which you lack adequate evidence.

Relation: be relevant.

Manner: be perspicuous, avoid obscurity of expression, avoid ambiguity, be brief, be orderly.

It is through a deliberate violation of any of these maxims that conversational implicature emerges. Implicature is defined by Baker (1992:223) as "...the question of how it is that we come to understand more than is actually said".

In the course of this intertextual operation, Gricean maxims of manner, relation, quality and/or quantity are flouted. In the following, these violations will be briefly illustrated by some examples that will be subjected to a detailed analysis later on in this chapter.

The maxim of quantity is sometimes flouted through saying less than what is required. This clearly appears in text 2E (see Appendix) where simply through the usage of the verb *قف/stop* Said indirectly says "I do not respect the current justice system and here I am defying it". This maxim can also be violated by saying more than what is required, such as in the case of text 1A (see Appendix) where it took the text producer the whole text in order to express an ironical attitude towards the Jordanian governmental corruption.

The Gricean maxim of quality can be violated when the text producer expresses an ironical attitude towards something or somebody by communicating what he does not really believe to be true. This violation is clearly illustrated in text 3C (see Appendix) where the text producer, adopting the news report genre, expresses a very ironical attitude towards all Arab nations by fabricating lies.

The Gricean maxim of manner is flouted through the text producer choosing to express an attitude in an indirect ambiguous manner rather than in a direct way. This maxim is being flouted in all the examples analysed in the current chapter.

The maxim of relation is similarly always flouted in the sense that the text producer, at first sight, seems to be irrelevant in his using signs which appear to be alien to the textual space where they occur. This irrelevance also includes the cases where the text producer opts for a structure that has nothing to do with the current genre. In text 4A (see Appendix), for example, the text producer is being irrelevant through using *مطلوب عبرانی* / *a Hebrew wanted*, a lexicon which belongs to the job advertisement genre but by no means to the critical shot genre. In text 5C (see Appendix), the text producer is being irrelevant through adopting the dictionary description genre in an advertisement for Unisys.

4.5. Genre via Intertextuality & Text Typology

The three distinguished text typologies are the argumentative, the expository and the instructional (Hatim 1984, 1989, 1990, 1991, 1992, Hatim & Mason 1990). Although we can rarely talk about a text that is purely expository, purely argumentative or purely instructional, we can nevertheless talk about a text that is predominantly argumentative, expository or instructional.

Through the operation of generic hijacking, this classification of text typology sometimes turns upside down when the three typologies happen to be there in the same textual space. In text 5C (see Appendix), for example, an advertisement, which is supposed to be predominantly instructional with option, manipulates the structure of dictionary description, which is supposed to be purely exposition, in order to achieve some argumentative functions.

The hijacked generic element could sometimes be a clear micro-sign in a cluster of micro-signs created for the achievement of a certain rhetorical purpose. In text 6A (see Appendix), for example, and as will be illustrated later, the hijacked element from the wedding ceremony genrelet serves as a part of the thesis cited to be substantiated in a through argumentative structure, and the element hijacked from the fairy tale serves as a part of the conclusion in that structure.

4.6. Changes Involved in the Intertextual Operation

Genre via intertextuality is of a somehow subversive nature. In the process of this operation, the original generic situation as a whole undergoes an action of remoulding which involves the position of the sign, the function of the original genre, the attitude of the original text producer, the original social occasion, and finally the original participants and their original roles. In the following, all these areas will be dealt with and exemplified.

4.6.1. Position of Sign

Occurring in the natural habitat (Hatim & Mason 1990), the generic sign takes place at the static level (Hatim 1994b). It is the level of the norm, the level of the unmarked, the level where the sign is expected and waited for by the text receiver. At that level, the sign plays a clearly identified and predictable role in a cluster of other signs which all work together in the service of the genre concerned. The text producer is controlled by the relevant generic signs which are an indication of how good or bad his command of the genre itself is.

The case of genre via intertextuality is completely different, however. The generic sign moves from the level of the static to the level of the dynamic (Hatim 1994b). It is the level of the deviation, the level of the highly marked, the level where the sign is absolutely unpredictable by the text receiver. At that level, the sign joins a cluster of other signs different from the original ones and works in the service of purposes different from the original ones. Briefly, we are here dealing with the level where the sign, a servant under the thumb of the text producer, stands for something different from what it used to stand for in the natural habitat. It is at this level, to my mind, that the sign is manipulated and transferred into a higher level of signification for the achievement of specific intentions on the part of the language user.

The sentence *Only available in hard back* occurring in its natural habitat, the book shop notice, would take place at the static level

where the words absolutely fit in their context and where reality is reflected both naturally and unconsciously. The occurrence of the same sentence in an advertisement for Volvo cars (see Appendix 13A) would be a conscious, artificial and motivated representation of reality. The sentence puts the text receiver face-to-face with an almost identical experience as far as the textual level is concerned and a different experience as far as the significance level is concerned. In the new environment, the sentence is no longer used with its original informational function. It is taken to a higher level of signification where the text producer is actually trying to convince the consumers of the high standard quality of Volvo cars through expressing a very intelligently hidden boasting attitude.

4.6.2. Function of Original Genre

The function of the genre is one of the most important areas where genres differ from each other. While some genres seem to have a primary persuasive function (e.g. the editorial), others have a primary informational function (e.g. the news report), and some others have a primary instructional function (e.g. manuals), etc. In genre via intertextuality, the text producer chooses the appropriate genre for his persuasive purposes regardless of the original function of that genre. On its way to the new environment, the generic sign acquires new functions matching with the overall orientations of that environment. Entertainment is the primary function of the fairy tale genre. However, the occurrence of the fairy tale cliché *live happily ever after* in text 6A

(see Appendix) gives that cliché a persuasive dimension and rules out its original entertaining function. Another example would be the fire notice genrelet *break glass in emergencies* which, occurring in its natural habitat, has a purely instructional function. Being used in a greeting card such as *Break glass for emergency cuddle* (see appendix 7A), the genrelet abandons its original instructional function and acquires a humorous one.

4.6.3. Attitude of Text Producer

Transferring the generic sign from its natural habitat into its artificially created environment would involve a kind of remoulding of the attitude of the original text producer in the sense that other attitudes, never meant in the original, start to creep into the text through the re-use of that sign. Thus, the operation strips language from the attitude of the original text producer and bestows on it a new life with new attitudinal potentials.

Through the re-use of *كان ياما كان والله يلعن الشيطان* / *once upon a time and God curse the devil*, the entertaining attitude of the fairy tale producer is replaced in text 2A (see Appendix) by the ironical attitude of someone who does not really believe what is going on. The attitude of the self-confident policeman in the process of carrying out his duty, i.e. arresting a criminal, is replaced in text 2E (see Appendix) by the attitude of the defying person who, through the re-use of the verb *قف* / *stop*, does not show a lot of respect for the existing justice system.

These examples and many others will be subjected to a detailed analysis towards the end of the present chapter.

4.6.4. Social Occasion

In the process of the intertextual operation, the social occasion proves to be the element that is always changed. In other words, the generic sign is always invoked in a social occasion that has nothing to do with the original one. An option such as *take money or open a box*, originally occurring in the quiz show genre, is invoked in text 6C (no Appendix), an advertisement for Raffles cigarettes. A sentence such as *ماعي سامع/I cannot hear*, originally occurring in the Damascene wedding *zaffa*, is invoked in text 4C (no Appendix), an advertisement for Saliba Jeans. All these examples, in addition to many others, will be studied in the section devoted to the data analysis.

4.6.5. Participants

The participants are another area where changes occur during the intertextual operation. Through the generic hijacking, the original textual, social and/or participatory roles of the original participants undergo a kind of remoulding in the hijacking text. The hijacked bit is sometimes expressed directly by the voice of the text producer himself and sometimes by the voices of characters the text producer chooses to invent. The two cases are clear in text 6A (see Appendix) where at the

beginning of the text the text producer invents the characters of the mother and the daughter to play the roles of the priest and the bride, and at the end of the text where he himself plays the role of the fairy tale producer. In the case of the invented characters, I shall hypothesise that these characters are the producers of the hijacked bit in the text.

The intertextual operation always involves an absolute subversion of the textual role of the original participant(s). In other words, the original participant(s), who used to be responsible of the production of the text, is always replaced by a different participant(s). In text 9C (no Appendix), for example, the textual role originally played by a police officer in *these men are dangerous, do not attempt to tackle them* is played by the adman in an advertisement for Nike garments.

The change in the textual roles could take a more interesting form when there happens to be a kind of role exchange, such as in the case of text 1E (see Appendix) where Jordanian TV viewers, originally receivers of an announcement made by Jordanian TV, play the textual role of the Jordanian TV. Another interesting example would be the case of text 2E (see Appendix) where Said, the criminal, plays the textual role of the policeman.

The second case, which seems to be as interesting as the previous one, is the case where there happens to be a merging of the textual roles of two participants. This occurs when one current participant plays the textual roles of two original participants, such as in the case of text 2D

(no Appendix) where, in an advertisement for the Argos catalogue, the adman plays the textual roles of both the film director and the take presenter in the film shoot genre. Another example would be the case of text 1D (see Appendix) where the producer of the critical shot plays the textual roles of both the invocation maker and the Amen sayer in the God invocation genre.

The social roles of the original participants, contrary to the case of the textual roles, do not always undergo radical changes in the hijacking texts. As my data proves, there are cases where the original social roles are absolutely preserved in the hijacking text, such as in text 6C (no Appendix) where the same friendly and informal relationship which exists between participants in a quiz show is preserved in the advertisement for Raffles cigarettes.

In some other instances, the original social relationships are completely subverted in the hijacking text, such as in the case of text 7A (see Appendix) where the original extremely formal social relationship with the maximal distance involved in the fire notice genre is replaced by an informal relationship with the minimal distance involved in a greeting card.

The merging of two textual roles originally played by two participants logically entails the disappearance of the original social roles played by the original participants. This case is clear in text 1D (see Appendix) where the merging of the two textual roles originally

played by the invocation maker and the Amen sayer results in the disappearance of the social relationship.

The original participatory roles could be preserved in the hijacking text as far as the initiation and the response are concerned. In text 6A (see Appendix), for example, the mother plays the same participatory role of the priest, i.e. the initiator, and the daughter plays the same participatory role of the bride, i.e. the respondent.

The original participatory roles could be changed when a kind of participatory role exchange takes place in the hijacking text, such as in the case of text 2E (see Appendix) when Said, the criminal, plays the participatory role of the policeman in the criminal-arrest genrelet and initiates the action by attacking another criminal.

The original participatory roles could undergo another kind of interesting change. As a result of the merging of the textual roles of two participants, a merging of the participatory roles of two participants occurs. In other words, the participatory roles originally played by two participants as initiator and respondent could be played by one participant as both the initiator and the respondent. Again, this special case is clear in text 1D (see Appendix) where the text producer plays the participatory roles of the invocation maker, the initiator, and the Amen sayer, the respondent.

Most of the rest of the present chapter will be dedicated to a detailed data analysis where cases of complete as well as partial changes in the

original roles of participants will be examined. Since the intertextual operation concerned is considered to be highly problematic as far as translation is concerned, translations for both the English and the Arabic data will be suggested. However, before getting involved in the data analysis, a brief study of the language of advertising will be offered. This study will be followed by a brief explanation of the kind of translation the present research advocates.

4.7. The Language of Advertising

Advertisements... must first be recognized as paid, nonpersonal communication forms used by identified sources through various media with persuasive intent... the advertisers are striving to alter behaviour and/or our levels of awareness, knowledge, attitude and so on in a manner that would be beneficial to them.

(Rotzoll 1985:94)

Due to the fact that a considerable chunk of the data analysed in the current chapter belongs to the genre of advertising, I dedicate the present section to a brief look at the language of advertising. This will include: 1) studies conducted by Geis (1982), Wyckham (1984), and O'Donnell & Todd (1980) which deal with what is over-used and what is avoided in advertising as far as grammar, vocabulary, etc. are concerned, and 2) studies conducted by Leech (1966) and Cook (1992) which give special attention to deviations related to register, in the case of Leech, and genre in the case of Cook.

According to Geis (1982), persuasion is the psychological means that is basically used in advertising. In the process of commercial persuasion, language plays a major role where advertisers usually opt for saying things indirectly, making the strongest claims and leaving their audience with the task of inferring what is meant by the message from what is actually said. Comparatives (our prices are lower), adjectivalisations (buttery), imperatives in the context of making suggestions (take a look), and rhetorical questions (isn't that lovely?) are some grammatical aspects which are very frequently made use of in advertising.

Wyckham (1984) argues that in order to attract the attention of the audience, to create some certain impressions and to be unique as well as memorable, advertisers opt for deliberate use of misspelling, slang and neologism (i.e. newly invented vocabularies and expressions). They engage in some sort of language inflation in the sense that they tend to use too many words in order to express few ideas, and they purposely break the rules of grammar and those of punctuation. In short, they opt for a language which, stuffed with linguistic and syntactic as well as stylistic irregularities, does not always abide by the rules dictated by standard English.

Communication and persuasion are the two interacting processes involved in the phenomenon of advertising, since the main aim of the advertiser is to attract the attention of his audience and to persuade it to buy the advertised product. O'Donnell & Todd (1980) draw a

distinction between the hard sell and the soft sell approaches to advertising. Hard sell advertising is a straightforward technique where the consumer is encouraged to buy the advertised product through being given some reasons why that product is to be bought. Soft sell advertising, on the other hand, is a subtle and indirect technique where consumer's emotions are appealed to. The language of advertising is modified and played with. It is often colloquial and simple, expressed in short sentences. It is more frequently associated with oratory or poetry than with commerce. This tendency very clearly appears in the use of devices such as rhyme, alliteration, syntactic parallelism, etc. Passives, past tense and negatives are very strongly avoided while imperatives, adjectival compounds (country-fresh), puns, neologism as well as verb forms which imply a universal timelessness prove to be warmly welcome and abundantly used by advertisers (O'Donnell & Todd 1980).

Geis, Wyckham and O'Donnell & Todd content themselves with offering studies of a more or less statistical nature on the language of advertising, dealing with what is heavily used in advertisements, what is avoided and how advertisements break the rules of the English language. They deal with words rather than with texts and do not seem to appreciate how a word plays a specific role as a part of the overall function and purpose of the whole text. Moreover, and most importantly, they totally ignore the intertextual phenomenon which is the main concern of the present chapter and which has to do with advertisements hijacking the language and/or the form of another

genre in order to relay a certain attitude on the part of the language user.

Leech (1966) classifies most advertising language under what is called "loaded language" whose aim is to influence its audience and change their will, attitudes as well as opinions. "If", "when" and "because" clauses are very popular openings in advertising as is the absolute superlative (most expert) and the intensified superlative (newest of all). Advertising in English allows a more or less free choice of the mood system (affirmative, interrogative, imperative). The simple present and the simple imperative tenses are common in advertising. Auxiliary verbs are not frequently used, with the exception of "will" and "can". Generally speaking, advertising language is known by its poverty of verb vocabulary but richness of adjective vocabulary. Parallelism, metre, rhyme and alliteration are some kinds of rhetorical effects which are very popularly used.

Advertising is an area where violations regularly occur. Any rule of language could be violated in different and unlimited ways, not for the sake of entertainment but rather for gaining the consumer's attention and helping him keep the message for a long time in mind. Orthographic rules could be violated in order to provide the advertised product with a particular written symbolisation and a unique orthographic image. Grammatical rules can also be violated in many different ways. Lexical violations could occur through neologism, collocation (eat hard), etc. Semantic violations take place through the

misuse of words. Contextual violations occur when language is used in the inappropriate situation (Leech 1966).

From among all kinds of violations, Leech gives special attention to violations which occur at the level of register. He defines register as "Varieties of English distinguished by use in relation to social context..." (ibid:68). Under register, Leech studies the relation between participants, medium, which has to do with how the message is being transmitted, and social function, which has to do with the role the linguistic message plays as a form of social activity. It is in the area of roles that violation occurs. In other words, some peculiarities which have to do with vocabulary, phonology, grammar or semantics and which belong to one role could be used in another different role and this is what Leech calls role borrowing. Leech claims that since hearing some items out of their original context would immediately strike us,

Role borrowing is often a form of disguise, or at least a means of decoying the public into taking notice of the sales message...

(Leech 1966:100)

Repeating more or less the same story, Cook (1992) discusses how advertisers give the literal meaning of the advertisement an extra dimension and colour the text with powerful emotional effects through different techniques such as the excessive usage of prosody (rhyme, rhythm, assonance, consonance, alliteration, etc.), puns, connotations, different kinds of violations, etc. Focusing on the issues of deviation

and the norm, Cook differentiates between internal deviation, external deviation, and deviation from a particular discourse type. Internal deviation has to do with text peculiarities such as when a sentence with a verb stands out of a text that is full of verbless sentences. In advertising, external deviations occur at every linguistic level. Thus we can encounter some new words or phrases formed by compounding (e.g. oatgoodness), affixation (e.g. cookability), clipping and blending (e.g. telecom), etc. Deviation also takes place at the grammatical level, such as in cases of functional conversion where a word belonging to one class functions as if it belonged to another (e.g. B & Q it). It also takes place in cases where we encounter some syntactic constructions which cannot be generated by English grammar.

Cook argues that most discourses contain other voices which come from the same discourse type (intra-discoursal) or from other discourse types (inter-discoursal). This intertextual operation depends on the receiver's knowledge of another advertisement, in the case of intra discoursal, or a novel, a film, etc. in the case of the inter-discoursal. Talking about what he calls accompanying discourses, Cook (ibid:29) maintains that

In many ways, at every level, ads are parasitic upon their situation and other discourses... ads typically occur together with, or embedded in, other discourses, to which they make no direct reference.

Thus, an advertisement could take place in the middle of a news report or in the middle of a magazine article. Advertisements exist through

other discourses either by co-occurring with them or by imitating them. They borrow many features from other discourses.

Leech's role borrowing and Cook's accompanied discourses suffer from the following shortcomings:

- 1) They fail to specify the level on which the hijacking occurs. In other words, they do not give details about the nature of the textual indices which signal the intertextual operation. They also fail to specify the textual space these inter/textual indices occupy, i.e. is it a word, a phrase, a sentence or a whole text?
- 2) They undermine the whole operation by restricting it to register, in the case of Leech, and to genre (discourse according to Cook), in the case of Cook whereas the three dimensions (register, pragmatics and semiotics) are all involved. The manipulation of register specifications not only invoke a different register but can also invoke a different genre with a different social occasion and different participants (semiotics/genre). These manipulations are meant to make things with words, things which go beyond the denotative meanings of these words (pragmatics) in the process of relaying an attitudinal meaning (semiotic/discourse) through an intertextual operation (semiotics/intertextuality). Thus, neither Leech nor Cook seem to appreciate how the three dimensions of context are all involved in the intertextual operation and how considering one dimension and overlooking the others would render the whole operation meaningless and unfinished.

3) By Cook ignoring the purposes behind this special usage of language, and by Leech claiming that role borrowing is simply resorted to for attracting the text receiver's attention to the advertisement, the whole operation is being undermined, the intellectual roles played by both the text producer and the text receiver alike are belittled, and the text is denied the extra meanings gained in the course of the intertextual operation. Is Leech suggesting here that all that the text producer has to do is to colour his text with whatever kind of *other register* and all that the text receiver has to do is to recognise the existence of that *other register* in the wrong context? This seems to be the situation. The cases of Leech and Cook show that even those studies which have dealt with the problem in one way or another have not approached it in a satisfactory manner.

4.8. Translation Point of View

In the first place, translators are text receivers whose responses are not always predictable. The translator's knowledge of a limited range of genres in the source language would impoverish his chance to identify the generic signals and the hijacked genre, something which would result in an inevitable pragmatic failure and a huge loss of meaning.

The case of genre via intertextuality proves to be the case of the highly marked, the highly unpredictable and the highly motivated. It is the case which should be very well looked after and very carefully approached by the translator. The translator's crucial task is to identify

the hijacked generic signal, to trace it to its original location, to discover the reason behind its use and finally to translate it appropriately.

In order to be able successfully to carry out this demanding task, the translator's good command of genre as well as genrelet (see Chapter Two) is urgently called upon. More often than not, translators have the former but not the latter. It is very uncommon to see a translator who is not able to identify the conventions of a genre such as the novel, the editorial, the news report, etc. However, it is not that uncommon to see a translator who is unable to identify the conventions of a genrelet such as the fire notice *Break glass for emergencies*, the book shop notice *Available in hard back only*, etc.

Genre via intertextuality is a highly intellectual operation which puts the intellectual capabilities of the text receiver to the test. This mental work, however, is not without enjoyment. The translation advocated in this research concentrates on conveying the attitude of the producer of the source text through translating the genre, giving the target text receiver the chance to experience both the mental as well as the psychological sides of the operation. For the purpose of making the target text looks plausible as far as the conventions of the target genre and the expectations of the target audience are concerned, some changes are sometimes inevitable.

But what if the source language genre does not exist at all in the target language? In this case, the translator should be looking for a target

language genre that is similar to that of the source language. If he fails to do so, he is then left with the only option, that is, translating the attitude relayed through the intertextual hijacking in an explicit manner. The translator would also go for this option if the source language genre does exist in the target language but is absolutely impossible to translate. However, the translation of the attitude must really be the last approach resorted to by the translator since such a kind of translation would 1) kill the intertextual game, 2) underestimate the target text receiver's intellectual capabilities and 3) deprive him of experiencing the psychological as well as the intellectual sides of the whole operation. The following chapter will be fully dedicated to translation theory in general and to the translation of this kind of generic hijacking in particular.

4.9. Data Analysis

4.9.1. Case I

In this case, the textual and the social roles of the original participants are completely subverted. The participatory roles are preserved in the sense that both participants of the original and the hijacking text play the same participatory roles, i.e. the initiator or the respondent.

Text 1A: فقدان (see Appendix)

The lost and found genrelet is hijacked in this example. It is signalled at the level of lexicon (فقدان/*loss*, فقد/*lost*, على من يجد الرول أن يسلمه لأقرب/*who finds the plastic roll should hand it in to the nearest*) and partially at the level of structure (the title, the description of the missing item, the instructions to be followed if the item is found). This generic hijacking can be placed at the rank of the whole text.

The text producer is playing the textual role of the "lost" announcer. The original extremely formal social relationship based on maximal distance is currently replaced by an informal one based on minimal distance. As the original "lost" announcer, the text producer plays the initiator's role with, however, no action expected on the part of the respondent.

The four Gricean maxims of quality (claiming that the plastic roll is lost and believing that it is stolen), relation (using structure and lexicon alien to the current social occasion), manner (choosing an indirect ambiguous way for expressing the idea) and quantity (being more informative than required) are flouted in this example. The set of micro-signs available in the current text and normally required to serve an expository rhetorical purpose is currently manipulated to serve argumentative purposes.

This generic hijacking relays a very ironical attitude on the part of the text producer, who is actually referring not to a lost item but to a

stolen one, a sign of governmental corruption which takes place in front of everybody's eyes. The word فقدان//*loss* invokes in the reader's mind the image of a small item, an ID or a wallet, that has fallen somewhere without being noticed, but never a big item such as a plastic roll (semantics). It is on this clash between what the text receiver expects and what he finds out that the text producer plays. By instructing the person who finds the plastic roll to hand it in to the nearest technician and not to the nearest police station, as the norm dictates, the text producer shows that he does not have the least hope of finding it. Through the friendly informal relationship he develops in the current text, the text producer sees himself and his text receiver as one group which, perfectly well knowing the whole game, cannot be fooled any more.

In the following, attempts have been made to relay the same attitude through the translation of the genre. The lost and found genre in English is basically preserved here through adopting the structure as well as the cable-like sentences:

LOST

A roll of plastic, to be used for flooring the University gymnasium. Last seen in the Accessories Department. If found, please contact the nearest technician. Cheers!

Text 2A: ويسكى مهرب فى الوزارة بدون مزة (see Appendix)

As discussed earlier in the present chapter, the children's story is the genre hijacked here at the level of lexicon by كان ياما كان والله يلعن *once upon a time and God curse the devil*. The hijacking also occurs at the level of morpho-phonology by the consonance between كان, ياما كان, الشيطان, أمان. While the former takes place at the rank of phrase, the latter takes place at the rank of entities below the word.

In the current text, the text producer is assuming the textual role of the children's story teller. The original child/adult relationship is currently replaced by an adult/adult informal relationship. As the original story teller, the current text producer is the initiator.

The hijacked elements, originally occurring as micro-signs serving an expository rhetorical purpose, are manipulated to serve an argumentative function. The two Gricean maxims of manner (expressing an attitude in an ambiguous manner) and relation (using textual indices which are irrelevant to the occasion where they occur) are flouted.

The text producer is very ironical. By this generic hijacking, he is actually manipulating the element of unbelievability in children's stories to show how incredible is what is going on in the adults' world.

In the following translation, the ironical attitude of the text producer and the element of unbelievability are best rendered by invoking in the

target text receiver's mind the genre of children's stories through the use of *once upon a time*:

Whisky Smuggled into Ministry without Mixers

Once upon a time, there was an innocent security guard standing in front of the door of one of the Ministries.

Text 3A: كى لايفجر البركان (see Appendix)

The obituary notice is the genrelet hijacked in this text. This hijacking occurs at the level of lexicon (*وبمتهى اللوعة*, *وبمتهى اللوعة*, *وبمتهى اللوعة* / *with more*, *وبمتهى اللوعة*, *وبمتهى اللوعة* / *with the maximum of agony and sadness*, *وبمتهى اللوعة* / *we announce the death*, *وبمتهى اللوعة* / *to its death with full acceptance*) and partly at the level of structure (death notice preamble, identity of dead person).

The text producer is playing the textual role of the producer of the obituary notice. The maximal distance involved in the original social roles is currently replaced by a minimal one where the text producer passes judgements and where he is a part of the situation as a whole. As the original producer of the obituary notice, the text producer is the initiator.

In this text, Gricean maxims of manner (expressing the attitude in an unclear and indirect way) relation (expressing it in a language alien to the occasion where it occurs) and quantity (saying more than required) are flouted. The concept of the text typology has also been violated here through using an expository text for the achievement of argumentative functions.

The text producer is angrily dramatising the event by letting everybody know about the event and by borrowing the gloomy atmosphere of death to show similarities between the real death situation and the Arabs' death-like situation. His anger against the Arabs' submission to the status quo as an incidence of fate appears particularly in the way he manipulates the original structure. In other words, the original *راضية مرضية* is a part of the following Quranic verse which always occurs in the preamble as a means of calming down people's anger by reminding them that they will ultimately return to God:

ياأيها النفس المطمئنة, ارجعى الى ربك راضية مرضية, فادخلى فى عبادى وادخلى جنتى.

(..."O (thou) soul, In (complete) rest And satisfaction! Come back thou To thy Lord, Well pleased (thyself), And well-pleasing Unto Him! Enter thou, then, Among my Devotees! Yea, enter thou My Heaven.)

(Yussuf Ali n.d:1735)

However, by shifting it towards the end of the paragraph in the current text, its function has been changed into a means of creating tension and reaching a climax.

In the following translation, an attempt has been made to translate the attitude of the text producer by invoking in the target text receiver's mind the obituary notice genre through the use of *premature, beloved, peacefully passed away* and *family flowers only*:

Lest the Volcano Erupt...!

Totally denying all selfish thoughts...

with rage at all means of oppression and dictatorship, and profound sadness at the premature burial of beloved democracy. We regretfully announce the departure of debate and consultation from our Islamic and Arabic world to the other world, the world of civilisation, the world of Europe and America which controls the destiny of underdeveloped nations very peacefully passing away... Family flowers only.

Text 4A: مطلوب عبراني (see Appendix)

Job vacancies is the genre hijacked in this text. This is signalled at the level of lexicon by the title *مطلوب عبراني/a Hebrew wanted* where syntax is also involved by the short impersonal-form sentence. It is worth mentioning here that the original job vacancy is never based on religion but rather on qualifications such as *مطلوب مترجم/a translator wanted* or *مطلوب بائعة/a shop assistant wanted*, etc.

The text producer is playing the textual role of the job advertiser. The original formal relationship based on maximal distance is replaced by a more or less informal relationship based on minimal distance. As the job advertiser, the text producer is playing the initiator's role.

Gricean maxims of manner (expressing attitude in an ambiguous way), relation (using words alien to the occasion) and quantity (being less informative than required) are flouted. The original purely expository text is currently used for the achievement of some argumentative purposes.

The text producer is very ironical. He is making fun of the whole historical period where, after the peace agreement in Jordan, contacts between the Jordanian and the Israeli governments are made in public, in an open flagrant manner. The translation I am suggesting here conveys this ironical attitude of the text producer by adhering to the form in which the job advertisement title occurs in English:

WANTED

Jew

Text 5A: وقطعت الأشجار.. ودفنت الحقائق!! (see Appendix)

Fiction is the genre hijacked in this title. Beginning the sentence with the connective *و/and*, a stylistic device sometimes used in Arabic

fiction titles, involves syntax at the level of entity below the word. Syntax is also involved in the use of the passive voice in the two verbs *وقطعت*/*and they were cut*, and *ودفنت*/*and they were buried*, a device used in fiction titles as a means of vagueness. Morpho-phonology is involved by the alliterative repetition of the letter *و/and*, as well as by the consonance repetition of the letter *ت/T* in the above mentioned two verbs. In addition to alliteration, consonance and passive voice, the exact number of syllables in the two verbs and the rhythmic balance between the two sentences *وقطعت الأشجار*/*and the trees were cut*, and *ودفنت الحدائق*/*and the gardens were buried* reinforce the rhythm element in that title.

The textual role of the producer of fiction is currently played by the text producer. The original participants develop a kind of relationship based on entertainment yet disbelief. In the current text, however, this contract between participants is missing since the relationship they develop has nothing to do with entertainment but rather with the unbelievable and yet true. As the producer of fiction, the current text producer plays the role of the initiator.

By this generic hijacking, the text producer is using an expository genre in order to achieve argumentative functions. The three Gricean maxims of manner (expressing meanings in an ambiguous way), quantity (saying less than required) and relation (using utterances which do not match with the context where they occur) are flouted.

Through genre via intertextuality, the text producer is expressing the attitude of somebody who in absolute disappointment cannot believe what is going on. The element of disbelief is also reinforced by the exclamation mark occurring at the end of the title. In the following, a translation of the attitude is opted for due to the impossibility of translating the title in a way that activates the fiction genre in the mind of the target text receiver. This kind of translation involves some radical changes in the words of the original title:

And they are Cutting the Trees!!

Text 6A: Advertisement for Acuvue Contact Lenses (see Appendix)

(1)"Do you really need ... (2) Because of their unique disposable design ... (3) And after two blissful weeks ... (4) Little wonder that amongst those opticians who wear ... (5) We are so confident that you'll make the choice ... (Numbers added throughout)

Cosmopolitan, August 1994

In the first part of this advertisement, the wedding ceremony genrelet is hijacked, and more precisely, the bit related to the marital vow. This is signalled at the level of syntax (the question-answer structure where the affirmative answer is always the norm), as well as at the lexicon level (do you, I do). The photo of the bride and the bridegroom associated with the advertisement signals the occasion paralinguistically.

The mother is playing the priest's textual role and the daughter is playing the bride's. The original hierarchic formal social relationship based on differences in power, knowledge and social distance is currently replaced by a non-hierarchic one. As in the case of the priest and the bride, the mother is the initiator and the daughter is the respondent.

By this concise and clichéd answer, the daughter is actually communicating the self-confident attitude of someone who is making the unquestionable right choice. Since the wedding ceremony is a genrelet which does not exist in Arabic, the only option to go for is the following straightforward translation of the attitude:

سألتي أمي: "هل أنت متأكدة من أن قرارك باستبدال النظارات
بعدسات اكيفيو القابلة للتغير هو القرار السليم؟" فأجبتها: "بدون أدنى
شك"

This is not the end of the story, however. For at the end of the text there appears another hijacked genre, that is, the fairy tale signalled at the level of lexicon by the cliché *and live happily ever after*.

In this example, the textual role of the fairy tale producer is currently played by the adman. The original child/adult social relationship based on differences in knowledge and power is currently replaced by an adult/adult relationship with no such differences. As the original fairy tale producer, the adman is playing the initiator's role.

Through this genre via intertextuality, the adman is promising the consumer access to an unbelievably wonderful life, a life which only exists in imaginary worlds, the worlds of fairy tales. This generic hijacking reinforces the first one in the sense that the consumer will enter this world if s/he makes the right choice, that is, choosing Acuvue contact lenses. In the following translation, the attitude concerned is relayed through the use of a particular cliché which invokes the Arabic fairy tale genre in the mind of the Arabic text receiver:

زوروا محل بصرياتكم المعتمد وعيشوا بسبات ونبات بدون نظارات

In both incidents of intertextuality, the two Gricean maxims of manner and relation are flouted. The two hijacked genres, the wedding ceremony and the fairy tale, work as micro-signs serving one and the same rhetorical purpose, that is, the through argument. The structure of this argument appears as follows: (1) thesis cited to be substantiated (Acuvue disposable contact lenses are the right choice), (2) substantiation I, (3) substantiation II, (4) substantiation III, and (5) conclusion.

Text 7A: Break glass for emergency cuddle (see Appendix)

The fire emergency notice is the genrelet hijacked here. This is signalled at the level of lexicon by *break glass for emergency*. Syntax

is also invoked by the imperative structure of the sentence as well as by its short form.

The textual role, originally produced by an establishment and not by a specific individual, is currently played by a lover. The original extremely formal social relationship based on maximal distance and power differences is currently replaced by an extremely informal one with no sign of distance or power differences involved. As the establishment, the lover is playing the role of the initiator.

As it is the case in all incidences of genre via intertextuality, the present example flouts Gricean maxims of both manner and relation. It manipulates a purely instructional text in order to achieve a humorous attitude on the part of the lover who is assuming that his/her partner is desperate for a cuddle. Since the above-mentioned genrelet does not exist in Arabic, I suggest the following translations where the humorous attitude is relayed in all of them by using a language that appears to be absolutely alien to the current context and consequently very informative to the text receiver:

للحصول على عناق طارئ الرجاء مراجعة الوكلاء والموزعون فى

المحافظات

للحصول على عناق طارئ راجع الجهات المختصة

للحصول على عناق طارئ استخدم الخراطيم المخصصة للحريق

استخدم الخراطيم المخصصة للحريق لاطفاء هيب الشوق

Text 8A: Infinite Disk (see Appendix)

In this advertisement we have two kinds of generic manipulation, namely the manipulation of the genre of advertising itself and that of science fiction films. The first kind of manipulation has to do with film advertisements. This is illustrated by the full adaptation of the structure of that specific incidence of the advertisement genre (the bold name of the producing company, the verb *present* in the present tense, the opinion of the critics and the name of the magazines where these opinions occur, the name of the star and the name of the film). In this kind of what I call internal generic hijacking, we are still moving within the sphere of the same genre with the same original participants playing the same textual, social and participatory roles.

The second kind of hijacking is illustrated by *Honey, I shrunk the files* which takes the text receiver to the actual science fiction film *Honey, I shrunk the kids* in which a scientist conducts some experiments which result in shrinking his own children. The photo of the man holding the magnifying glass is similar to the one of that scientist at the end of the film when looking for his shrunk kids. This title does not only take the text receiver to that actual film but also invokes in his mind the virtual world of the science fiction film as a whole.

In this genre via intertextuality, the adman is playing the textual role of the science fiction producer. The social roles seem to be quite different in both texts in the sense that in the science fiction genre there is an agreement between the text producer and the text receiver that what is

communicated is entertaining but neither believable nor true. In the current text, however, this element of agreement is missing since what is being communicated is something although unbelievable yet absolutely true. As the science fiction man, the adman is the initiator.

The three Gricean maxims of manner, quantity (saying less than required) and relation are flouted in this genre via intertextuality.

The two instances of intertextuality, via the same genre and via a different genre, work hand in hand in this example. The film advertisement genre brings to the text the element of the new and the science fiction genre brings to the text the element of the unbelievable. Both elements combine to help relay the attitude of someone who, so excitedly, is bursting out a wonderfully unbelievable piece of news.

In the following, attempts have been made to relay the same attitudinal meanings conveyed in the source text through 1) adopting the film advertisement genre in Arabic and 2) changing the title of the film in a way that makes it invoke the science fiction film in the mind of the Arabic text receiver. This translation involves the omission of the critics' opinions element since it does not exist in the film advertisement genre in Arabic:

انفانايٲ ديسك
ٲقدم
ارشى فيديٲ

فى
مقصر الملفات

Text 9A: An advertisement for Carex (No Appendix. British TV advertisement)

"It is not easy keeping your hands clean and fresh. Every day they pick up all kinds of hidden germs. The kinds some grown ups find hard to handle. But now there is Carex. An anti-bacterial agent. So after every little job always handle with Carex."

The fragile delivery notice is the genrelet hijacked in this advertisement. This hijacking is signalled at the level of lexicon by *handle with Carex* which originally occurs as *handle with care*. Syntax is also involved in this hijacking by the imperative form of the verb *handle*.

The textual role of the parcel sender is played by the adman in the current text. The original hierarchic formal relationship based on maximal distance and on differences in power is currently replaced by a non-hierarchic slightly informal one with no such distance or differences in power involved. As the parcel sender, the adman is playing the role of the initiator.

The three Gricean maxims of manner, relation and quantity (saying less than required) are flouted in this advertisement. The instructional text of the fragile delivery notice is manipulated in another predominantly instructional text, the advertisement, in order to achieve argumentative purposes.

By this generic hijacking, the adman is expressing the attitude of someone who, caring about something that needs special attention and keen on getting the best results, is communicating a piece of advice. The translation I am suggesting here is a direct translation of the attitude since the genrelet itself does not exist in Arabic:

ليس من السهل الحفاظ على نظافة يديك فهما فى كل يوم تلتقطان كل أنواع الجراثيم الخفية التى يصعب على بعض الكبار التخلص منها. ولكن الان هناك كاريكس, الصابون المضاد للجراثيم. ننصحك باستعمال كاريكس بعد قيامك بأى عمل مهما بدا تافها لك.

Text 10A: The End (see Appendix)

The genre of the movies is hijacked here. This is signalled at the lexicon level by *The End*. Syntax is also involved in this hijacking where *The End* stands on its own as an independent phrase. *The End*, not being in use any longer in current movies, invokes in the reader's mind movies of the early 70's where all incidents were accepted by viewers no matter how illogical and far away from reality they were.

The textual role of the movie producer is currently played by the adman. The original non-serious entertainment-based relationship between participants is currently replaced by an absolutely serious one which has nothing to do with entertainment but rather with the unbelievable, yet the true. As the movie producer, the adman is playing the initiator's role.

Manner, quantity (saying less than required) and relation are the three Gricean maxims flouted in the present text. The adman is manipulating an expository text in an instructional text in order to achieve argumentative functions.

In normal cases, the adman could have used any common phrase associated with sales, such as *End of Sale*, *Last week of Sale*, etc. However, this is not a normal case. This special use of language is basically meant to relay the attitude of someone who, seeing the event as unbelievably wonderful, is dramatising its imminent end. The Arabic word *النهاية* occurring in italics would invoke in the target text receiver's mind the movies genre and would help conveying the same attitudinal meaning.

Text 11A: Do you, Paul, Take Ralph (see Appendix)

The wedding ceremony is the genrelet hijacked in this title. This hijacking is signalled at the level of lexicon (do you, take) as well as at the level of syntax (interrogative form).

The text producer is playing the textual role of the priest. The original hierarchic and extremely formal social roles with maximal distance and power differences involved are currently replaced by non-hierarchic, informal and non-serious ones. The initiation role originally played by the priest is now played by the text producer.

The three Gricean maxims of manner and relation as well as quantity (saying less than required) are flouted in the present title.

This generic hijacking signals the ironic attitude of the text producer who does not take seriously the research conducted by Boswell. The attempts made on the part of Boswell to legalise the present through the past are made fun of by the text producer's intelligent choice of the two names Paul and Ralph. The former is an old name of an important Biblical figure responsible in the Bible for spreading Christianity and the latter is a new name with no religious significance whatsoever. Since the wedding ceremony genrelet does not exist in Arabic, the following translation takes care of the attitude itself:

أمسيحية وشذوذ!!!

Text 12A: Kiss now, pay later (see Appendix)

The genre of advertising is hijacked in this title. This is signalled at the level of lexicon by the whole sentence which originally occurs as the

cliché *buy now, pay later*. Syntax is involved by the imperative form of both verbs *kiss* and *pay* as well as by the extremely short sentence.

At the textual level, the text producer is assuming the role of the advertiser. The original serious and persuasive relationship is currently replaced by a non-serious one. On the participatory level, and as the adman, the text producer is playing the initiator's role.

Gricean maxims of manner and relation as well as quantity (saying less than required) are flouted in the current title. The text producer is manipulating what is supposed to be a predominantly instructional text, the advertisement, in order to achieve a subtle argument.

This generic hijacking reveals the facetious tone of the text producer who is actually making fun of the whole situation, particularly of the Gulf states who, in order to justify their stinginess with the Palestinians, always resort to the same endless pretext that the PLO still has some unsettled long term payments to make for its support of the Iraqi regime during the Gulf war.

Since it is so difficult to translate this advertising cliché in such a way to invoke in the target text receiver's mind the genre of advertising, the translation opted for here is a direct translation of the attitude. Obviously, the title undergoes some radical changes and the actual words are sacrificed to the attitude:

عرفات والخليج وقميص عثمان

Text 13A: Only available in hard back (see Appendix)

The genrelet hijacked here is the book shop notice where the above sentence is used to refer to the fact that a certain book, normally a recently published one, is available in hard cover only. This hijacking occurs at the level of lexicon as well as structure. In this hijacking, syntax is also involved by the short verbless sentence.

The adman is playing the textual role of the book shop man. The original non-hierarchic social relationship with maximal distance involved is replaced by a non-hierarchic relationship with less distance involved between participants. This is signalled by the shifting of *only* from the very end in the original text to the very beginning in the present text. As the book shop man, the adman is the initiator.

The two Gricean maxims of manner and relation are flouted in the current advertisement. By this generic hijacking, the adman is arguing through exposition in what is supposed to be an instructional text. His attitude is that of someone who, knowing exactly what he has, is boasting of the good quality of Volvo cars.

The following is a translation of the attitude itself since the book shop notice genrelet does not exist in Arabic:

طبعاً سيارة فولفو الحديثة لا تأتي إلا بأجود المواصفات

فولفو السيارة التي يمكنك الاعتماد عليها

4.9.2. Case II

In this case, the textual and the social roles of the original participants are completely subverted in the hijacking text. The participatory roles are also changed in the sense that they are played in a different way as far as the initiation and the response are concerned.

Text 1B: أخى المواطن...رقم الهاتف المطلوب مسجون وشكرا (see Appendix)

In this title, the following genrelet of the telephone operator's message is hijacked: *أخى المواطن الرقم المطلوب مفصول. وشكرا* / *My brother the citizen, the number you have dialled is out of order, thank you.* This generic hijacking occurs at the level of both lexicon and structure.

The text producer is playing the textual role of the telephone operator. The original extremely formal relationship is currently replaced by an informal one where jokes are allowed between participants. While the operator is a respondent to a non-verbal action taken by the customer (i.e. an attempted phone call), the text producer is the initiator here.

In the current text, an expository text is manipulated for the achievement of argumentative purposes. Gricean maxims of manner, relation and quantity (saying less than required) are flouted.

The text producer is very ironically alluding to the inhuman, non-responding machine-like communication between the head of telephone connections in Muçan and the people of that area. For rendering this ironical attitude, I would suggest the following translation of the genrelet itself:

Sorry, the number you have dialled is *under arrest*,
please try again.

Text 2B: ...and nothing but the truth? (see Appendix)

In this title, the court vow genre is being hijacked. This hijacking is signalled at the level of lexicon by the whole title. The text producer is playing the textual role of the court vow taker. At the social level, the original hierarchic, serious and extremely formal relationship with power differences involved between participants is currently replaced by a non-hierarchic, non-serious and informal relationship with no power differences involved. Contrary to the original respondent vow taker, the text producer is playing the initiator's role.

By this generic hijacking, the three Gricean maxims of manner, quantity (saying less than required) and relation are flouted. The text producer is manipulating an expository text for the achievement of an argumentative function.

The text producer is sarcastic about the exaggerated court-like judgement of truth. He shows disapproval of the fuss made about the issue as a whole. In the following, the court vow genre is translated in order to relay the same attitudinal meanings of the source text:

...ولاشيء غير الحق؟

4.9.3. Case III

In this case, the original textual roles are completely changed. The original participatory as well as social roles are preserved.

Text 1C: العرس أردنى والمأذون اسرائيلى (see Appendix)

Legend telling is the genre hijacked in this text. Before the invention of TV, this genre used to be a popular kind of entertainment produced by a story teller telling a crowd of people about the unbelievable deeds of the courageous men of the past (e.g. Antara). This hijacking occurs at the level of lexicon and is signalled by the cliché *بشرنا الراوى ياسادة* *the teller brought us the good news you respectable gentlemen*, a sentence with which the story teller used to start his story with the slight difference that he used to say *قال/said* instead of *بشرنا/brought us the good news*. Syntax is involved in this intertextual operation by the use of the verb *بشرنا* in the past tense.

The text producer is playing the textual role of the legend teller. The original non-hierarchical and informal social relationship is preserved in the current text. As the legend teller, the text producer is playing the initiator.

In this text, the four Gricean maxims of quality (considering the Israeli/Jordanian wedding as good news while believing the contrary), manner (expressing an attitude in an ambiguous manner), relation (using a cliché which seems to be irrelevant to the current context) and quantity (being less informative than required) are flouted. The hijacked cliché, a sign originally designed to serve an expository rhetorical purpose, is manipulated in the current text in order to serve argumentative purposes.

This generic hijacking unmasks an ironical attitude on the part of the text producer to whom the wedding between an Israeli man and a Jordanian girl is an absolutely unbelievable incident. Since the legend telling genre does not exist in the target language, I would suggest the following translation of the attitude:

Jordanian Wedding...Israeli Registrar

Believe it or not, the first wedding of a lady holding Jordanian nationality will very soon take place in Tel Aviv. Invitation is limited to those Jordanians and Israelis who support the Israeli/Jordanian peace

agreement, some cherished Americans, and others of similar ilk.

Text 2C: مرحى (see Appendix)

فصاح حسين بحدة: انت احمق, ولست تغضب لكرامتك كما تتوهم, ولكن نيران الغيرة تلتهم قلبك الخرع, ولو ان حميدة رضيت بأن تعود اليك لطرت بها فرحا. كيف لقيتها يارطل؟! نازعتها الحديث والشكاة؟! مرحى. مرحى. حيت من... رجل همام!.. لماذا لم تقتلها؟

(Naguib Mahfouz, *Midaq Alley*, p. 296)

Throughout the novel, Hussain, the person who says the above-mentioned words, appears to be a man of strong character who feels intellectually superior to all the people living in his alley including Abbas, the person to whom the words are addressed. Here, Hussain is rebuking Abbas for not exacting revenge on the man who made Abbas' fiancée work as a prostitute.

The school classroom genre is hijacked here. This is signalled by the shouting and rebuking as well as by *مرحى/well done* occurring at the level of lexicon and at the rank of word. It is worth mentioning that in the original genre, and as is the case in the present text, the word *مرحى* is most of the time followed by a praising and encouraging sentence similar to *بوركت يابطل* (e.g. *حيت من رجل همام*). At the semantic level, the word *مرحى* invokes in the reader's mind the image of the small coloured encouraging certificates which are normally

given to Arab pupils who score good marks in a given subject. These certificates are also called *مرحى*. At the level of syntax, repeating the word *مرحى*, as often done by school teachers, reinforces the whole image of teacher-pupil communication.

Hussain is playing the textual role of the school teacher. The original hierarchic relationship based on distance and differences in power and knowledge is preserved in the current text. As the school teacher, Hussain is playing the respondent's role devaluating what has been done by the initiator Abbas who is assumed to be the school boy.

Through this generic hijacking, the four Gricean maxims of quality (depraising through praising), quantity (being less informative than required), manner (expressing attitude in an ambiguous manner) and relation (using words irrelevant to the context) are flouted.

Hussain is very ironically expressing the attitude of someone who feels superior to others and who assumes much more knowledge than others. Had Hussain wanted to be ironical without this feeling of superiority, knowledge and power, he would simply have said *هنيئاً لك* // *congratulations on what you've done*, or *أهنئك على ما فعلت* // *congratulate you on what you've done*, but definitely not *مرحى* // *well done*.

Since it is extremely difficult to translate the word *مرحى* in a way that invokes in the mind of the target text receiver the school classroom genre, I would suggest translating the ironical and superior attitude of

Hussain as "Well done. Good boy!" where the *well done* takes care of the ironical evaluation and the *good boy* takes care of the feelings of superiority, knowledge and power.

Text 3C: عاجل لوكالة الأنباء العربية: (see Appendix)

The news report genre is hijacked in this text. This hijacking takes place at the level of structure, as well as lexicon (عاجل لوكالة الأنباء العربية/urgent to the Arab News Agency, ويذكر أن/it is mentioned that, وبهذا انتهت/and we continue presenting the news, ونواصل تقديم نشرة الأخبار/by this the news is finished we presented it to you from the Voice of).

The text producer is playing the textual role of the news broadcaster. The original extremely formal relationship with maximal distance involved is fully preserved in the current text. As the news broadcaster, the text producer is playing the initiator's role.

Through this generic hijacking, the four Gricean maxims of quality (telling lies), manner (expressing attitude in an ambiguous indirect way), relation (using terminologies and structure alien to the context) and quantity (being more informative than required) are flouted. The news report, originally occurring as an expository text, is currently manipulated to achieve argumentative functions.

This generic hijacking relays the text producer's ironical attitude. This irony creeps into the text particularly from the contradiction between what the news report genre originally stands for (telling facts) and what it stands for in the current text (telling lies). The distance between facts and lies is as huge as the distance between the Arabs' current situation and the stage described in the text.

In the following translation, an attempt has been made to adopt the news report genre in order to preserve the same ironical attitude of the text producer:

Our correspondent from the Arab News Agency in Jerusalem reports that after performing the Friday prayer in the mosque, the kings and presidents of Arab united countries will tour Jerusalem on foot. In the evening they will make for liberated Tel Aviv. The same source also reports that the head of Jewish emigrants in Palestine has asked the Arab kings and presidents to grant autonomy to his people in Jerusalem. Elsewhere, Arab inspection teams are still looking for nuclear weapons in the United States and Britain. Turkey has agreed to return Iskandaruna to the Syrians. This is the end of the news from the Voice of the United Arab Nation, Jerusalem. Thank you for listening in.

Text 4C: An advertisement for Saliba Jeans (No Appendix. Syrian TV advertisement)

Man's voice: صليبا بيبا

Group: صليبا

Man's voice: أحلى جينزات

Group: صليبا

Man's voice: لكبار وصفار, كل الاعمار, بتصيرى احلى, كل

الألوان, صليبا مريجة, صليبا, كل الاوقات, صليبا متينة, احلى جينزات مالى سامع, مالى
سامع

Group: صليبا

The Damascene wedding *zaffa* is the genrelet hijacked in this advertisement. On this occasion, the bridegroom, taken from his house to the wedding location, is praised loudly in the streets by the *zaffa* man and a group of friends and relatives. This hijacking is signalled at the level of lexicon by *مالى سامع/I can't hear*, a phrase normally said by the *zaffa* man when he wants a certain sentence to be repeated by the crowd. Involved in this intertextual operation are both syntax (the short praising sentences) as well as morpho-phonology at the rank of entities below the word (the consonance between *لكبار وصفار, الأعمار* and between *جينزات, الاوقات*). The very loud and excited voices signal the occasion para-linguistically.

The textual roles of the *zaffa* man and the *zaffa* group are now played by the *Saliba* man and the *Saliba* group. The original non-hierarchic,

friendly and informal relationship is preserved in the current text. As is the case in the original, the Saliba man is playing the initiator and the advertising group the respondents.

The three Gricean maxims of manner, quantity (saying more than required) and relation are flouted in this text.

Through this hijacking, the *Saliba* man is actually encouraging everybody to come and take a look at an event that is no less momentous and exciting than the wedding day. Since there is no equivalent genre in English to relay the text producer's attitude, the sentence "roll up! roll up!", used in circuses or fairgrounds to encourage people to come along and to try the exciting games, appears to be the best translation for the attitude conveyed by *مالي سامع* and the whole text.

Text 5C: an advertisement for Unisys (see Appendix)

As discussed at the beginning of the current chapter, the dictionary description is the genre hijacked here. This hijacking is signalled at the level of structure and could be placed at the rank of the whole text.

The adman is playing the textual role of the dictionary man. At the social level, the non-hierarchic formal relationship based on maximal distance and differences in knowledge is preserved in the current text. As the dictionary man, the adman is the initiator.

Gricean maxims of manner and relation are flouted in this text. By hijacking the dictionary description, the adman is dealing with language as having an informational function. He is manipulating a purely expository text in what is supposed to be a predominantly instructional text, the advertisement, in order to achieve a subtle and effective argument.

Through this intertextual operation, the text producer is expressing the attitude of the definite self-confident person whose information is neither refutable nor questionable. The following translation takes care of the text producer's attitude by carefully adopting the genre of Arabic/Arabic dictionary description:

زبن يزوبن زوبنة وزبانا جعل الشركة أكثر استجابة لزبائنها وأكثر قدرة
على استقطاب زبائن جدد. زبن استراتيجية معلومات هيئة ما وسع
امكانيات الشبكات الى فروع ومكاتب حجز وأماكن أخرى للالتقاء
بالزبون وخدمته* ماتفعله يونيسيس لعدد متزايد من الشركات
والمؤسسات الحكومية في أقصاع العالم. (راجع خدمة الزبائن, الحلول
التجارية الحاسمة, الميول التنافسية, استثمار العائدات, في أبواب الحاء
والحاء والميم والألف)

Text 6C: an advertisement for Raffles cigarettes (no Appendix. Street advertisement)

"Take cash or open a box?"

The quiz show is the genre hijacked in this advertisement. This hijacking takes place at the level of lexicon by the whole sentence which can only be said by the quiz show presenter asking the winner to choose between taking money or opening a box as a prize. Syntax is also involved in this intertextual operation by the short sentence, the missing pronoun, the missing auxiliary verb as well as by the interrogative form of the sentence.

The textual roles of the quiz presenter is currently played by the adman. At the social level, the original non-hierarchic, informal and friendly relationship between participants is currently preserved. As the quiz presenter, the adman is the initiator.

In this advertisement, the Gricean maxims of manner and relation as well as quantity (saying less than required) are flouted.

Through this intertextual trick, the adman is expressing the attitude of someone who is trying to arouse the curiosity of the text receiver and to push him, within a short space of time, to make the right decision to open the box, i.e. the Raffles packet, and to enter the world of mystery and excitement. In the following translation, this attitude is relayed through the translation of the genre itself. This translation has to be in colloquial Arabic since putting it in classical Arabic might mislead the text receiver and disorient him from the quiz show genre:

بتاخذ مصاري ولا بتفتح صندوق؟

Text 7C: صح النوم (see Appendix)

The waking up invocation is the genrelet hijacked in this title. This is signalled on the level of lexicon by the sentence *صح النوم/healthy sleeping*, which is said to the waking person and to which he should answer *الله يصحي بدنك/God make your body healthy*. Syntax is also involved in this hijacking by the short sentence as well as by the verb *صح* occurring in the past tense.

The textual role of the non-sleeping invocation maker is currently played by the text producer. The original non-hierarchic informal social relationship based on minimal distance is preserved in the present text. As the original non-sleeping invocation maker, the text producer is playing the role of the initiator.

This intertextual operation results in the flouting of the Gricean maxims of manner, quantity (saying less than required) and relation. By this generic hijacking, the text producer is not only trying to be sarcastic about the sleeping-like condition of the Arabs but also putting their fidelity and loyalty to serious question. In the following, the translation of the attitude has been opted for since the waking up invocation does not exist in English:

Always Late!!?

Text 8C: an advertisement for Halifax (see Appendix)

The heart-to-heart genre is hijacked in this advertisement. This hijacking takes place at the levels of structure (the description of the person in bold, his age, his current situation and what exactly he is looking for), syntax (the short sentences and the use of the present tense) and semantics (the verb *to seek* itself associated in the reader's mind with the element of desperation).

The home seeker is playing the textual role of the partner seeker. The original non-hierarchic stranger-to-stranger social relationship with maximal distance involved is preserved in the current text. As the partner seeker, the home seeker is playing the initiator's role.

The two Gricean maxims of relation (using a structure not related to the occasion) and manner are flouted in this advertisement. As is the case in many other examples, this text shows how an expository text is being exploited in an instructional text in order to achieve argumentative purposes.

Through this generic hijacking, there is an attitude relayed. It is the attitude of somebody who, stating the details of his life in public, is expecting sympathy and co-operation. Through this attitude, the advertisement indirectly says that Halifax is the most able building society to sympathise with people's sufferings and to solve their housing problems. Sticking to the equivalent genre in Arabic is the best way to render this attitudinal meaning in translation:

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رجل متزوج, يبلغ من العمر 41, سئم العيش في مكان صغير, يرغب بالحصول على قرض لتوسيع أفقه.

Text 9C: An advertisement for Nike (no Appendix. Street advertisement)

"These men are dangerous. DO NOT attempt to tackle them."

The police-warning genre is hijacked here. In this genre a police officer appears on TV warning people of dangerous escaped prisoners. This hijacking occurs at the level of lexicon (the whole two sentences) and partially at the level of structure (the description and the warning). Syntax is also involved in the intertextual operation by the short sentences and by the auxiliary verb *DO NOT* occurring in the imperative form.

The original textual role of the police officer is currently played by the adman. The original hierarchic and formal social relationship based on maximal distance and differences in power and knowledge is preserved in the current text. As the police officer, the adman is playing the initiator's role.

In this advertisement, the Gricean maxims of manner, quantity (being less informative than required) and relation are flouted. This example

shows how a specific kind of instructional text is manipulated in a predominantly instructional text, the advertisement, in order to achieve argumentative purposes.

The adman's attitude is the attitude of the self-confident man who, quite sure of the authenticity and validity of the information he is communicating, gives himself the right to announce it in public. Since the police-warning genre does not exist in Arabic, the following translation takes care of the self-confident attitude through the addition of the emphatic device *بكل تأكيد*/*most certainly*, which helps the target text receiver work out the attitude concerned:

بكل تأكيد هؤلاء الرجال خطرون فلا تحاول التعرض لهم

4.9.4. Case IV

This case seems to be much more complicated than the last three. The textual roles are subjected to two different kinds of change. While the first kind has to do with the roles being played by participants different from those of the original, the second kind has to do with the case where two textual roles, originally played by two different participants, are merged together and currently played by one participant only.

At the participatory level, this case exhibit two kinds of participatory roles. The first kind is changed in the sense that participatory roles,

originally played by initiator and respondent as two separate participants, are currently played by one participant as the initiator. The second kind is more or less kept the same. The social roles also undergo changes in the sense that one kind of social roles is missing due to the merger of the textual and participatory roles of two participants, and the other is kept the same. The following two examples will clarify this.

Text 1D: السيد مدير دائرة خدمات جوبر الفنية (see Appendix)

The invocation of God is the genre hijacked in this text. This is signalled by the two invocations *أدامها الله هي وفنونها* /*God preserve it* and *أجاركم الله منه* /*God protect you from it*, where syntax is invoked at the level of sentence by the short sentences and at the level of words by the special polite use of the past tense when asking God to do something in the future. This hijacking is also signalled at the levels of lexicon by *آمين* /*Amen*, a word always used to terminate the invocation, as well as structure (the invocation making, the endorsement). Morpho-phonology is involved at the rank of entity below the word by the consonance repetition of *آت* occurring in the words *الطرقات* /*roads*, *التصريفات* /*drainage pipes*, *المخالفات* /*unauthorised structures*, and *آت* /*coming*.

The text producer is playing the textual roles of both the invocation maker and the Amen sayer. The original social roles between the invocation maker and the Amen sayer are obviously missing since the

textual roles of the two participants are merged. However, the original social relationship between both the invocation maker and the Amen sayer as one and the same entity, on the one hand, and God on the other hand, is preserved. This relationship is hierarchic and extremely formal, based on differences in power, knowledge and on maximal distance. In the original genre, the invocation maker is the initiator, the Amen sayer is the respondent and both of them are the initiators sincerely addressing themselves to God to respond to their invocation. In the current text, however, the text producer is the initiator and the respondent, on the one hand, and the initiator with no sincere wishes for God's response on the other hand.

In this example, Gricean maxims of quality (making the invocation and not meaning it), quantity (being less informative than required), manner and relation are flouted.

This generic hijacking signals an ironical attitude on the part of the text producer who disrespectfully sees that what is going on has nothing to do with the morals and the principles dictated by religion. The merging of the roles of the invocation maker and the Amen sayer is very significant here since it indicates that what the invocation maker is saying is a mere lie endorsed by nobody.

In the following translation, an attempt has been made to create a similar invocation associated with biblical terminologies and written in italics in order to render the ironic attitude of the source text producer:

Director of Jawbar Technical Services Department

Mazra^ct Nasri is a quarter poor in services. It is your responsibility and belongs to your Department. The people living there are looking forward to a visit from an official from your Governorate administration or your Technical Department- *Our Lord be Thou its Protector-* so that he might have a look at the poor roads, the sewage and drainage pipes, the unauthorised structures, and all the misery in this bitter winter- *Oh Lord Protect thee from it until the quarter is blessed with thy glorious benefactions. Amen.*

Text 2D: an advertisement for Argos catalogue (no Appendix. British TV advertisement)

New Argos catalogue, Take one.

////////////////////	
prod.	Dur.
Argos	10"
Take	
1	

Cut! Cut! Cut! I said Take 1.

"The new Argos catalogue is out now"

The film shoot is the genre hijacked here. This hijacking is signalled at the levels of both structure (the presentation, the action and the cut) and lexicon (Take 1, prod., dur., cut). Syntax is also involved in this intertextual operation by the verbless short presentation sentence at the beginning of the advertisement, as well as by the verb *cut* occurring in the imperative form towards the end of the advertisement. The generic hijacking is also signalled paralinguistically by the picture of the clapper board.

The textual roles of both the take presenter and the film director are currently played by one person, the adman. The original social relationship between the film director and the take presenter is obviously missing since one participant plays both roles. The hierarchic relationship based on differences in power and knowledge between the film director and the actors, represented in this advertisement by hands struggling to take the Argos catalogue, is preserved in the current text. The participatory roles are remoulded in the sense that the adman is playing the initiator role of the take presenter and the respondent role of the film director. The participatory role of the actors is preserved in the sense that they are still respondents but to the initiation of the film director and not to the initiation of the take presenter as what happens in the original.

In this advertisement, the three Gricean maxims of relation, quantity (taking a whole text to express one idea) as well as manner are flouted.

Through this generic hijacking, the adman is expressing the attitude of the traditional person who, having at the back of his mind the concept that there must be organised procedures to go through, cannot really accept the idea that a perfectly satisfactory version has been reached from the first trial. In the following translation, this attitude is relayed through the translation of the genre itself in the target language:

كاتالوج آر كوس الجديد. المرة الأولى
 آكشـن!
 ستوب. ستوب. ستوب. قلت المرة الأولى.
 "كاتالوج آر كوس الجديد حاليا فى الأسواق"

4.9.5. Case V

In this case, changes occur at the textual as well as the participatory levels but not at the social one. At the textual level, there occurs a kind of partial exchange in textual roles in the sense that what originally used to be played by participant A is now played by participant B. This involves another kind of role exchange at the participatory level where participant B, originally playing the respondent, is now playing the initiator.

Text 1E: اعلان (see Appendix)

The genre of *الاعلانات الرسمية/public announcements* is hijacked in the current text. This occurs at the levels of lexicon (*اعلان/announcement*, *يعلن/announces*, *عن طرح عطاء/makes an offer*, *من تتوفر لديهم الامكانية*, *والرغبة*, *تقديم*, *عروضهم/presenting their proposals*) as well as structure (what the announcement is about and what the interested people have to do).

The Jordanian TV viewers are playing the textual role of the public announcement maker, the Jordanian TV itself in this case. The original formal social relationship based on maximal distance is preserved in the current text. The participatory roles are partly exchanged in the sense that the TV viewers, originally respondents, are currently playing the roles of the initiators.

In this text, Gricean maxims of relation, quantity (taking a whole text to express one idea) and manner are flouted. The public announcement, originally used for expository functions, has currently developed an extra semiotic dimension in the sense that it has acquired argumentative functions.

This generic hijacking relays a very ironical attitude on the part of the Jordanian TV viewers who are trying to disclose the shortcomings of Jordanian TV and to put these in front of everybody's eyes. Through the remoulding of the textual as well as the participatory roles, the Jordanian TV viewers appear to carry out tasks which should have

been carried out by the Jordanian TV itself. This refers to the negligence of that governmental establishment and puts a big question mark over its efficiency and its capability to appropriately carry out tasks.

In the following translation, I suggest relaying the same attitude through invoking in the target text receiver the genre of the public announcement:

Public Announcement

Jordanian viewers announce that tenders are being received for the establishment of a Jordanian television station interested in news of the country and its people. All serious applicants who are able to meet the necessary requirements and who are concerned with the interest of the people should submit their tenders publicly before their God and His creatures. This announcement relates to licences given to those who are willing to serve the people.

Text 2E: قف (see appendix)

وتوثب يصارع الانتظار ولكن لم يطل به الانتظار فما لبث ان لاح شبح يسرع في الظلام اتيا من
ناحية الهضبة نحو رأس الغابة. ولما لم يعد بينه وبين بدء الطريق الا متر اندفع سعيد من مكمته مصوبا
نحوه مسدسه هاتفا: قف..

(Naguib Mahfuz, *The Thief and the Dogs*, p.205)

Said is a thief who has been betrayed by his wife and his close friend, Ilish, who got married when he was in prison and took away his daughter. Not knowing how to find them to exact revenge and to bring back his daughter, Said assails one of Ilish's friends, who is a thief himself, in order to ask him about the whereabouts of his wife and Ilish.

In this example, and as discussed earlier in the current chapter, the criminal-arrest genrelet is hijacked. This hijacking occurs at the levels of lexicon (قف/stop), semantics (the verb قف associated with meanings of justice) as well as syntax (the occurrence of the verb in the imperative mode forming a whole sentence). The hijacking can be located at the rank of the word.

At the textual level there is an exchange of roles taking place. The policeman's textual role is played by Said, the criminal, who assumes the policeman's authority, social distance, power and self-confidence (social role). At the participatory level, there occurs another kind of role exchange when Said, the criminal, decides to initiate the action, to announce his presence and to give the other criminal orders to stop (participatory role).

In this generic hijacking, Gricean maxims of relation, quantity (being less informative than required) and manner are flouted. The instructional criminal-arrest genrelet is manipulated for the achievement of argumentative functions.

This generic hijacking is meant to relay a defiant attitude, the attitude of someone who sees that the meaning of justice should be reconsidered since not only the policeman is the voice of justice but the criminal could sometimes be. The translation of the verb **قف** as *freeze!* would invoke in the mind of the target text receiver the image of the criminal-arrest situation and would expose him to the same intellectual operation the source text receiver has been exposed to in order to reach the same ultimate goal, i.e. working out the defying attitude.

4.10. Conclusion

Originality and imitation have mostly been concentrated on as the most important aspects of human intellectual capabilities. A text producer is considered to be original if he creates something new, and unoriginal if he imitates others. The capability of being creative and original through using others' words has, however, often been ignored. It has been the main aim of this chapter to focus on how, through genre via intertextuality, a language user can make a new version of what has already been said and imbue old material with new potentials colouring the text with extra attitudinal meanings and making the argument more subtle and more effective.

It has been argued that generic hijacking is normally signalled by some inter/textual indices which take place at the levels of semantics,

syntax, lexicon, morphology, phonology and/or structure and which can be located at the rank of the word, the phrase, the sentence or the whole text. For these inter/textual indices to be processed appropriately, the competent text producer has to pay a quick visit to all the other relevant prior texts and to see the context in terms of these other texts.

The current chapter has concentrated on the role of the competent text receiver in identifying the generic signals, tracing them to their natural habitat, understanding the reason behind the whole intertextual operation and appreciating the extra attitudinal meanings meant to be created by the operation concerned.

The way in which the intertextual operation involves the three dimensions of context, i.e. register, pragmatics and semiotics, has been studied and illustrated by examples. The relationship between the generic intertextual operation and the violation of Gricean maxims of quality, quantity, manner and/or relation, on the one hand, and the relationship between that operation and the violation of the concept of text typology, on the other hand, have been brought to light.

The generic areas subjected to changes in the process of the intertextual operation have been dealt with in a careful and detailed manner. These areas include the position of the sign (transferred from the static to the dynamic), the function of the genre, the social occasion, the attitude of the text producer and the textual, the social and the participatory roles of the participants.

Since the generic intertextual operation is problematic as far as translation is concerned, a translation point of view has been suggested. This translation concentrates on relaying the same attitudinal meanings through the translation of the genre itself. If, for one reason or another, the translation of the genre is impossible, the translator is left with only one option, that is, translating the attitude itself.

The language of advertising has been concentrated on since the data studied has been basically taken from advertisements, in addition to editorials, critical shots, greeting cards and novels. The examples have been classified into five cases based on the changes the textual, the social and the participatory roles of the original participants undergo. The points which have been raised and carefully approached in the data analysis have to do with the inter/textual indices signalling the generic hijacking, the levels at which the hijacking occurs, the genre/genrelet hijacked, the changes the roles of the participants undergo, the maxims violated, the text typology, the attitudes relayed through the generic hijackings and, finally, the best way to address the translation problems caused by the intertextual operation concerned.

CHAPTER FIVE
TRANSLATION THEORY

5.0. Introduction

No unanimously approved translation framework has been arrived at. The history of translation theory has been full of ups and downs, and agreements and disagreements on translation, its definitions, rules, types, strategies, kinds of equivalence, etc. The existence of a valid and comprehensive translation theory has, more often than not, been questioned

THERE is no such thing as a law of translation, since laws admit of no exceptions. There are and can be various theories of translation, but these only apply to certain types of text, and all are at various points between the continuum of transmitter and receiver emphasis. There can be no valid single comprehensive theory of translation, and no general agreement on the element of invariance, the ideal translation unit, the degree of translatability, and the concepts of equivalent effect and congruence in translation, ... there is no such thing as a science of translation, and never will be.

(Newmark 1973:9)

In the following, a study of some approaches to translation will be carried out. This will include 1) the literal versus free approach (Newmark 1973, 1988, Hervey & Higgins 1992, Larson 1984, Costello 1991); 2) the formal versus the dynamic equivalence approach (Nida 1964, Nida & Taber 1969); 3) the register approach (Halliday 'in Halliday & Hasan 1985', Gregory & Carroll 1978); 4) the pragmatic approach (Casagrande 1954); 5) the text type approach

(Reiss 1976, 1981, 1981a); 6) the pragma-semiotic approach (Hatim 1984, 1992, 1993, Hatim & Mason 1990). These approaches will be commented on in an attempt to explain to what extent they are able to address themselves to translation problems. The present chapter will also deal with the way the notion of genre should be approached as far as translation is concerned. Finally, a section will be dedicated to the kind of translation that is advocated in the current research and which takes care of the problem of translating the particular case of genre via intertextuality studied in the previous chapter.

5.1. Approaches to Translation

5.1.1. Literal vs. Free Approach

(Translation is) ...communicating the same meaning in a second language as was communicated in the first.

(Larson 1984:36)

(Translation) ...is rendering the meaning of a text into another language in the way that the author intended the text.

(Newmark 1988:5)

The issue of equivalence between source language and target language texts has always been a main concern for translators and translation theorists who more or less agree on the fact that a "...complete

equivalence is a far-fetched task; in fact, it is rather impossible" (Mouakket 1988:164), and that in any translation, there is a certain amount of meaning loss involved. Once the idea of the inevitable loss is accepted, the translator should exert all efforts to minimize the degree of that loss instead of looking for the ultimate translation of the source text (Hervey & Higgins 1992). This can be achieved

...by deciding which of the relevant features in the ST it is most important to preserve, and which can most legitimately be sacrificed in preserving them.

(Hervey & Higgins 1992:25)

However, there seems to be much controversy over the best way the nearest equivalence should be achieved. In other words, translators and translation theorists have not been able to reach a compromise and to decide which type of translation is best capable of matching the source and the target languages in terms of the nearest equivalence.

The interlinear and the free are the two extremely opposite types of translation. Inbetween these two extremes, there lie many kinds of translation the most well known of which are the literal, the balanced and the idiomatic (Hervey & Higgins 1992, Larson 1984).

Interlinear translation proves to be extremely biased towards the source language. It is an extreme of literal translation which is much more commonly used. In interlinear translation, the target text does not have to follow the grammatical rules of the target language since it has grammatical units which correspond to those in the source text. Such a

type of translation is uncommon and rather absurd with little communicative value. It is very rarely opted for by translators and is normally used in descriptive linguistics or in language teaching.

Literal translation is a form-based translation where the form of the source language is adopted. The source language grammar is fully abided by and the meanings of words are taken as literally as they occur in dictionaries, not in contexts. Newmark is one of the strongest advocates of literal translation. He claims that

A bad translator will do anything to avoid translating word for word; a good translator only abandons a literal version when it is plainly inexact.

(1973:12)

Idiomatic translation is meaning-based translation where the translator exerts all efforts to communicate the meaning of the source language text in the natural forms of the target language. This includes the target language grammatical constructions and the choice of lexical items. A good idiomatic translation would not sound like a translation but rather as if the text was originally produced in the target language. Larson (1984) argues that a good translator should translate idiomatically, however, a translated text often seems to be a kind of mixture of a literal transfer of the grammatical units of the source text along with some idiomatic translation of the meaning of the text. In other words, a translator may intend to produce some parts of his translation in natural forms and other parts in literal forms. However, the main goal of the translator should be

...to reproduce in the receptor language a text which communicates the same message as the source language but using the natural grammatical and lexical choices of the receptor language. His goal is an **idiomatic translation**.

(Larson 1984:17)

Free translation is not considered a normal translation. In this kind of translation, there is a global correspondence between the textual units of the source text and the target text. Free translation shows an extreme bias towards the target language where the emphasis is on the target text receiver. A translation is looked at as an unduly free translation when the translator adds to the target text extraneous information which does not exist in the source text and which could change the meaning of the source text or distort some facts of its historical and cultural setting. An unduly free translation is sometimes made for humorous purposes invoking a particular response from the target text receivers (Larson 1984, Hervey & Higgins 1992).

Literal translation would cause the target language receiver difficulties in understanding the source text and the totally free translation would make the text lose a lot of the source text producer's style as well as intent. Thus, when the translator has different alternative translations in hand, he has to go for the more accurate one giving priority to accuracy over communication. Moving towards a free translation means moving away from accuracy, and moving towards literal translation means moving away from the communicative value of the

translation. A balanced translation is a translation that is accurate and communicative at one and the same time. The most important thing in such a translation is the attitude of the translator himself, i.e. the translator's willingness to adjust the translation in an attempt to achieve balance instead of wasting time trying to push the translation towards a particular kind of translation. In order to avoid ending up with a kind of imbalance in one direction, the translator has to be both flexible and sensitive to the source text producer as well as to the target audience. In the current century, and in order to meet the needs of the target audience, translators have a tendency to stray too far from accuracy and fidelity. What is needed now is a shift back to the middle of the scale in order to have a balance somewhere between literal and free translations (Costello 1991).

Such studies on translation are not of significant help since they study text out of context and impose rules on language which has nothing to do either with predictability or with rules. In other words, they take for granted that the meaning of a given sentence or text is composed of the sum of the meanings of the individual lexical items which occur in the text. Bearing this idea in mind, the translator handles the text forgetting about the context in which this text occurs. In this sense, the text is considered a product rather than a process and language is dealt with at a very basic level, the level of the individual lexical items. It is through the adoption of such approaches that the translator starts to miss out very important elements of meaning.

Dealing with text out of context, the current approaches are inadequate to cope with translation problems. To illustrate this inadequacy, I take the following translation of Text 2E (see Chapter Four and Appendix 2E1) as an example:

"When there was only a yard or two left between the man and the road, Said leaped out, leveling his revolver. 'Stop!' he roared"

(Gassick & Badawi 1984)

The translators, opting for the literal translation of the verb *قف/stop*, do not seem to take into consideration the context in which this verb occurs. Thus, what is translated is not the dimensions of that verb acquired through its occurrence in that particular context but rather the dictionary meaning the verb carries as an individual lexical item occurring in whatever context. This kind of misjudgment costs the target text a dear price in the sense that the intertextual potentials of the verb, and consequently the intentions and the meanings involved by these potentials, have been wiped away by the translators who do not seem to read the sign. The result is, obviously, a huge loss of meaning inflicted on the target text.

The same unfortunate story is repeated in the case of the word *مرحى* occurring in text 2C (see Chapter Four) and translated by Gassick (1981) (see Appendix 2C1) as "Bravo! Well done!". Although the translator manages to preserve the irony, yet he misses out the feeling of superiority and the differences in knowledge and power assumed by Hussain through the hijacking of the school classroom genre.

Obviously, the manipulation of register specifications did not attract the attention of the translator who does not seem to be aware of the sign and its pragmatic dimension. This lack of awareness of the sign has resulted in the translator making the wrong decision by choosing the words *bravo* and *well done* which, contrary to the word *مرحى* in Arabic, can be said to anybody without invoking the school classroom genre, and, consequently, without involving the feeling of superiority, knowledge, or differences in power.

5.1.2. The Formal and the Dynamic Equivalence Approach

(Translation is)...the reproduction in the receptor language of the closest natural equivalent of the source language message, first in terms of meaning, and second in terms of style.

(Nida & Taber 1969:210)

The debate of free versus literal translation has been moved towards the effect of translation strategies by Nida (1964) and Nida & Taber (1969). Defining equivalence as "...a very close similarity in meaning, as opposed to similarity in form..." (Nida & Taber 1969:202), they suggest two kinds of equivalence, namely formal correspondence and dynamic equivalence.

Formal correspondence is the quality of a given translation where aspects of the source text form are mechanically reproduced in the

target language. In other words, it is the closest match of form as well as content between the source and the target texts. Formal correspondence distorts both the grammatical and the stylistic patterns of the target language, and consequently the message. It causes the text receiver a kind of misunderstanding or some unduly hard effort.

Dynamic equivalence, on the other hand, is seen in terms of the degree to which the target text receiver responds to the message in a similar way to that of the source text receiver. The overriding criteria for judging translation is the reader's response and the total impact of the source message on him. Although this response cannot be identical because of the different cultural and historical settings, yet there should be a high degree of equivalence of response or the translation will fail to achieve its purpose.

Although this approach is considered of great help to the development of translation theory, yet it suffers from a considerable number of shortcomings. First, dividing equivalence into formal and dynamic implies that there are texts which involve a response on the part of its receivers and texts which do not. As a matter of fact, there is no text, apart from very special cases (e.g. texts designed for language teaching purposes), which does not involve a response on the part of its receiver, albeit with different degrees. Second, the idea of aiming for the equivalent response is a little naive since it assumes that all people respond in the same way when reading the same text and that the translator is a psychologist who should be able to predict these responses. These two shortcomings require looking at the issue in

terms of the intended meaning of the text producer rather than the response of the text receiver. Here the translator finds himself in the domains of pragmatics as well as semiotics where he has to study text in context before making any decision concerning the type of translation he has to opt for.

5.1.3. The Register Approach

In the last three decades of the current century, translation studies have been provided with a new view which approached language as text. This view, named as the systemic-functional model, has been mainly developed by Halliday (Halliday & Hasan 1985). The systemic-functional model is a social theory of language which studies the relationship between a given situation and the language that is used in that situation. It explains linguistic structure and linguistic phenomena through reference to the belief that language plays a particular role in man's life. This view is mainly concerned with register and its three concepts, namely field, tenor and mode (also see section 2.3.7). Register is defined by Halliday

...as a variety according to use. In other words, the register is what you are speaking at the time, depending on what you are doing and the nature of the activity in which the language is functioning.

(Halliday & Hasan 1985:41)

The three concepts of register help to explain the social context of the text, the latter being considered as the environment where meanings are exchanged. Field of discourse refers to what is going on and to the nature of the social action which is taking place. This includes what the participants are engaged in. Tenor of discourse refers to who is taking part in the situation, to the nature of the participants who are playing roles in that situation, and to the status and the roles of these participants (Halliday in Halliday & Hasan 1985). In other words, tenor reflects how the addresser interacts with the addressee in an addressee relationship (Gregory & Carroll 1978). Finally, mode of discourse refers to the kind of role language is playing in that particular situation and to what participants expect language to do to them in that situation. This includes the status of the text, its function in the context, the channel through which the text is conveyed (spoken, written, etc.), and what is achieved in the text in terms of categories such as persuasive, didactic, etc. (Halliday in Halliday & Hasan 1985).

In his systemic-functional model, Halliday (Hatim & Mason 1990) maintains that 1) the most important thing in establishing the situation-use relation is the convention that a given linguistic utterance is appropriate to a particular use, and that 2) the identity of a given register cannot be determined by the occurrence of isolated items but rather by the collocation of two or more lexical items.

Despite all the insight it gives to translators, register analysis cannot be accounted for in translation. Translation is a complicated operation

which definitely involves more than transferring words from the source language to the target language and more than matching a source language register with a target language register. The identification of situational variables (field, tenor, mode) is not sufficient for the establishment of an equivalence. Any translation study based on register analysis would be leaving out two essentially important dimensions of context, namely the pragmatic dimension which has to do with the intention behind the use of language and the semiotic dimension which has to do with signs interacting with other signs within and outside the text (Hatim & Mason 1990). The omission of these two dimensions would result in a huge loss in the message and would jeopardize the whole meaning of the text.

The case of genre via intertextuality discloses the shortcomings of register-for-register translation and shows how such a kind of translation is incapable of doing justice to this highly marked and highly motivated intertextual operation. In text 1B (see Chapter Four) for example, it is important for the translator to know the field, the tenor and the mode of *أخى المواطن...رقم الهاتف المطلوب مسجون وشكرا* / *My brother the citizen the number you have dialed is under arrest. Thank you*, however, it is not sufficient. The translator needs to realise that the whole utterance is inappropriate to the use and that register specifications are being manipulated. Now, the translator is aware of these register manipulations and still the story does not come to an end. The translator still needs to know the intentions behind this special usage of language (pragmatics) and to see the whole sentence as a sign which interacts with other signs within the text and outside it

(semiotics). It is here that the text starts to be the domain where meanings are negotiated between text producer and text receiver and it is now that the translator should transfer the whole truth, of which register is only one episode.

5.1.4. The Pragmatic Approach

This approach focuses in the first place on the intention of the text producer and on how the translator needs to fully understand it in order to be able precisely to reverbalise it and hence to achieve the ultimate aim, i.e. the functional equivalence. Functional equivalence is achieved

When the intentions of a speaker encoded in a message in language A are commensurate with the significance of the message for the hearer when transcoded into language B...

(Casagrande 1954:339)

Casagrande (1954) argues that while the intent of the translator is most of the time to translate the text accurately, his purpose in achieving this aim as well as the material with which he is dealing could vary. Differences in purpose and material could have their own effects on translation. Casagrande studies four aims of translation, namely: pragmatic, aesthetic-poetic, linguistic and ethnographic. Approaching the same material with these different aims in mind, the translator may produce different translations. The pragmatic translation basically

aims at producing an efficient and accurate message. It focuses on the content of the message and the transference of the information of the original message rather than on the cultural context, the aesthetic form or the grammatical form. The translator normally opts for the pragmatic translation in translating treaties, communiqués, etc.

In aesthetic-poetic translation, content is not ignored but priority is given to the literary or aesthetic form of the message. This kind of translation is the most difficult and the most demanding as far as the skill of the translator is concerned. Ethnographic translation concentrates on elucidating differences in cultural context and in meaning of the source language message. In linguistic translation, the focus is on structural or grammatical form. In other words, the aim of the translator is to choose equivalent meanings to the constituent morphemes which occur in the source language and to focus on structural or grammatical form. When the main aim of translation is linguistic then the translation opted for is literal or interlinear. Morphemes, words, and larger segments (idiomatic expressions, metaphorical expressions, etc.) are translated into the nearest equivalents in the target language in an attempt to preserve the original word order as well as the flavour of the original message. Ethnographic and linguistic translations reflect the narrow technical interests of translators.

In practice, the four aims of translation take place in a rather mixed form. Although the same material approached with different aims in

the mind of the translator may result in somehow different translations,

Nevertheless, within such limits as may be imposed by any given aim, there is a common desire to achieve an accurate translation. It may also be observed that aesthetic-poetic, ethnographic and linguistic translations are in a sense all embroideries upon this essentially pragmatic goal.

(Casagrande 1954:337-8)

Focusing on the intentions of the text producer is like attempting to make a one-legged table stand on its own. For a table to stand, all four legs are required and nobody can ever tell which of the four legs is making the most effort to keep the table standing since the functions of the four overlap and intermingle. The same thing applies to text. In other words, it is naive to claim that one can fully understand and appreciate the intentions of the text producer if one does not take into consideration the communicative as well as the semiotic dimensions of the context. Intentionality lies behind choices made within register variables (field, tenor, mode). These variables, in order to mean what they stand for, should be seen as signs interacting with other signs within and outside the text. Not working within the framework of the three dimensions of context (register, pragmatics, semiotics) will take the translator back to square one, ending up misjudging the real intentions of the text producer and translating the first meaning of the words.

Casagrande's claim that in pragmatic translation the translator should basically concentrate on the content of the message rather than on the aesthetic features should be reconsidered since it rules out the great contribution that aesthetic features could sometimes make to the meaning of the text. In text 2A (see Chapter Four), for example, the consonance between *الشیطان, أمان, یاماکان, کان* along with the cliché *کان یاماکان/once upon a time*, do more than ornament the text. In fact, they are manipulated by the text producer and loaded with intertextual potentials in such a way as to invoke in the text receiver's mind the genre of the children's story and to make him work out the ironical attitude relayed by the text producer.

5.1.5. The Text-Typology Approach

Interlingual translation may be defined as a bilingual mediated process of communication, which ordinarily aims at the production of a TL text that is functionally equivalent to a SL text...

(Reiss 1981:121)

Reiss (1981a) argues that the translator has to make detailed decisions on concrete aspects of portions of the text concerned in order to overcome the barriers imposed by language as well as culture. Such decisions can be made

... in the light of the most varied considerations, which need to be carefully weighed in order to give priority to those factors influencing the translation process which

are most important in view of the genre of the text or the aims of the translation.

(Reiss 1981a:131)

Text type determines the general method of translation, and the genre of the source language text requires language and text structure conventions to be taken into consideration. Texts have been classified into informative where content is communicated, expressive where artistically organised content is communicated, and operative where content is communicated with a persuasive character. This classification is based on the kind of the primary purpose or the function texts achieve.

Reiss (1981) divides the translation process into phases. The first phase has to do with the analysis. In other words, it has to do with clarifying the functions of the source language text in order to be able to create a target language text which is functionally equivalent. This clarification could be done in a three-stage operation which may be carried out by beginning with the smallest textual unit and ending with the text as a whole; or by starting with the text concerned as a whole and ending with analysing the smallest textual units. Reiss seems to prefer the latter. The translator first reads the whole text. The first stage is to establish the text type. Then comes the stage of establishing the generic membership of the text. The establishment of the generic identity of the text is of decisive importance to the translator. Any naive adoption of the source language text conventions could endanger the functional equivalence of the target language text. The third stage

of the analysis has to do with the analysis of style, that is, the analysis of textual surface, or in the words of Reiss (1981:127) the analysis of

...the ad hoc selection of linguistic signs and of their possibilities of combination supplied by the language system.

The use of language in the source text is investigated for the sake of clarifying the linguistic means which are used for the realisation of particular communicative functions as well as the way the text is constructed. This kind of semantic, syntactic and pragmatic analysis is very important and is carried out in small stages of analysis starting with the word, the phrase, the sentence, the section, and ending with the text as a whole.

After all these stages, the phase of reverbalisation takes place. During this phase, the translator has to make decisions for every element of the text. He must make sure that the linguistic signs and sequences of linguistic signs chosen in the target language text guarantee what the translator is striving for, i.e. the functional equivalence, by taking into consideration the type of the text and its generic membership.

For the achievement of the functional equivalence, and in normal cases, the content of the informative text type should be communicated and kept strictly unchanged in the target language text. In this case, the translator makes explicit what is made implicit in the target text and vice versa. In an expressive text type, a similar artistic organisation should be recreated in the target text and the translator should be

striving to obtain the artistic quality of the source text. In an operative text, both form and content should be adapted to the psychology of the target text receiver. In other words, the translator should adapt the psychological mechanism of the use of persuasive language to the needs of the target language community (Reiss 1981a, 1981).

In problematic cases where the text is not a pure form of a particular text type, the mode of translating applies to all the elements which occur in the text even if these elements do not belong to the dominant type. If some elements of poetic language are used in an informative text type, the translator should strive for a translation which conveys similar poetic forms to those in the text concerned. However, if this is going to be at the expense of the unity of the content and the artistic form in the target language then the retention of the content is given preference over the maintenance of the artistic form. If artistically structured contents occurring in an expressive text have to be conveyed, and if through the process of conveying them the artistic organisation is done harm to by keeping the same content elements, then the content might be changed in such a text type. If in conveying content with a persuasive form the full adoption of elements of content or elements of artistic structure language does not have an operative effect, then such elements could be replaced by other elements which can convey the required function. If some operative text elements happen to occur in a different text type then these elements could be adopted in translation so long as they do not cause any harm either to the content in the case of the informative text type or to the artistic organisation in the case of the expressive text type (Reiss 1981).

Reiss (1981a:127) argues that

It is a basic principle of translation that *only what has been understood can be translated*. But in order to understand, it is necessary to know not only the language, but also the culture and the background in which the text has been produced. The problem of understanding is thus central if the translator is to carry out his task.

The understanding of a given text involves three dimensions, namely:

1) linguistic understanding which includes what is said in addition to how it is said; 2) understanding the intentions of the text producer, which includes what he means the text to do and why he said it in that specific way; and 3) a kind of background understanding which includes from whom, to whom, and the reason behind something being said in a particular way (Reiss 1981a).

Translators should have various areas of competence. These are: competence in the source language which has to do with the ability of understanding what has been communicated; competence in the target language which has to do with the ability to express what has been communicated linguistically; subject competence; and translational competence (Reiss 1976).

This approach to translation has been attacked by Newmark (1973) who distinguishes the representative (giving facts), the persuasive (making the text receiver act), and the expressive (the expression of

the text producer's personality) as the three text typologies, yet claims that

...this referential principle must not cut across the obviously mandatory formal correspondences to be given in a translation.

(Ibid:11)

The most interesting thing about this approach is that it brings to light the importance of text type and genre and advocates the kind of translation that should be done under textual as well as generic constraints with the text type as the overriding power. In this approach, the translator is not after a word for word equivalence but rather after a functional equivalence. In other words, he is after preserving the function of the source text. On these grounds, the translator is expected to preserve any alien element occurring in the source text provided that this element does not effect the primary function of that text. Moreover, the translator is entitled to do any adjustment to the elements which, if adopted in the target text, do not function in the same way as they used to in the source text. In this approach, Reiss refers, though not very clearly, to the importance of studying text in context and to the necessity of preserving the pragmatic as well as the semiotic specifications of the sign in the process of translation.

5.1.6. The Pragma-Semiotic Approach

Translating can... be envisaged as the process which transforms one semiotic entity into another, under certain equivalence conditions to do with semiotic codes, pragmatic action and general communicative requirements.

(Hatim & Mason 1990:105)

The current approach has been developed by Hatim & Mason (1990) and Hatim (1984, 1992, 1993). Hatim & Mason (1990) argue that identifying the register of a given text is considered a very important part in discourse processing. The field, the tenor and the mode are the three variables of register. These three variables provide the basic conditions for communication to occur. However, a mere register analysis cannot be depended on in translation and a register-for-register translation is absolutely ruled out. Translation activity involves more than matching registers between languages and the identification of the field, the tenor and the mode of the text is not at all sufficient for the establishment of equivalence in translation (Hatim 1984, Hatim & Mason 1990).

The importance of the pragmatic dimension of the context comes to light. This dimension takes the sentence from the level of only referring to a topic up to the level of performing some kind of action and conveying an intended meaning. In other words, pragmatics is called upon to build into register analysis values which have to do with doing things with words and going beyond the sense that the lexical items convey. The lexical and the syntactic choices which are made within the field, the tenor and the mode of discourse are determined by

pragmatic considerations which in turn have to do with the purpose of utterances. Without taking the pragmatic dimension into consideration, a register-for-register translation could be faithful as far as the denotative meaning is concerned, yet still fail to carry the intended meanings of the target text. This means that equivalence is not only semantic and linguistic but also pragmatic. Pragmatic equivalence cannot be established through a consideration of isolated sentences but rather through the consideration of what the utterance means in context (Hatim & Mason 1990).

In order to become aware of the full communicative power of a given utterance and to carry out the whole operation successfully, we need to take into consideration not only the pragmatic dimension but also the semiotic dimension, the power which pushes communication forward. This dimension treats a communicative item, including its pragmatic value, as a sign which operates within a system of signs. In other words, it regulates the interaction between the different discursal elements as signs. This interaction occurs between different signs within one and the same text, on the one hand, and between the producer of the signs and their intended receiver on the other hand. Thus, each element in a given text shows its own local pragmatic meaning, and pragmatic values which occur in a sequence of elements interact the one with the other as signs with global semiotic values. It is through this interactive semiotic dimension that the text producer starts to do things with words, and values of register (field, tenor, mode) start to play an important role in the communicative transaction. Under this dimension come notions of text typology, discourse, genre

(see Chapter Two) and intertextuality (see Chapter Three). It is through the perception of the pragmatic and the semiotic values that the translator is able to transfer the whole source language message to the target language (Hatim & Mason 1990).

Thus, the current approach advocates the translation which deals with signs and tries to preserve semiotic as well as the pragmatic properties which signs show. Intentionality lies behind the choices the text producer makes in field, mode and tenor, and gives new perspectives for the decisions the translator should make. The semiotic dimension shows us how these variables interact. The task of the translator is to know what the intended meaning is in the source text and to try to reproduce this intended meaning in a certain way to achieve the intended effect on the target text receiver.

In the comprehensive model of context developed in the current approach, the communicative, pragmatic and semiotic values are brought together and their importance is demonstrated for developing proper typologies of the three macro signs, i.e. text, genre and discourse. These macro-signs are very important in the sense that they both regulate the construction of the message and ensure that the text is efficient and effective as well as appropriate (Hatim 1993).

"Texts... embody forms of expression appropriate to a given rhetorical purpose" (Hatim 1993:111). Within the text as a macro sign, there are various micro signs which work together for the realisation of a rhetorical purpose. The expository, the argumentative and the

instructional are distinguished as the three main types of text. In expository texts, the focus is on a monitoring of the situation. In other words, the focus is on providing a more or less detached account. The expository text can be conceptual "...focusing on concepts and relations in terms of either analysis or synthesis" (Hatim 1984:147), descriptive, focusing on handling objects or situations, and narrative focusing on arranging events and actions in a certain order. The structural format of exposition is scene-setter, aspect I of the scene, aspect II of the scene, etc.

In argumentation, focus is on the evaluation of relations between concepts. It is on managing the situation in a way that matches with the goals of the text producer. The argumentative rhetorical purpose involves a set of micro signs that is very different from the set involved in the expository rhetorical purpose. Through-argumentation and counter-argumentation are the two main sub-types of argumentative texts. In the former, the text producer cites a thesis and then substantiates it. The latter, on the other hand, is "The juxtaposition of a cited thesis and the opposition to it, in order to make a case" (Hatim & Mason 1992:240). The structural formats of counter-argumentation and through-argumentation are different. In counter-argumentation, we have thesis cited to be opposed, opposition, substantiation, and conclusion. In through-argumentation, on the other hand, we have thesis cited to be argued through, substantiation, and conclusion (Hatim 1984, 1992, 1993, Hatim & Mason 1990)

In the instructional text type, the focus is on forming future behaviour. It is through instruction that the text producer tries to regulate the way people act or think. The two main kinds of this text type are instruction with option, such as in the case of advertising, and instruction without option, such as in the case of contracts. Instruction with option is very similar to argumentation in the sense that both attempt to influence the opinions of the text receivers and to provoke an action or reaction on their part. However, argumentative texts display clearer patterns of logical thinking than is the case in instructional texts (Hatim & Mason 1990).

Texts occur within discourse. According to Hatim (1993:111), "Discoursal expression... is that which is appropriate to a given ideological stance or a view of the world". The awareness of discourse plays a very important role in the desire for achieving effective communication. Hatim (1993:109-110) argues that

As the mouthpiece of an institution, discourse becomes the vehicle of attitudinal expression, and the framework within which terms of reference pertaining to a given cultural code are established... Though essentially diffuse, discourse utilizes fairly concrete signals and relays definite statements which provide a variety of 'voices' to the text.

Discourses are signaled by various micro signs which find their way to the text through the area of texture. The typology of discourse that Hatim (1993) suggests starts at the very general level (e.g. evaluative discourse) and goes down to a more specific level which has to do

with attitudes to the text-world (didactic discourse, literary discourse, scientific discourse, etc.) and again down to a more specific level (e.g. racist discourse, feminist discourse, etc.).

Genre, as a macro-sign, "...subsumes forms of expression appropriate to a given social occasion" (Hatim 1993:111). In other words, generic constraints ensure that the way the text is constructed is appropriate to a given social occasion (see Chapter Two). These generic micro signals come to the text through the areas of texture as well as structure. The typology of genre that Hatim (Ibid) suggests starts at a very general level where it is important for the translator to be aware of the generic structures and conventions of the sonnet, the ballad, the novel, the short story, etc. This typology comes down to a less general level where it is important for the translator to be aware of the structures and the conventions of the academic article, the scientific report, etc. The typology goes down again to a much less general level where a more specific notion of genre is reached, i.e. genrelet (also see Chapter Two).

The most laudable thing about this approach is that it is comprehensive. It deals with text in context and brings together the semiotic, the pragmatic as well as the communicative values showing the important role they all play in the development of the text and the way in which communication occurs. This approach accounts for the multifunctionality of the text, i.e. the tendency that texts show to shift from one rhetorical purpose to another, and guides to the kind of translation where the translator deals with signs and attempts to

preserve the pragmatic as well as the semiotic (generic, discoursal, textual) aspects of signs. In this approach, the rhetorical purpose of the source text should never be compromised and the translator should always strive to preserve it in translation.

The pragma-semiotic approach attempts to cover all the areas of meaning a text could display and deals with language as something far from predictable. In the light of this approach, the text receiver is no longer playing a passive role in the text since the text is dealt with as a process rather than as a product and the meanings of the text are negotiable between the producer of the text and its receiver.

The following section will be dedicated to the way genre should be approached in translation. Later on, I shall illustrate with some examples how the adoption of the pragma-semiotic model very successfully solves the translation problem entailed by the generic hijackings discussed earlier in the previous chapter.

5.2. The Translation of Genre

Although genre is considered to be one of the highly problematic and extremely complicated areas which needs to be very carefully approached by the translator, yet very few translation studies have contributed to the way the translator should get out of this dilemma in translating genre among cultures.

Hatim & Mason (1990) maintain that due to the fact that cultures differ in the way they realise the three contextual factors, i.e. register, pragmatics and semiotics, the transference of meanings from one culture into another is more complicated than one would think. It involves our understanding of the way cultures operate in terms of the communicative, the pragmatic as well as the semiotic features. Cultural context is a crucial element in determining the structural arrangements of the text. The choice of structure is influenced by the way the text producer reacts to the context. A text producer pursues a given rhetorical purpose which becomes the focus of a certain text type,

...this focus reflects the way a given culture organises textual material in terms of signs. We recognise these signs within familiar generic, discoursal and textual structures. The underlying principle of this whole process is intertextuality, our ability to recognise and produce texts as tokens of a type.

Another factor involved in our choice of particular structure is intentionality. Together the sign and the intentions behind their use ensure successful communication.

(Hatim & Mason 1990:169)

Before embarking on translation activity, the translator could make his own predictions about the three macro-signs (text-type, discourse, genre) involved in that text. Coming to an editorial, for example, the translator could expect an argumentative text type and a highly evaluative discourse. Coming to a news report, the translator could expect an expository text with a fairly detached non-evaluative

discourse. However, to operate top-down within the boundaries of text type, genre and discourse, the translator needs to be aware of the micro-signs which exist in the body of the text and which help him check the hypothesis he made from a top-down processing perspective (Hatim 1993). In other words, the translator needs to carry out a bottom-up processing, i.e. to respond to the generic micro signs which occur in the text to be translated.

Any text displays a number of generic micro signs which all work together in giving that text its overall generic identity. These generic micro signs can be structural (obligatory elements, optional elements, sequence of elements) as well as linguistic (clichés, fixed expressions, syntax, semantics, etc.). As argued earlier in this research (see Chapter Two), the structural and linguistic generic signals are much more tangible in the case of *genrelet* than in the case of *genre*.

The generic membership of the text influences the translator's decision in the process of transferring between semiotic systems. The source text producer produces his text according to the generic norms and conventions dictated by his own culture. However, the translator has to reproduce the text in accordance with the generic conventions of the target language. In other words, the expectations of the target text audience (Hervey & Higgins 1992) as well as the generic conventions of the target language should be respected. This is why the translator's competence in the area of *genre/genrelet* in both the source and the target languages is urgently called upon. The more *genres/genrelets* the translator masters in the source language, the more qualified he is to

identify the generic membership of the source text and the more aware he can be of cases where more than one genre occur within the same textual space and the cases where genrelets occur in the body of other genres. By the same token, the more genres/genrelets he masters in the target language, the more capable he is to produce a target text that goes hand in hand with the conventions of the target culture and the expectations of the target audience.

In the translation of genre/genrelet, the translator should go through different stages beginning by analysing the source text through studying all the structural and the linguistic generic micro signs which the text displays. The analysis stage would also include studying the intentions of the text producer and the intended meaning he is trying to achieve on his intended reader (pragmatics) as well as studying the function and the rhetorical purpose of the text to be translated (semiotics).

Having gone through the analysis stage, the translator is now prepared for the second stage which has to do with deciding which of the source text features should be retained, which should be omitted, and which should be modified. In other words, this stage has to do with finding out the best way to translate the source text genre in accordance with the conventions of the target genre and the expectations of the target audience. This kind of matching would, most of the time, involve various kinds of modification inflicted on the structure and/or the language of the source text.

Since structural resources of languages might not be identical, a structure-for-structure translation is not always appropriate or acceptable. The translator should always adjust the structure of the source text in a way to make it sound plausible to the target text audience (Saedi 1990). Hatim & Mason (1990) argue that the translator should first make sure whether the source and the target language genres share similar structural arrangements. If the two genres prove to have different structural arrangements, the translator should start considering the necessary modifications which sometimes prove to be crucial since what is appropriate to the conventions of the source culture genre might be absolutely awkward according to the conventions of the target culture. The translator should be able to assess the status of both the obligatory and the optional elements of the genre in addition to their order and iteration. In other words, he has to know whether the translated element is optional or obligatory in the structure of the target text. If it is obligatory then he has to question whether the order in which it takes place is suitable for the target text structure. If it is obligatory and its order matches with the conventions of the target text then the translator should start raising questions related to whether iteration, if there is any, is acceptable in the target text structure. This assessment should be done on semiotic grounds involving genre, discourse and text type.

In addition to structural modifications, the source text might need to undergo some linguistic modifications which are necessary for creating a target text which fits in the framework of the generic conventions dictated by the culture to which it belongs. This means

that the target text should look plausible not only as far as the structure of the target genre is concerned but also as far as the clichés, the forms of expression, the syntax, the semantics, etc. of the target genre are concerned.

The translation of a news report from English into Arabic, for example, would not only involve structural modifications such as shifting the history element towards the very end of the text but also linguistic modifications which have to do with the addition of clichés such as *ومن الجدير بالذكر* / *it is worth mentioning*, a cliché which is abundantly used in Arabic news reports, the overuse of the *و* / *and* as the dominant kind of connectivity, the use of relatively short sentences, etc. Translating the smoking notice genre from Arabic (*الرجاء عدم التدخين* / *please do not smoke*) into English (No Smoking), would involve omitting the element of the polite request and hence the word *الرجاء* / *please* and converting the sentence from the form of a direct request to the form of a non-personal straightforward instruction.

The more conventionalised the genre of the target language, the more demanding the text is in translation. In other words, the case of genrelet requires more modifications inflicted on the structure and/or the language of the source text. Translating the love test genrelet from Arabic (*يجبني.. لا يجبني.. يجبني.. لا يجبني..*) into English (s/he loves me, s/he loves me not, s/he loves me, s/he loves me not...) would engage the translator in a number of modifications which take care of the fixed expression as well as the syntax opted for in the target genrelet. On

these grounds, a translation such as *s/he loves me, s/he does not love me, s/he loves me, s/he does not love me...* is absolutely rejected not because it violates the conventions of the English language but because it violates the generic conventions of the target language.

To conclude, the translation of genre/genrelet, more often than not, engages the translator in carrying out the necessary modifications to the structure and/or the language of the source text in an attempt to match the target text with the conventions of the target language genre and hence with the expectations of the target audience. The translator's freedom to carry out generic modifications is not unlimited, however. The assessments he makes should be based on semiotic grounds where, in addition to the generic constraints, the operation is done under discursal as well as textual constraints.

Genres are expressed in discourses. The relationship which exists between genre and discourse is culturally determined in the sense that there are constraints on which discourses are associated with which genres. A given culture might allow a combination of a given genre with a given discourse. Such a combination might be prohibited in another culture. For example, the genre "abstract" is normally associated with neutrality in English while it is associated with evaluativeness in Arabic (Hatim & Mason 1990).

Texts impose their own constraints on the translator. The translator is free to do the necessary modifications to the extent where the rhetorical purpose of the text begins to be effected. It is here that the

red light goes on and that the translator should give priority to the source text over the conventions of the target text (Hatim 1984, 1992, 1993, Hatim & Mason 1990).

5.3. Final Word on Translation

Based on the pragma-semiotic approach to translation, the current research advocates translation which studies text in context. As has been discussed earlier (see section 4.3.), the three dimensions of context are involved in the case of genre via intertextuality in the sense that the hijacked generic signal finds its way to the text carrying register as well as pragmatic specifications in the process of implementing a semiotic task, that is, relaying an attitudinal meaning. Handling text in context, the translator is dealing with a sign whose informational and denotative status should be the least of his concerns. His main aim is to preserve the power of the language, to render the force of the original, and to give the target text receiver access to all the dimensions of meanings of the source text. In other words, his aim is to preserve the pragmatic as well as the semiotic specifications of the sign.

This can be achieved through translating the hijacked genre itself, a strategy which has been adopted in the translation of many of the texts analysed in the previous chapter. In the case of the second intertextual reference in text 6A (see Chapter Four), for example, I tried to preserve the pragmatic and the semiotic specifications of the sign

through translating the genre of the fairy tale. On this basis, the cliché *and live happily ever after* has not been translated as *وعيشوا بسعادة من بعد ذلك* but rather as *وعيشوا بسبات ونبات*. This translation would help the target text receiver to read the intentions of the source text producer and work out the attitude of the adman who is promising the consumer access to an unbelievably wonderful life. The same thing applies to text 3C (see Chapter Four) where my translation adopts the news report genre in English in an attempt to preserve the pragma-semiotic dimensions of the sign and to help the target text receiver work out the ironical attitude of the source text producer.

In some special cases, where there is no genre in the target language to correspond with the hijacked genre in the source language, the translation strategy has been to preserve the pragma-semiotic specifications of the sign through looking for another genre in the target language that helps relay the same attitudinal meaning that has been relayed in the source text. In text 4C (see Chapter Four), for example, attempts have been made to preserve the attitude of Saliba man (encouraging people to come and take a look at an exciting event) through the adoption of the fairground genre in English. Thus the phrase *إلى سامع / I cannot hear* has been translated as *roll up! roll up!*

In cases where the hijacked genre does not exist in the target language and there is no chance for a generic replacement such as the one suggested in the previous paragraph, the translation strategy adopted in this research is to preserve the pragma-semiotic specifications of the sign through a direct translation of the attitude itself. In text 7A (see

Chapter Four), for example, attempts have been made to preserve the pragma-semiotic specifications of the sign through translating the humorous attitude itself since the fire emergency notice genrelet does not exist in Arabic and since there is no other way for a target language generic replacement.

Finally, in cases where the hijacked genre does exist in the target language but there is absolutely no possible way to reach a translation which invokes in the text receiver's mind the same genre, attempts have been made to preserve the pragma-semiotic specifications of the sign through rendering the attitude itself. In text 5A (see Chapter Four), for example, the attitude of the disappointed disbelieving person invoked in the source text through the hijacking of the fiction genre is straightforwardly relayed in my translation as *And they are cutting the Trees!!*

5.4. Conclusion

The current chapter has dealt with various approaches to translation, namely: the literal versus free approach, the dynamic and the formal equivalence approach, the register approach, the pragmatic approach, the text typology approach, and finally the pragma-semiotic approach. All these approaches have been commented on and their merits or demerits have been brought to light. Studying text in context and proving to be the best to address the translation problems, the pragma-semiotic approach has been adopted. A section has been dedicated to

the way the translator should handle the translation of genre/genrelet and the kinds of modification the translator should carry out in order to make the target text look plausible as far as the generic conventions of the target language and the expectations of the target text receiver are concerned. This section has been followed by a detailed study of the way the current research solves the problem of translating the case of genre via intertextuality and how, seeing text in context, the translator should, as far as possible, preserve the pragmatic as well as semiotic specifications of the intertextual sign. To achieve this aim, various solutions have been suggested depending on the hijacked genre and its availability in the target language. This study has been illustrated by the translations of some examples analysed earlier in Chapter Four.

CHAPTER SIX
CONCLUSION

In carrying out the current research, I had in mind a list of several important issues at the top of which came the notions of genre and genrelet. A comprehensive review of how the notion of genre is seen by contemporary researchers has been essential. This review has covered questions related to the three main features of genre, namely the conventionalised form, the social occasion, and the participants with their goals, purposes and roles (textual, participatory and social). Dealing with genres as conventionalised forms occurring in a frequently repeated social occasion, the research has demonstrated how genre theorists concentrated on the structure with limited flexibility and the structure with almost unlimited flexibility, and how the social occasion has crucial effects on the form of the genre. Dealing with the participants and their roles, the research has demonstrated how some genre approaches give the participants a high degree of freedom in playing their textual, participatory and social roles.

The genre review has also covered questions related to the reading position designed by the text producer for the text receiver and how the text receiver sometimes refuses this reading position and starts to reconstruct the text in his own way. This has involved talking about types of text receiver as well as types of genre. The relationship between genre and creativity, genre and register and genre and the meaning of text have also been brought to light.

Proceeding from the review of the notion of genre, I have started to wonder whether this was the whole story. In other words, I have

started to have my own doubts concerning whether the social occasion is as wide in all genres, whether the structural constraints are as tolerant in all genres, whether there are any other constraints that control genre apart from the structural one, and whether participants are free in the same degree in all genres in playing their textual, participatory and social roles.

All these doubts have driven me to investigate the existence of a special kind of genre, i.e. the genrelet, depending on my knowledge of genrelets in both English and Arabic. Conducting this investigation, I have arrived at the conclusion that the genrelet is a genre that has the same three features of any genre, i.e. it is a conventionalised form that is recognized by a language community and that occurs in a frequently repeated social occasion involving participants with their purposes and goals. However, the genrelet shows stricter conventions and constraints imposed by both language and structure. It involves more specific social occasions, more specific topics, and more specific roles of participants. On these grounds, the novel, the editorial, the letter to the editor, etc. as genres have been distinguished from the marriage ceremony, the auction, the Syrian presidential vow, the Syrian wedding invitation card, the Syrian death notice, etc. as genrelets.

Introducing the notion of genrelet to the notion of genre, the research has moved on to study the notion of intertextuality in detail. This study has involved a review on intertextuality where the terms intertext and intertextuality have been defined and the intertextual operation has been seen as an obligatory process which has to be carried out by the text receiver who has to go out of the

text and away from the surface meanings of that text in order to be able to restore meaning and coherence to the text. This operation is carried out under the guidance of the text itself which displays traces that take the text receiver to the relevant intertext.

The research has given special attention to how intertextuality is seen to be of a motivated nature, how the words of others are redefined and modified during the intertextual operation and how the intertextual sign, on its way to the host text, starts collecting values which never existed in the intertext. The research has also focused on the fact that intertextuality is a complicated operation which needs a competent text receiver to fill in gaps and to restore meaning to the text. The actual and the virtual types of intertextuality have been brought to light. Under actual intertextuality, allusion, quotation, irony and plagiarism have been classified. Under virtual intertextuality, genre via intertextuality, discourse via intertextuality and text type via intertextuality have been studied. A review of intertextuality in Arabic rhetoric has been offered. This review has dealt with the actual and the virtual types of intertextuality as seen by Arabic rhetoricians.

The issue of genre/genrelet via intertextuality has been one of the most important arguments in the present thesis. Analysing data from different genres (advertisements, critical shots, greeting cards, editorials, novels), I have attempted to demonstrate how a text can belong to a particular genre and still, through some hijacked inter/textual indices, invoke in the text receiver's mind another completely different genre, the social occasion where that genre occurs, the participants who played roles in that social occasion, the

meanings associated with that genre, etc. The case where generic inter/textual signals take the text receiver to the same genre where they occur has not been of interest to the current research.

The analysed examples have proved that this generic hijacking can take place on different levels (phonology, morphology, syntax, semantics, lexicon and/or structure) and can be located at different ranks (a word, a phrase, a sentence or a whole text). It has been demonstrated that this intertextual operation is resorted to by the language user for manipulative purposes. In other words, the language user hijacks some elements from another genre in order to achieve a subtle and a hidden argument and to convey an attitude. In text 5A (see Chapter Four), for example, the text producer hijacks the fiction genre at the levels of both syntax and morpho-phonology and at the rank of words and entities below word in order to relay the attitude of somebody who, in absolute disappointment, cannot believe what is going on.

It has been made clear that this intertextual operation involves the three dimensions of context, i.e. the communicative, the pragmatic and the semiotic dimensions. Register specifications are manipulated by the language user in an attempt to do things with words in the process of relaying an attitudinal meaning. Through the intertextual operation, Gricean maxims of quality, quantity, relevance and/or manner are violated. The classification of text types into expository, argumentative and instructional has also been proved to be violated since the language user can sometimes use the three text types in one and the same text. In other words, he can, for example, invoke an expository text in an instructional text in

order to argue. This is exactly what happened in text 5C (see Chapter Four) where in an advertisement for Unisys, a dictionary description has been hijacked by the text producer who wanted to achieve a subtle and effective argument and to express the attitude of the self-confident person whose information should never be questioned.

The research has explained in a rather detailed manner the changes that the generic intertextual operation entails. As my data has proved, the position of the sign always changes from the status of the static to the status of the dynamic. The function of the original hijacked genre is always changed in the sense that the genre is used to serve purposes different from the ones it serves in its natural habitat. The attitude of the producer of the original hijacked genre is changed in the sense that new attitudes, never conveyed in the original, creep into the host text. The social occasion which is the natural habitat of the original genre is always changed and replaced by another social occasion. And, finally, the textual, the social and the participatory roles of the original participants are changed in the sense that the original roles are now played by different participants, in different ways, different conditions and with different sets of social relationships.

Having argued that the case of genre via intertextuality is the case of the highly marked and the highly motivated, the current research has set about looking for the best way to translate the inter/textual signs and to preserve the meanings the signs are manipulated to convey. These investigations have required a review of the most well known approaches to translation in an attempt to demonstrate

their merits and/or demerits in solving translation problems. Studying text out of context, the literal vs. free approach and the formal vs. dynamic equivalence approach have been ruled out. The register approach has also been ruled out since it concentrates on register specifications (field, tenor and mode) and leaves out the two other important dimensions of context, i.e. pragmatics and semiotics. The pragmatic approach has proved to be futile since it also leaves out the two other dimensions of context, i.e. register and semiotics. The text typology approach has been of considerable help since it takes the three dimensions of context into consideration, not in a clear detailed manner, however.

Having conducted all these studies on traditional as well as modern approaches to translation, I have arrived at the conclusion that the pragma-semiotic model is the best to address translation problems in general and the problem encountered in the current research in particular since it studies text in context taking into consideration the three dimensions (register, pragmatics and semiotics) and since it hence advocates the kind of translation which deals with signs and which endeavours to preserve their pragmatic as well as semiotic aspects.

In an attempt to translate all the analysed data, I have adopted the pragma-semiotic model. My aim was to preserve the pragmatic and the semiotic specifications of the intertextual sign. This has been mostly achieved through translating the hijacked genre itself. In some cases, where the genre does not exist in the target language, I have looked for another genre in the target language that helps relay the same attitudinal meaning that has been relayed in the source

text. In some other cases, where the hijacked genre does not exist in the target language and there is no way to replace it by another one, I have tried to preserve the pragma-semiotic specifications of the sign through a direct translation of the attitude itself. Finally, in some cases where the hijacked genre exists in the target language but there is no way to make the intertextual signal invoke that genre in the target text receiver's mind, I have attempted to preserve the pragma-semiotic specifications of the sign through rendering the attitude itself.

The research has also dealt with the way the translator should translate genre. It has been argued that, the source text must be reproduced according to the generic conventions of the target language and the expectations of the target text receivers. For achieving this purpose the translator has to analyse the structure and the language of the source text. He also has to know the intentions of the source text producer and the function of the source text. In the second stage, the translator should make some assessments concerning which of the source text features should be preserved, modified or got rid of. In other words, he has to start doing the necessary structural and/or linguistic modifications to the source text according to the conventions of the target culture. The more conventionalised the genre of the target language the more structural and/or linguistic modifications are required. The modifications the translator opts for should be done not only under generic constraints but also under textual and discoursal constraints. It has been made clear that the rhetorical purpose of the source text should be absolutely preserved and that the translator's freedom to

Conclusion

do modifications should stop once the function of the source text starts to be affected.

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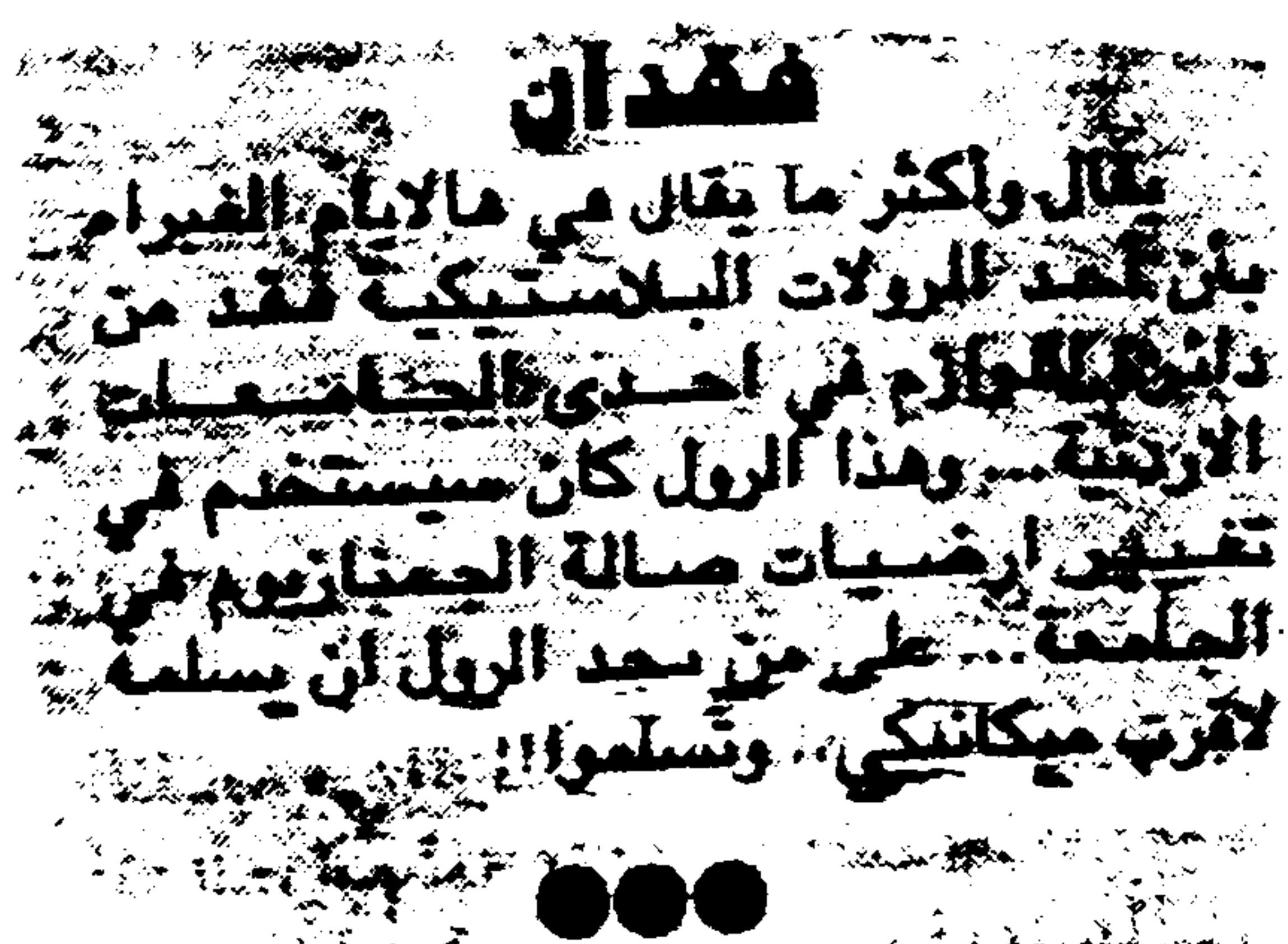
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APPENDICES

Text 1A
Shihan Newspaper 5/11/1994

فقدان

يقال وأكثر ما يقال في هالايام الغبراء بأن أحد الرولات البلاستيكية فقد من دائرة اللوازم في إحدى الجامعات الأردنية ... وهذا الرول كان سيستخدم في تغيير أرضيات صالة الجمنازيوم في الجامعة ... على من يجد الرول أن يسلمه لأقرب ميكانيكي .. وتسلموا!!



Text 2A

Shihan Newspaper 5/11/1994

ويسكي مهرب في الوزارة بدون مزة

كان ياما كان والله يلعن الشيطان أحد رجال الأمن يحرس باب إحدى الوزارات ويقف بسلام وأمان واذا بأحد الموظفين يطحش بالمراجعين ويحاول الدخول الى الوزارة مثل البرق... فما كان من رجل الأمن الا أن استوقفه بعد أن سمع شيئاً يخرخش في الكيس الذي يحملة فسأله عما فيه فتلعثم المراسل والعرق على جبينه يزررب وعاد رجل الأمن لسؤال المراسل مرة أخرى ولكنه لم يجب أيضا فما كان من الشرطي الا أن فتح الكيس فوجد فيه بطحة ويسكي (أعوذ بالله من الشيطان) فأمسك بخناق المراسل وبدأ يستجوبه عن حكاية هذه البطحة فأخبره المراسل بعد أن خاف والعين الحمر (شاف) بأن البطحة لعطوفة السكرتيرة فانتقل الاثنان الى مكتبها وسألاها عن هذه البطحة فقالت أنها جاءتهدية فقام رجل الأمن بتسليم البطحة الى الأمين العام للوزارة والذي بدوره اعتبر أن الأمر هنا انتهى ويادار مادخلك شر رغم أن هذه هي المرة الثانية التي تضبط فيها مثل هذه الهدايا في نفس الوزارة ولنفس الأمين ويبدو أن موظفي هذه الوزارة لا يعرفون العمل الا وهي مزهزة معهم... على فكرة التحقيقات أثبتت أن الويسكي أصلي ولكنه مهرب لأنه لا يحمل عبارة الرسوم مدفوعة.

ويسكي مهرب في الوزارة بدون مزة

● كسان يا مكان والله يلعن الشيطان أحد رجال الأمن يحرس باب إحدى الوزارات ويقف بسلام وأمان واذا بأحد الموظفين يطحش بالمراجعين ويحاول الدخول الى الوزارة مثل البرق... فما كان من رجل الأمن الا أن استوقفه بعد أن سمع شيئاً يخرخش في الكيس الذي يحملة فسأله عما فيه فتلعثم المراسل والعرق على جبينه يزررب وعاد رجل الأمن لسؤال المراسل مرة أخرى ولكنه لم يجب أيضا فما كان من الشرطي الا أن فتح الكيس فوجد فيه بطحة ويسكي (أعوذ بالله من الشيطان) فأمسك بخناق المراسل وبدأ يستجوبه عن حكاية هذه البطحة فأخبره المراسل بعد أن خاف والعين الحمر (شاف) بأن البطحة لعطوفة السكرتيرة فانتقل الاثنان الى مكتبها وسألاها عن هذه البطحة فقالت أنها جاءتهدية فقام رجل الأمن بتسليم البطحة الى الأمين العام للوزارة والذي بدوره اعتبر أن الأمر هنا انتهى ويادار مادخلك شر رغم أن هذه هي المرة الثانية التي تضبط فيها مثل هذه الهدايا في نفس الوزارة ولنفس الأمين ويبدو أن موظفي هذه الوزارة لا يعرفون العمل الا وهي مزهزة معهم... على فكرة التحقيقات أثبتت أن الويسكي أصلي ولكنه مهرب لأنه لا يحمل عبارة الرسوم مدفوعة. OO!

حديث الساعة

وزير الخارجية الامريكية وارن كريستوفر، ان الادارة الامريكية تسعى الى لقامة شرق اوسط جديد خال من النزاعات، حتى لو تطلب هذا البناء المرتقب تدخلا مباشرا من الرئيس الامريكي! ولن يخفى السبب في هذا التدخل على أحد، فالادارة الامريكية قد صممت البناء بالشكل الذي يضمن مصالحها، وجعلت أساسه التفوق النوعي

((لاسرائيل)) على جميع الدول العربية، وتعهدت بسلامتها وحمايتها مؤكدة على قمع كافة الحركات التي تتهمها برفضها للسلام، هذا السلام، الذي ترى فيه الفئات الراضية انه استسلام مشروط وليس سلاما عادلا وشاملا مبني على التكافؤ عندما تربط بين التصريحات الامريكية حول علامات المستقبل المهيأة للشرق الاوسط لدى واشنطن، نلتبس الأسباب الحقيقية لتصعيد المواجهات بين السلطات الحاكمة في المنطقة والجهات المعارضة، التي نرفض ايضا لسلوبها للتبع في التعبير عن سخطها على السياسة الامريكية في منطقة الشرق الاوسط، لأن هذا الاسلوب سيكون موضع استغلال لتمرير عمليات السلام تحت تأثير المخاوف من اشتداد الصراع، وربما يؤدي ذلك الى تدخلات وممارسة ضغوط اجنبية، قد تفجر البركان الخامد في أي لحظة . . . ترى!

من هو المستفيد من تفجير البركان؟! الادارة الامريكية؟ أم ((لاسرائيل))؟! أم العرب؟! هذا ما نرجو الاشارة اليه، وتتضمن ان نسمع جوابا من الاطراف المتصارعة . . . وقبل فوات الأوان . . .

وما يشد الانتباه، وبلغت النظر، ويلح بالتأكيد على الاهتمام بما يحدث. ان عمليات التصعيد كلها، تفجرت في آن واحد في جميع الامكنة والمواقع! ورافقها تازم خطير ومخيف في العلاقات المصرية-السودانية اقترنت به تصريحات اوربية - امريكية تطالب بوضع بعض من مناطق السودان تحت الحماية الدولية، كما هو الحال في شمالي وجنوب العراق!

* مواجهات التصعيد هذه، تشدد ضراوتها حدة ضد المسلمين في البوسنة والهرسك على يد الصربيين، الذين أعجزوا العالم بنظامه الجديد عن ايقاف جرائمهم، وجعلوه يقف مكتفيا بتقديم المساعدات الانسانية، شأن من يضمن ضحيته قبل الذبح، والصربيون المتعطشون لابادة المسلمين، ليس في البوسنة والهرسك بل في كل مكان في العالم، هم أنفسهم الذين يزودون الفصائل الصومالية المتصارعة بالسلاح، رغم الحظر الذي فرضته الأمم المتحدة على صربيا! حتى يشتد القتال فيما بينها، وتبيد نفسها بنفسها ولكن سلاح صربي ومال عربي! وهذه الظاهرة تكفي، حتى يفهم اللاعبون بالنار كيف ان النار تحرقهم واهليهم سواء بسواء . . . وعلى الجانب الاخر، في واشنطن عاصمة القرار السياسي، يصرح

البيتة على الصفحة الثانية

حديث الساعة

كي ليفجر البركان!

ابراهيم بيتموني

.. بمزيد من الرفض لكافة اشكال الأنا . . .
وبكل ما لدينا من السخط على كل أساليب القمع والديكتاتورية، ومنتهى اللوعة والأسى على واد الديمقراطية، تنمي الى الأمة انتقال لغة الحوار والشورى من عالمنا العربي الاسلامي الى العالم الآخر. العالم للمتضرر. العالم للمتعدن. عالم اوربا وامريكا المتحكم بمصائر الشعوب المتخلفة، التي تنزلق الى حتفها راضية مرضية . . .!

نقول هذا الكلام، اثر تصاعد اعمال للمواجهة بين السلطة والمعارضة في الجزائر، وكذلك بعد ان عمدت قوات الاحتلال الاسرائيلي الى تصعيد ممارساتها القمعية والوحشية بحق اطفال العجارة والمدافعين عن حقوقهم للفصبة، الطامحين الى تحرير اراضيهم المحتلة، وايضا بعد تفاقم وتائر المواجهة بين السلطات المصرية والمعارضة وليس من القريب أو المستهجن، ان نطرح المسألة على انها صراع بين السلطة والمعارضة، أو بين المناضل من اجل حريته والفاصل المحتل للأرض، لأننا نسعى الى ان نمس الحقيقة، ونسمي الامور بمسمياتها الواضحة، ونكسر ثم نرفض الوقوع في شرك ما يوحى الينا، ان نروج له، ونؤمن به، على انه صراع ما بين المتسامح والمتشدد، أو بين المحتل والأصولي والأرهابي . . .

Text 4A

Shihan Newspaper 5/11/1994

مطلوب عبراني

■ تطبيقاً لبنود معاهدة السلام
والمعلقة بالتربية والتعليم اصدر وزير
التربية اوامره بتشكيل لجنة للاطلاع
على المناهج الاسرائيلية والمشاركة
في ازالة العبارات المعادية للامه
العربية والاسلامية فيها..
ولكن الطريف في الامر ان
اعضاء اللجنة المشكلة من د.
ابراهيم مسلم و د. مهدي الكرتز
وعبد الله ابو رضوان يجهلون
العبرية وادابها بشكل تام فكيف
ابو عصام رايح يحل المشكلة.
نحن نقترح على الحكومة تكليف
طاقم اسرائيلي لهذه الغاية فهم
اولا يجيدون اللغتين وثانياً اوفياء
للمناهج الاردنية وبتهمهم مصلحة
الاجيال! oo

Text 5A

Al-Thawra Newspaper 12/12/1994

وقطعت الاشجار .. ودفنت الحدائق!!

يكاد لا يخلو يوم تقريبا الا وتطالعنا الصحف فيه عن لقاءات واحاديث مطولة عن الشجرة واهميتها ورعايتها وحمايتها وصعوبة الحصول على موافقة لقطع شجرة واحدة مهما كان السبب الداعي لذلك.

لكن المواطن محمود بكر كتب الينا يقول:

بينما نحن في جيروود صرخنا عاليا في الشارع وفي الشكاوى المسجلة لدى محافظة ريف دمشق ومديرية زراعتها على تصرف رئيس بلديتنا الذي قام بقطع / ٥٥ / شجرة حراجية عمرها نحو / ٢٩ / عاما من حديقة عامة تقع عند مدخل المدينة وحفر حفرة مكانها بعمق متر ونصف المتر لبناء دار للبلدية بدلا من بناء دار البلدية القديمة التي تبرعنا بها لوزارة الصحة من اجل احداث مشفى على الرغم من ان لدى بلديتنا اراضي عامة تتسع لبناء منشآت حكومية كثيرة.

كما حمل هذا التراب بما يحمل من عظام الاموات الذين دفنوا في الارض المذكورة قبل احداث الحديقة والمنتزه ووضعه في حديقتين من حدائق شارع الاربعين العام والذي يقع وسط خمس حدائق بعرض خمسة امتار

وطول / ١٥٠ / م لكل منها وعمق / ٧٠ / سم وردم حديقتين لخريين بتراب المنازل القديمة التي هدمت لبناء ابنية حديثة مكانها على الرغم من معارضة اصحابها لهذا التصرف لان الاشجار ذات الخمسين عاما ستموت واقفة بهذه النفايات التي يدعي بانها تراب زراعي والحقيقة عكس ذلك.

لذلك ندعو الجهات المعنية لزيارة جيروود والاطلاع عن كثب كيف تحول البساط الاخضر الى حفر ملأى بالحجارة بدلا من التراب الزراعي علما بانسه قام بوضع تراب زراعي بارتفاع لايتجاوز السنتيمترات فوق تراب انقاص البناء بعد نشر الشكوى في عدد سابق.

شكري ابوالبرغل.

Cosmopolitan, August 1994

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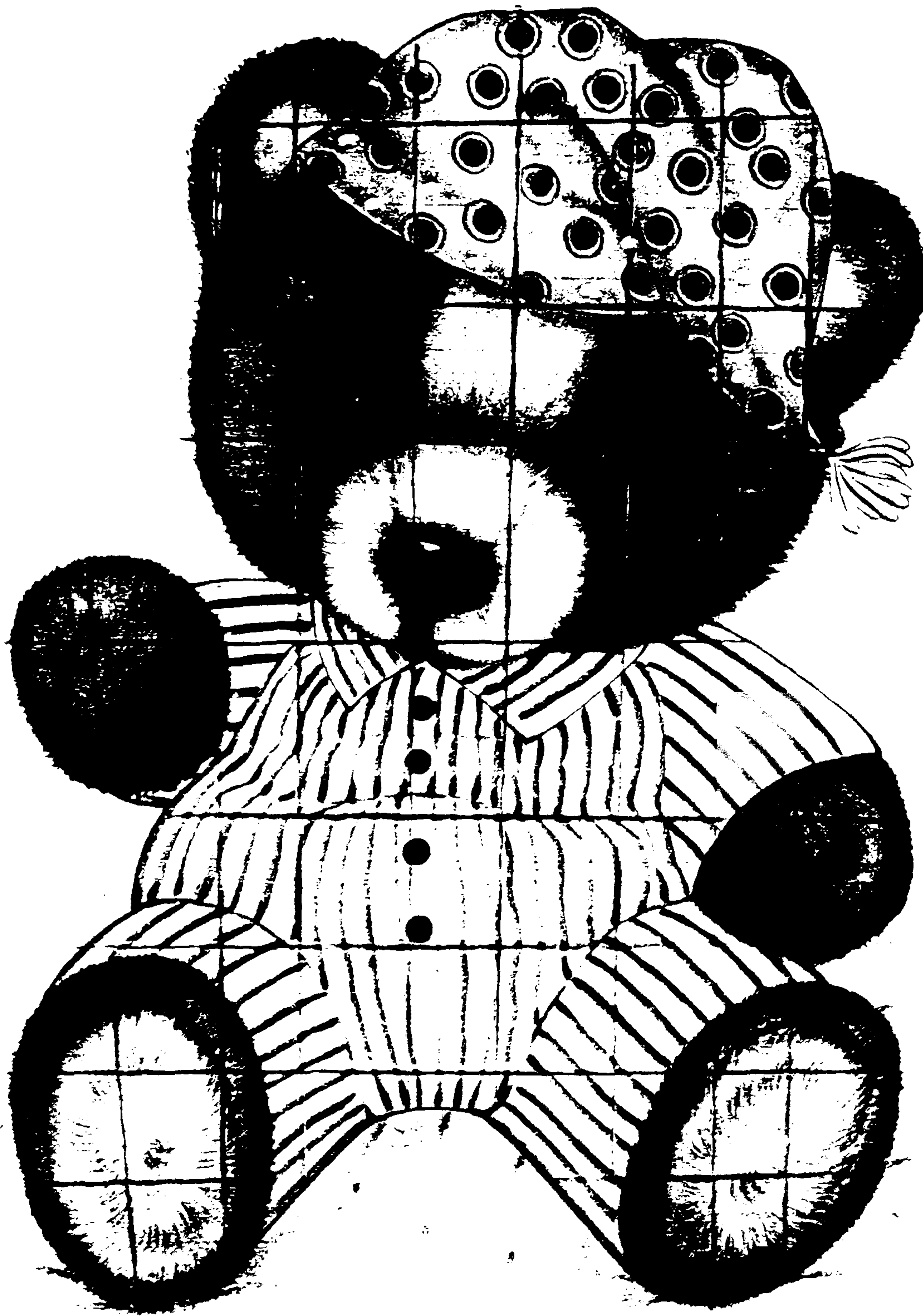
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Text 7A
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IN

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SHRUNK!

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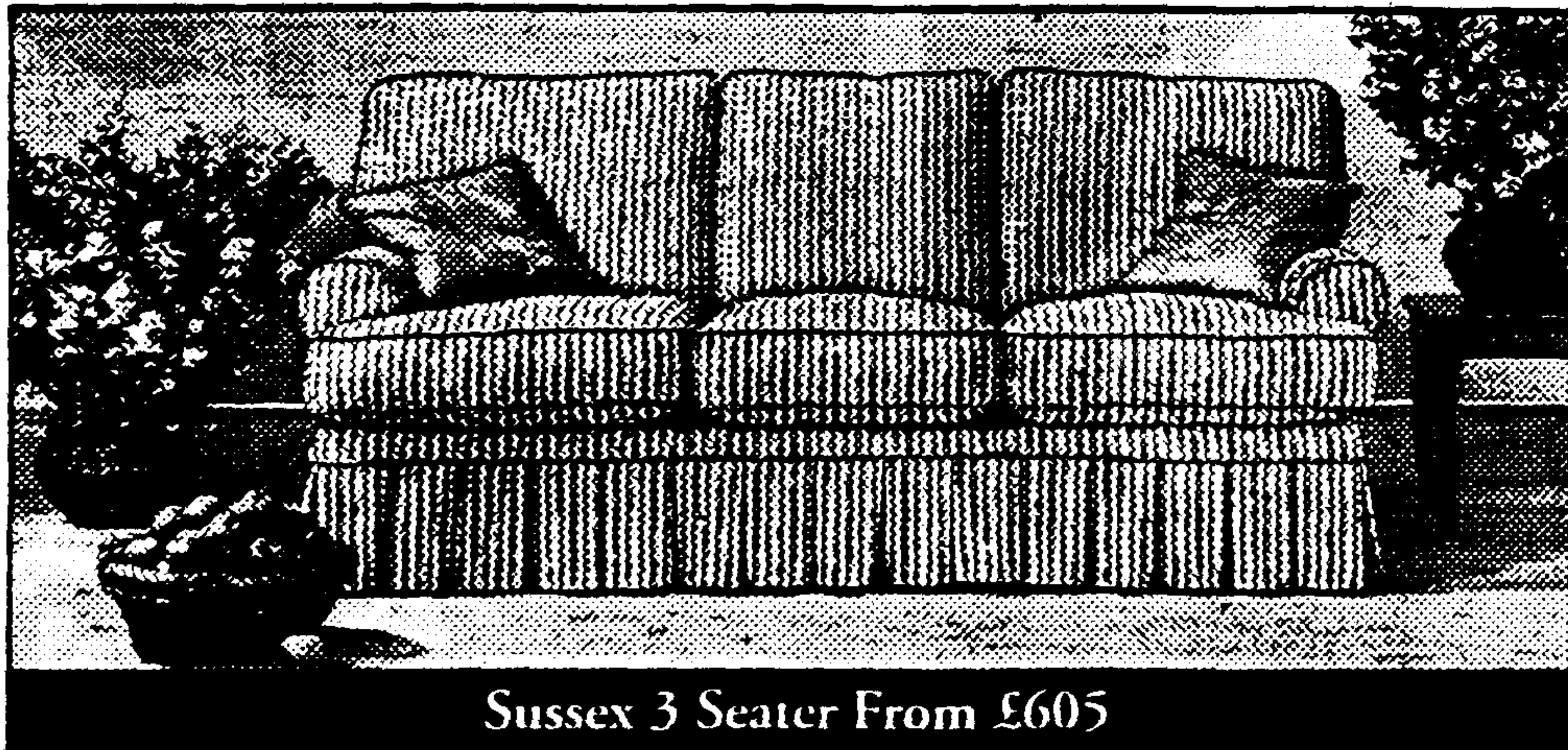
DartWare



Text 10A

Evening News 10/6/1994

THE END



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Do You, Paul, Take Ralph . . .

History: A controversial scholarly book argues that medieval Christians blessed gay couples

HE IS AN ACCOMPLISHED MEDIEVAL historian, noted for his work on Christianity and homosexuality. He is gay himself and also a devout—if conflicted—Roman Catholic convert. So when he opened his mail a dozen years ago and found a copy of what looked like an early Catholic ritual for same-sex marriages, John Boswell of Yale University determined to check it out. His quest took him to the great libraries of Europe—including the Apostolic Library at the Vatican. Eventually he found 80 copies of the ritual and set about writing a book proving that sexual relationships long condemned as sinful by the church were once tolerated, even blessed. The result is “Same-Sex Unions in Premodern Europe” (412 pages, Villard Books, \$25), a volume that is certain to arouse more than scholarly passions.

Even before its publication, word of Boswell's work in progress sparked spirited speculation within academia. And beyond. A publicity campaign kicked into full gear last week. Garry Trudeau, another Yale man, built a week's worth of “Doonesbury” strips around Boswell's book. (At the Vatican, scholars read the “Doonesbury” sequence and wondered what was up.) An interview Boswell gave last fall to ABC was obtained by NEWSWEEK. He is gravely ill now and unavailable for comment.

Much of Boswell's book is devoted to a history of marriage from ancient Greece and Rome to the late Middle Ages. One of his aims is to show how terms like “brother and sister” were used for siblings, heterosexual spouses and homosexual couples as well for converts to early Christianity. Another is to establish that, for premodern Europeans, marriage was an arrangement between families that had little to do with sexual attraction and even less with love.

Boswell's subtle implication is this: only same-sex lovers were likely to be romantic in the modern sense. Unlike heterosexuals, who entered marriage for property, dynastic advantage or progeny (with the men

free to take concubines or prostitutes for pleasure), homosexuals loved each other without these extraneous considerations. Only they, he implies, were apt to develop a purer and more passionate attachment as “soul mates.” And nowhere, he argues, was this more evident than in stories of various Christian saints.

In the most controversial sections of the book, Boswell claims that the Christian veneration of certain same-sex pairs of saints indicates a ritual acceptance of homosexual attraction—if not of gay sex. His chief example is the fourth-century Greek martyrs Saints Serge and Bacchus. These two soldiers, according to Boswell's interpretation of their legend, were “brothers”—homosexual partners. He also includes such “paired saints” as the female Roman martyrs Perpetua and Felicitas and the Apostles Peter and Paul. Even Jesus and his “beloved disciple,” John, he writes, obviously had “a special relationship.” That these same-sex pairs were invoked in rituals, he concludes, is further proof of their homosexual intent.

Boswell's main problem is his tenden-

tious interpretations of the evidence. The ceremonial prayers he cites exist in various liturgical collections dating back to the eighth century. All are taken from the Byzantine tradition (mainly Greek and Slavic); although Boswell argues that there were Latin translations, he has been unable to locate any. The liturgies resemble rituals the early church used for heterosexual marriages. But the texts make no explicit mention of sex. How, then, are these rituals to be understood?

New interpretation: Boswell's critics believe what he's stumbled onto are well-known liturgical books that Catholic and Orthodox scholars have commented on for centuries. What Boswell chooses to translate from the Greek as “same-sex unions” are, in the original, celebrations of “brotherhood” or “fraternity” used for reconciling warring siblings, for adoptions and for establishing other fictive relationships—but not homosexual unions. “Boswell has discovered nothing,” says Jesuit scholar Robert F. Taft, of the Pontifical Oriental Institute in Rome, which specializes in early Byzantine Christianity. “What is new—and I think false—is his interpretation of this ritual. In light of the Byzantine attitudes toward homosexuality, which was punishable in church law by two or three years of penance, and in civil law by torture, castration and even execution, it is ridiculous to claim that the Orthodox church had an official rite sanctioning homosexual unions.”

Other scholars question Boswell's claim that the Roman church also used these rituals. Historian James A. Brundage of the University of Kansas, a specialist in medieval law, admires Boswell but finds his arguments “extremely dubious.” Although he hasn't studied the rituals Boswell cites, Brundage says, “It's pretty clear to me from the legal texts that the chaps who wrote them did not accept same-sex relationships.” And federal Judge John T. Noonan Jr., author of several scholarly books on medieval marriage and sex, dismisses Boswell's book as a “curious attempt to create for himself a past in a church whose Scriptures and teachings never accepted the relationships he defends.”

That the “brotherhood” ritual may have served at times as a cover for homosexual relationships is a real possibility. That it was created for that purpose remains unsubstantiated. That its existence could lead to church-sanctioned gay marriages appears to be an empty hope.

KENNETH L. WOODWARD

Boswell: ‘This Is Too Amazing’

IN AN INTERVIEW LAST fall with John Hockenberry, of ABC's “Day One,” John Boswell talked about his book.

BOSWELL: For a while I would wake in the middle of the night and think, “No, this is too amazing! You can't have this right,” and I'd get up and go look at photocopies I had of the manuscripts and I'd satisfy myself that it was right. It's unmistakable . . .

The reasons Christians object to homosexual behavior, and marriage in particular, is that they claim it's always been prohibited . . . and these ceremonies [are] evidence that that's not true.

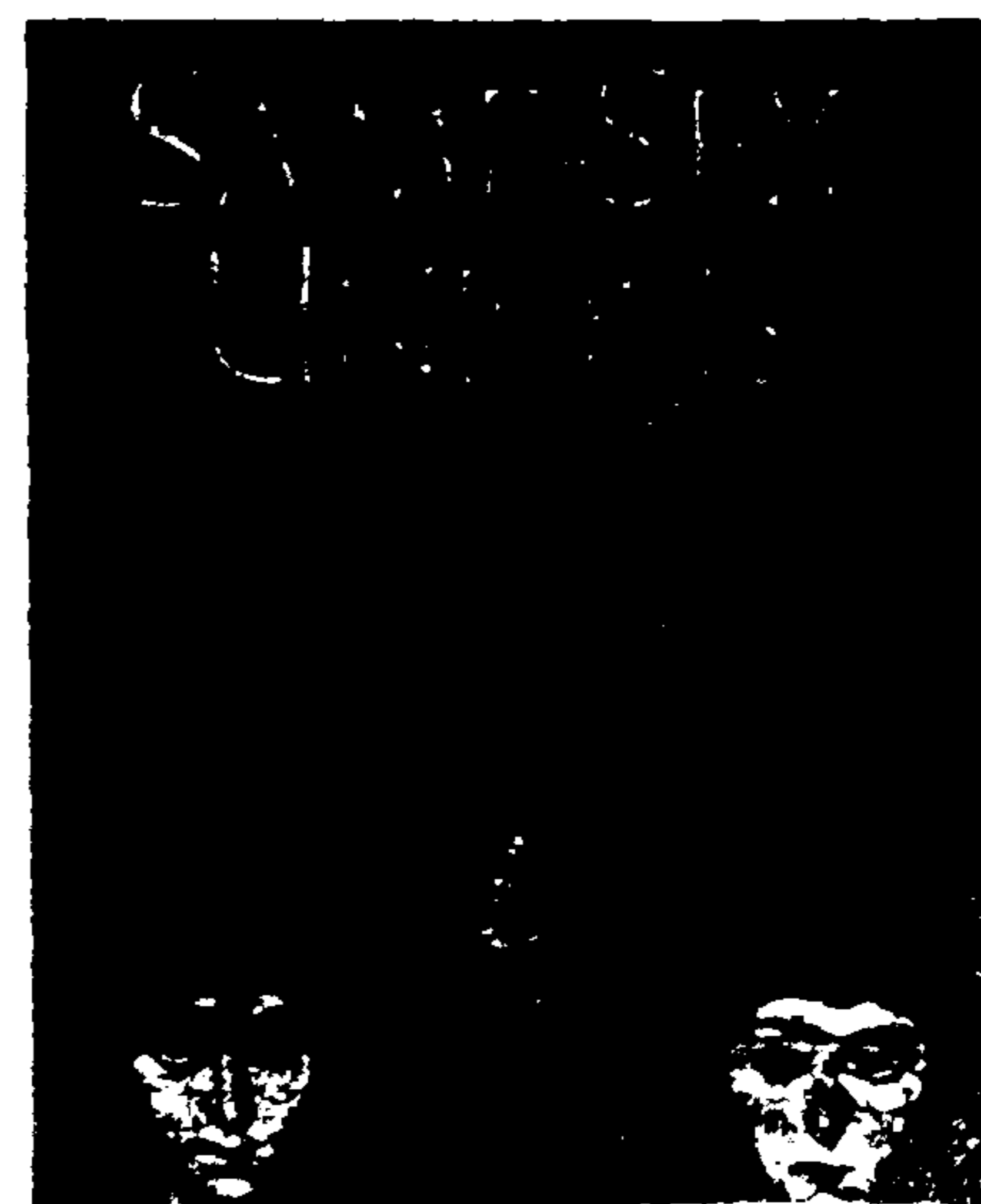
HOCKENBERRY: In fact the other argument is even more true: that the ceremony has been endorsed.

BOSWELL: Right. It's been

endorsed and there are people who believe in same-sex love, and would like to incorporate it into a Christian lifestyle, and this would afford them the opportunity.

HOCKENBERRY: Of course the church could squash you like a bug . . .

BOSWELL: Well, they can deny it but I'd be very surprised if they could disprove it.



Gulf states

Kiss now, pay later

FROM A CORRESPONDENT IN THE GULF

The Gulf sheikhs have not forgiven Yasser Arafat, or anyhow that is their excuse for being tight-fisted

SINCE the signing of the Israeli-Palestinian accord in Washington, Gulf leaders have not had a moment's peace. If it is not an American official squeezing them for money to finance development in the Gaza Strip and Jericho, it is a big cheese from the Palestine Liberation Organisation on the airport tarmac, eager to embrace long-lost friends among the rich sheikhs of the Arabian peninsula. What's a besieged emir to do? The answer: kiss now, pay later.

There is less to these comings-and-goings than meets the eye. True to their conservative natures, the oil sheikhs are not hauling out their cheque books. They all say that they support the PLO's agreement with Israel if that is what Palestinians want, but they are not rushing to help people in the occupied territories, many of whom once cheered for the Gulf's blood-enemy, Saddam Hussein. Whatever happens, the Gulf states have no intention of contributing directly to the PLO, as they once did.

A few personal relationships have warmed considerably since the days of the Gulf war. Last week two of Yasser Arafat's senior aides, Mahmoud Abbas and Hakam Balawi, were received in Abu Dhabi and Qatar, respectively. Mr Abbas, otherwise known as Abu Mazen, neogotiated the deal in Oslo. More important, both he and Mr Balawi had been vocal in criticising Mr Arafat's blundering refusal to condemn Iraq's invasion of Kuwait. Mr Arafat himself is still *persona non grata*. Abu Dhabi's

Sheikh Zayed allowed his aircraft to make a stop in October on its way to China. And Oman, which likes to be a bit independent, actually allowed a visit. But that is all, so far.

Nor, as yet, has there been the pledging of money that outsiders hope for. At a donors' conference for Palestinians in Washington early in October, Saudi Arabia pledged \$100m, and Abu Dhabi \$35m, towards the estimated \$590m start-up costs for the planned Palestinian self-rule administration. Kuwait was notably silent, saying it would promise money only after a consensus was reached by the six-nation Gulf Co-operation Council. Kuwait's crown prince has now said, in his speech to a parliament that is still busy attacking the PLO, that relations with such groups should be re-examined.

Gulf officials say that the rulers will eventually contribute, although not as much as the United States might expect and certainly not as much as the PLO might desire. The oil-producing countries are still rich, but not the cash cows they once were. Saudi Arabia has budgetary troubles. Kuwait, the most implacably hostile to the PLO, is reeling from disclosures of financial fraud in its overseas investments and is even considering income tax for its citizens.

Qatar, a Gulf state that has been particularly active in making contact with unexpected people, must husband its shrunken oil revenues over the next five years. It is struggling to find financing for several huge natural gas development projects for which it has to come up with \$2 billion-\$3 billion in equity. Nevertheless, Qatar is happy to talk, and to quite a few unexpected people.

Its ambitious foreign minister, Sheikh Hamad bin Jassim bin Jabor al-Thani, acknowledged publicly that he met his Israeli counterpart, Shimon Peres, while they were both in New York for the opening of the UN General Assembly. Sheikh Hamad said he talked with Mr Peres about Arab-Israeli peace. Perhaps. Other sources in the Gulf and in Israel say that the two talked about

schemes to build a pipeline that would deliver Qatari natural gas overland to Israel and, from there, to customers in Europe.

Such a pipeline is still a pipe dream. Sheikh Hamad's activities look like the efforts of an energetic young minister to raise his country's profile through a slightly daring foreign policy. Qatar has been more welcoming to visitors than its fellow Gulf states and has also been generous to individual Palestinians. But here, as in the other Gulf states, there is not much in the money box to get Palestinian self-rule on its feet.

Text 13A

Waterstone's Brochure 1994

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Text 1B

Al-Bilad Newspaper 14/12/1994

محافظة معان

أخي المواطن... رقم الهاتف المطلوب

محبون وشكراً

رفض مدير اتصالات معان إصلاح الخط الذي طرأ، أثناء موجة الثلج الأخيرة، على الخط الهاتفي الوحيد الذي يربط قرية «بئر السبع» بالمحافظة الأم، بل بالملكة..

أهالي القرية قالوا أن هدف المدير من هذا «التعطُّت» هو زيادة رصيده من الأخطاء، إذ يعتقد المدير أن كثرة الشكاوى ضده سوف تكفي، في نهاية المطاف، إلى نقله إلى مكان أكثر قرىاً من عمان. المدير سئم -فيما يبدو- العمل في معان...

تأمل أن يكون الأمر مجرد «زلة لسان» قالها أهل القرية في لحظة حنق.

Text 2B

The Economist 19/3/1994

The media

... and nothing but the truth?

NEW YORK

A NEW phrase may be about to enter the American lexicon: photographically correct. The American press goes through periodic fits of excess and remorse. This time the issue is the proper use of pictures.

It has been discovered that, during last year's fires in Los Angeles, a photographer for the *Los Angeles Times* was unable to resist the temptation to improve a straightfor-

ward news photo of a burning house by asking a nearby fireman to pose as if cooling himself with water from its swimming pool. Gracious. The sleuths then unearthed the fact that Cokie Roberts, apparently delivering a report for ABC news in the chill night air outside the Capitol in Washington, had in fact been filmed, overcoat and all, in the warmth of the studio, with footage of the Capitol electronically inserted behind her. General amazement.

Then, in the Tonya Harding-Nancy Kerrigan excitement before the Winter Olympics, *New York Newsday* ran a front-page photograph of the two women skating together. It had not happened. The picture was a montage—a fact acknowledged in the accompanying caption.

The Los Angeles photographer was sus-

pected, Ms Roberts and her producer reprimanded. Even *New York Newsday* was chided, despite having explained what it had done. Over-reaction? It is right for journalists to be aware of the power of photographs and the fragility of the truths they contain. The cold war is not so long past that memories of Soviet manipulation of photographs have vanished. At what point do editorial skill, and a sense of humour, become photographic abuse?

The fireman-by-the-pool business seems fairly innocuous. ABC's sleight of camera was mildly naughty. *New York Newsday's* nothing-up-our-sleeves confession might seem to clear it entirely, until you remember that it was just such a newspaper photograph—a composite acknowledged in the caption—that lieutenants of Senator Joe

McCarthy used to deny one of his enemies re-election in 1951.

In none of these cases, it may be said, were facts of general importance secretly distorted. But that will not wash with many American editors. People accept photographs at their face value, they argue, because of the medium's intrinsic verisimilitude. Doctoring an image, no matter how slightly, is as bad as fabricating a quotation. Innocent as these recent incidents may seem, they may be the thin end of a wedge.

The trouble is that these virtuous editors are swimming against the tide of technology. Throughout newspaper history, sophisticated techniques have been used to alter photographs; but it took great skill and many hours. Now, with the advent of digital technology, almost anyone can buy the software, read the handbook and alter a photograph. Britain's *Guardian* proved as much a few weeks ago when, understandably suspicious of a North Korean photograph showing Kim Il Sung and his son posed in delicate shoes on a mountain top, it substituted a picture of John Major in its own version.

There is also the impact on newspapers of the competition from television, especially the cable sort. The rise of tabloid television, with its mesmerising, you-are-there view of lurid events, has changed the rules of the reporting game. The ability to deliver sensational news the moment it happens—last year's assault on the Branch Davidians at Waco, for example—puts pressure on the other branches of the media to exploit technology to the full. Yet there must surely be limits. So long as people take images as gospel truth, journalists had better make sure they do not become apocryphal.



It's been done before

Text 1C

Shihan Newspaper 5/11/1994

العرس أردني والمأذون اسرائيلي

بشرنا الراوي ياسادة ياكرام بأن أول حفل زفاف لفتاة تحمل الجنسية الأردنية سيتم قريبا في تل أبيب والدعوة مقتصرة على مؤيدي معاهدة السلام الأردنية الاسرائيلية من الجانبين وبعض الجباب الأمريكيان ومن لف لفهم ... الراوي ماغيره يقول بأن العروس هي ابنة شخصية سياسية مرموقة في الأردن وكانت تدرس في جامعة جورج تاون في الولايات المتحدة الأمريكية وتعرفت على عريس الغفلة هناك وقررا عقد الزواج في تل أبيب يعني العرس خبيبي أردني بس ان شاء الله ما يكون المأذون اسرائيلي...

العرس أردني والمأذون اسرائيلي

بشرفنا الراوي ياسادة ياكرام بأن أول حفل زفاف لفتاة تحمل الجنسية الأردنية سيتم قريبا في تل أبيب والدعوة مقتصرة على مؤيدي معاهدة السلام الأردنية الاسرائيلية من الجانبين وبعض الجباب الأمريكيان ومن لف لفهم ... الراوي ماغيره يقول بأن العروس هي ابنة شخصية سياسية مرموقة في الأردن وكانت تدرس في جامعة جورج تاون في الولايات المتحدة الأمريكية وتعرفت على عريس الغفلة هناك وقررا عقد الزواج في تل أبيب يعني العرس خبيبي أردني بس ان شاء الله ما يكون المأذون اسرائيلي...

Text 2C

Naguib Mahfouz, *Zukak al-Midaq*

هذا شأن لا يعنينى ، ولنذهب حميدة الى الشيطان .
ولكنه لم يكن صادقا كل الصدق فيما قال ، ولو كان لقي ذلك
الرجل وتتذاك لوشب عليه كالنمر وانشب فيه مخالبه ، واكن الحلو
خدع بقونه فصدقه وتال له بلهجة لا تخلو من عتاب :
— الا يغضبك ان يعتدى رجل على بنت من زقاتنا هذا
الاعتداء المذكر ؟ . اسلم لك بأن حميدة مجرمة حقا ، وان عمل
الرجل فى ذاته لا غبار عليه ، ولكن اليس هو بالنسبة الينا اعتداء
مشينا يستوجب الانتقام ؟ !
فصاح حسين بحدة :

— انت احق ، ولست تغضب لكرامتك كما تتوهم ، ولكن
نيران الغيرة تلتهم قلبك الخرع ، ولو ان حميدة رضيت بأن تعود
اليك لطرب بها فرحا . كيف لقيتها يا رطل ؟ ! . نازعتها الحديث
والشكاة ؟ ! . مرحى . مرحى . حييت من رجل همام ! .. لماذا
لم تقتلها ؟ .. لو كنت مكانك ورمت المصادفات الى يدى المرأة
التي خادنى لخنقتها بلا تردد ، ثم ذبحت عشيقها . واختفيت عن
الانظار ، .. هذا هو ما كان يجب ان تفعله يا رطل .
وتلبست وجهه الضارب للسواد صورة شيطانية ، فاستدرك
بزمجرا :

— لست اقول هذا متهربا ، فالحق ان هذا الرجل ينبغى ان
يدفع ثمن اعتدائه غاليا ، وليدفعنه غاليا ، وسنمضى معا فى الموعد
المضروب ونوسعه ضربا ، ثم نرصده بمظانه جميعا ونوالى ضربه
ولو اقتضى الحال ان نحشد له جيشا من الاعوان ، ولا نكف عنه
حتى يفتدى نفسه بمبلغ كبير من المال ، وبذلك ننتقم ونستفيد
معا .. !

وسر عباس بهذه النتيجة غير المتوقعة ، وقال بحماس :
— نعم الراى هو .. حقا انت رجل الملهمات .. !
وسره الثناء ، ومضى يفكر فى تنفيذ خطته مدفوعا بغضب

Text 2C1

Midaq Alley, translated by Le Gassick, T.

Why, he's a clever fellow. I only wish I could do the same to get out of my financial problems. Hamida's the real criminal, my friend."

Abbas understood his friend and realized without a doubt that Hussain had no scruples about what his rival had done. Therefore he refrained from criticizing the man's morals and tried to arouse Hussain's sense of injury by another way. He asked:

"But don't you think this fellow has insulted our honor, therefore he must be punished?"

The use of the word "honor" did not escape Hussain's notice and he realized that Abbas referred to the near-brotherhood ties that bound them so closely. He suddenly recalled how his sister had been thrown into prison because of a similar scandal and the thought enraged him. He roared:

"That doesn't concern me. Hamida can go to the devil!"

He was not completely truthful in what he said. If he had had the culprit before him at that moment he would have sprung on him like a tiger and dug his claws deep. Abbas, however, believed him. In a slightly critical tone, he said to Hussain:

"Doesn't it infuriate you that a man should do this to a girl from our alley? I agree with you that Hamida is to blame, so one can't really criticize the man. But still, isn't it an insult to us that we should avenge?"

"What a fool you are," shouted Hussain indignantly. "You're not mad because of your honor, as you think. It's pure jealousy. If Hamida agreed to come back to you, you'd go off with her quite happily. How did you greet her, you poor sap? You argued and pleaded with her? Bravo! Well done! What a brave fellow you are indeed . . . Why didn't you murder her? If I were in your position I wouldn't have hesitated a minute. I'd have throttled her on the spot and then butchered her lover and disappeared . . . That's what you should have done, you fool!"

His near-black face took on a satanical look as he continued to bellow:

"I'm not saying this to escape doing my duty. This fellow should pay for his aggression. And he will! We'll keep the appointment you made and we'll beat him up. Then we'll wait for him in all his haunts and beat him up again, even if he has a gang with him. And

Text 3C

Shihan Newspaper 29/10/1994

*اياد نعيم ابراهيم:

عاجل لووكالة الانباء العربية الموجودة من القدس ان ملوك ورؤساء الدول العربية الموحدة سوف يقومون بعد اداء صلاة الجمعة في المسجد الاقصى المبارك بجونة في مدينة القدس سيراً على الاقدام وفي المساء يتوجهون الى تل أبيب المحررة ويذكر ان زعيم الجالية اليهودية قد طلب من الملوك والرؤساء العرب ان تمنح الجالية اليهودية الحكم الذاتي في المدينة وتواصل تقديم نشرة الاخبار، لا تزال فرق التفتيش العربية تواصل عملها عن التفتيش على أسلحة الدمار الشامل في كل من امريكا وبريطانيا وفي وقت لاحق وافقت تركيا على اعادة لواء الاسكندرونة الى السيادة السورية وبهذا انتهت نشرة الاخبار قدمناها لكم من صوت الامة العربية الموحدة من القدس.

Text 5C

The Economist 23/10/1993

cus-tom-er-ize v.t. 1. To make a company more responsive to its customers and better able to attract new ones. 2. To customerize an organization's information strategy, e.g. to extend systems capabilities to branches, booking offices and other points of customer contact and support. 3. What Unisys does for a growing number of companies and government agencies worldwide. See customer service, competitive edge, business-critical solutions, revenue generation.

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حديث الساعة

صح النوم!
ابراهيم بيتموني

- عصمت عبد المجيد الامين العام لجامعة الدول العربية (طير) الى الصين اليوم، (وكان التاريخ ٢١ ايار هكذا جاء النبا) أي انه (طار) الى الصين من اجل افتتاح مكتب للجامعة العربية في بكين...!

- السيد الامين العام لجامعة الدول العربية غير مسئول عن هذا التأخير باعتباره جديد العهد بالامانة، اذ لم يعرض على تسلمه عرشها سوى سنتين فقط، والوقت جداً قصير لتحقيق المعجزات في زمن الضياع وترصد العربي لاخيه العربي؛ كما ان الامانة مسؤولية، وقد عرضت على الجبال والارض فأين ان يحملها، وحملها السيد عبد المجيد وكان ظلوماً لنفسه جهولاً، او مجتهداً بما يحيط الواقع العربي من مأسى عبرت الى الجهول واصبح من المتعذر العثور عليها وايجاد الحلول لها بعد ان لموصدت كافة الابواب الموحدة لله عربياً واجتنبياً

- المهم... انه (طار) ولا نعلم ان كان يحتمل في وجهته مقصداً لقص الشريط الحريري، أم ان المقص مهياً في بكين. المهم انه وصل الى الصين، ولكن بعد فوات الاوان انسجماً مع تقاليدنا العربية المتحضرة حتى لا يخرج عن اصولها ويتهم بتعاطفه مع إحدى الجماعات المناوئة ضد بعض الجماعات غير المناوئة).

- المهم... انه وصل الى بكين ولكن سبقه في الخروج منها شمعون بيريز الذي أنهى أعماله فيها، وحصل على موافقة حكومة الصين بوقف إرسال الاسلحة الى سورية وإيران من اجل دعم مفاوضات السلام في الشرق الاوسط، لئلا تمكث اجواء المحادثات بسبب تطوير القدرات الدفاعية السورية وكان ما يحدث في واشنطن بدأت يعتمد منهاجاً في بكين، بعد أن إقتنعت الحكومة الصينية بضرورة تفوق «اسرائيل» الاستراتيجي على جيرانها وعلى دول المنطقة... قبل ذلك حل شمعون بيريز ضيفاً على حكومة الهند وعقد البقية على الصفحة السادسة

حديث الساعة

معها عدد من المعاهدات التي تتضمن تطوير وانعاش العلوم والمصالح المشتركة بين الهند و«اسرائيل»، ولم تنس الحكومة الهندية تذكير بيريز بضرورة تسوية الخلافات العربية الاسرائيلية، ودعم مسيرة السلام حفاظاً على علاقاتها الطيبة أي الهند مع الدول العربية.

- النشاط الاسرائيلي تكثف وبدأ يخترق جدار المقاطعة السياسي حتى في الدول الاسلامية والعربية، ففي اريتريا تم اقامة مزرعة نموذجية تعاونية مشتركة بين الاريترين والصهاينة، كما انه لم يفت «اسرائيل» مشاركة الشعب الاريثري احتفالاته بعيد استقلاله الذي لم تساهم فيه (بشيكل) واحد، في الوقت الذي قدمت فيه الدول العربية كل الامكانات المادية وسخرت مجمل علاقاتها لدعم الثورة الاريثري في المحافل الدولية، حتى تحققت لها الاستقلال والنصر. وهكذا جاء رد الجميل الرسمي الاول ترحيباً بالضيف الاسرائيلي.

- في المغرب ومن اجل تأكيد حسن نية العاهل المغربي نحو السلام، دعت حكومة المغرب وزير البيئة الاسرائيلي للمشاركة في اعمال مؤتمر البيئة الذي عقد في الرباط، وكانت مقترحات الوزير الاسرائيلي موضع اهتمام المؤتمرين، حسب وكالات الانباء.

- رئيس الوفد التونسي الى المفاوضات متعددة الاطراف، وحتى لاتفوته فرصة التعبير عن حسن نيته نحو السلام و«اسرائيل» اقترح عقد دورات وجلسات مباحثات الاطراف المتعددة (ام متعددة الاهداف) في منطقة الشرق الاوسط، وغايتها نبيلة وبريئة، اذ لم يقصد منها سوى دفع مفاوضات السلام الى الامام، كما رد على منتقديه من اعضاء الوفود، وباطمئنيح رحبت «اسرائيل» بهذه الدعوة فوراً وتبنتها.

- ليس غريباً، بل من المتوقع ان نرى التفلفل الاسرائيلي يمتد داخل اهم القلاع التي كانت تؤيد وتدعم الحق العربي مثل

الصين، والهند، والاتحاد السيوغسلافي المنهار والدول الاسلامية المستقلة عن الاتحاد السوفيتي بعد انهياره، وحتى اندونيسيا والمغرب وتونس ومنظمة التحرير الفلسطينية والقاهرة. بل من الغريب ان نرى هذا التراجع الدولي المؤيد للحق العربي، والتراجع العربي في الدفاع عن حقوقه المفتصبة والتسليم بهذه البساطة لما يفترض بأنه مفروض عليه.

- حكومة «اسرائيل» وحتى تخلي مسؤوليتها في افشال مفاوضات السلام أعلنت عن اجراء استفتاء شعبي صهيوني على مسألة السلام، والانسحاب من الاراضي العربية المحتلة، تاساً كما جرى في البوسنة والهرسك بعد توقيع غرايتش على خطة فانسراوين لاحلال السلام فيها، هذا الاستفتاء الذي انتهى الى رفض الخطة من قبل الصربيين باغلبية ساحقة، وفرض على الدول الاوربية والولايات المتحدة الامريكية وروسيا موقفاً جديداً يتطلب ايجاد الحلول البديلة لخطة فانسراوين تمنحهم حق الاحتفاظ بكافة الاراضي البوسنية التي اغتصبوها من المسلمين، ونفس الوقت يسدل الستار عن جرائمهم اللانسانية التي ارتكبوها بحق الشعب المسلم وتنتهي الحكاية وهذا ما يسعى اليه اسحق رايبين من اعلانه الاستفتاء على السلام.

- ترى هل تقبل الولايات المتحدة الامريكية والدول الاوربية باجراء استفتاء شعبي عربي على مصير «اسرائيل»...؟؟ وتقبل نتائجه بروح ديمقراطية وتبلي رغبات المواطنين العربي...!؟

- السيد ياسر عرفات مستميت من اجل ماذا...؟! اللقاء مع اسحق رايبين ليؤكد له استعدادة وقدوته على تقديم كافة اشكال التنازلات من اجل الجلوس الى مائدته، وعندما رفض رايبين مختلف عروض عرفات تدخلت حرم الرئيس الفلسطيني وعلى طريقة زوجها لتعلم زوجة رايبين ان زوجها عرفات هو الوحيد القادر على تحقيق السلام لاسرائيل والفلسطينيين وانها (أي زوجة

عرفات) وبالتعاون مع زوجة رايبين باعتباره نسوة يفهمن لغة العنان يستطيعان معاً تحقيق السلام الذي عجز عنه الرجال، واقناع زوجيهما بتقديم بعض التنازلات الواحد للآخر، وعم السلام) وباسلام على هذا سلام).

- المقاطعة العربية لاسرائيل في الظاهر شيء، ومن الداخل شيء آخر، اذ ان هناك بعض النصائح الامريكية للسادة العرب بضرورة الغاء هذه المقاطعة لانها تضر بالمصالح الاسرائيلية، وان مثل هذا الاجراء يستتبره الحكومة الاسرائيلية عربون مودة وتعبير عن حسن النوايا العربية من اجل دعم مفاوضات السلام ويبدو ان بعض العرب مقتنعون بهذا العرض وبالأخص اولئك الجادون في دعم مسيرة مفاوضات السلام ولكن الى أين تنتهي النتائج، هذا غير مهم بنظرهم، لان السلام برايمهم هو هدف يجب الوصول اليه مهما كان الثمن باهظاً.

- هذا الشريط من الانباء يذكرني بالقول المأثور: آه من يوم بكيت منه ولما غدوت لغيره بكيت عليه.

أيام زمان كان المواطن العربي يخجل من الاستماع الى اذاعة «اسرائيل» وكان غالباً ما يكتم الخبر الذي سمعه في صدره، وتأبى عليه كرامته ان ينقله الى سواه.

أما اليوم وبعد ارتفاع العلم الاسرائيلي في سماء القاهرة أصبح اللقاء مع الصهاينة مباح، ولم يعد أحد يخشى من ان يتهم بالتعاون مع الموساد الاسرائيلي حتى لو تأسر على نظام الحكم في بلده، لأن التهم البديلة أصبحت جاهزة وفي مقدمتها الإلتساء الى الاصولية الاسلامية.

مهلاً ايها الزاحفون وكفاكم جرياً وراء سراب السلام، و(انبطاحاً) تحت موائد المفاوضات، لانكم لن تعشروا حتى على الفتات التي ارتضيتموها للموحاتكم، لان القطط الاسرائيلية ستسبقكم اليها، بسبب وصولكم المتأخر كما هي العادة...!

Text 8C

Halifax Brochure 1994



FAMILY MAN, 41, tired of living in a box, seeks attractive mortgage to broaden his horizons.

IF YOU'RE looking to broaden your horizons, our choice of fixed rate mortgages let you do just that, safe in the knowledge that your interest rate will stay the same for a set term.

And once you've matched yourself to a fixed rate mortgage, you can choose the rate which suits you best:

- 8.75% (9.4% APR) fixed until 31st January 1997 (Issue 182)
- 9.45% (10.1% APR) fixed until 31st January 1999 (Issue 183)

The maximum loan for these Issues is 95% (85% for remortgages and/or capital raising).

Arrangement fees are payable for each fixed rate at the time of application. See General Information for current fees.

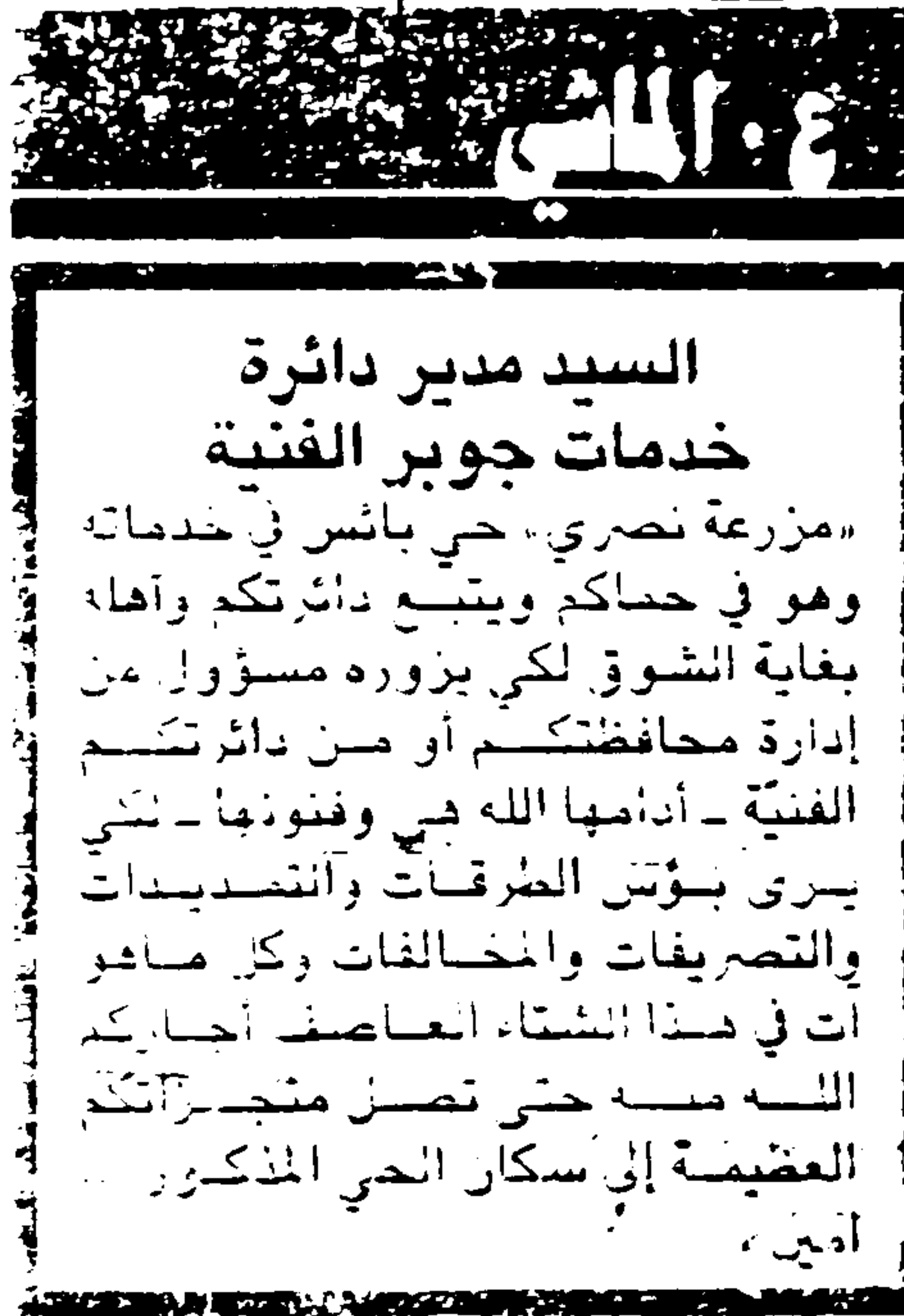
To qualify for the above fixed rate deals, you must complete your mortgage on or before 31st January 1995.

Text 1D

Tishreen Newspaper 27/11/1994

السيد مدير دائرة خدمات جوبر الفنية

مزرعة نصري حي بائس في خدماته وهو في حماكم ويتبع دائرتكم وأهله بغاية الشوق لكي يزوره مسؤول من ادارة محافظتكم أو من دائرتكم الفنية - أدامها الله هي وفنونها - لكي يرى بؤس الطرقات والتمديدات والتصريفات والمخالفات وكل ماهو آت في هذا الشتاء العاصف أجاكم الله منه حتى تصل منجزاتكم العظيمة الى سكان الحي المذكور. أمين.

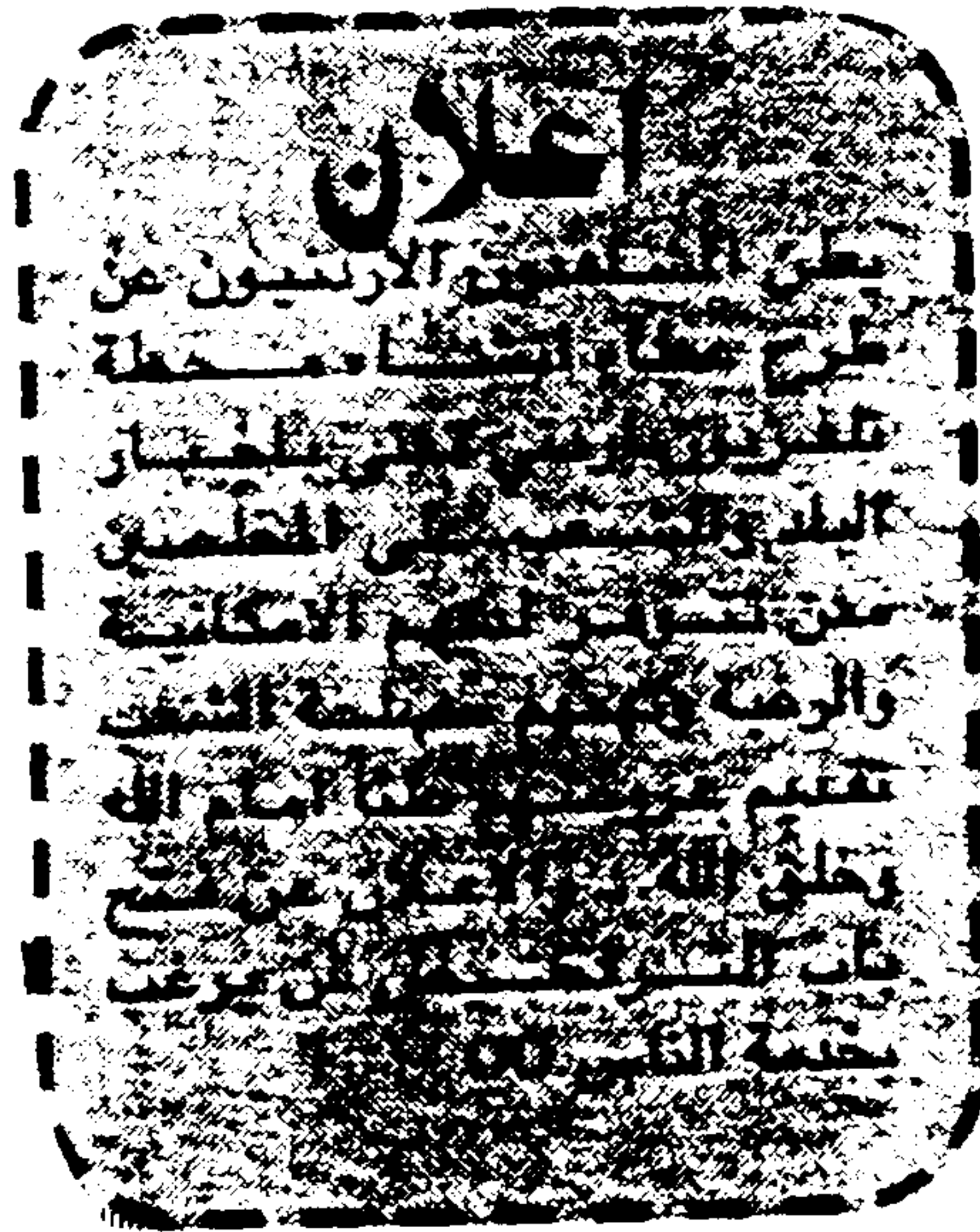


Text 1E

Shihan Newspaper 29/10/1994

اعلان

يعلن المشاهدون الأردنيون عن طرح عطاء انشاء محطة تلفزيون أردني تعنى بأخبار
البلد والشعب. على المخلصين ممن تتوفر لديهم الامكانية والرغبة وتهمهم مصلحة
الشعب تقديم عروضهم علنا أمام الله وخلق الله ... والاعلان عن فتح باب
التراخيص لمن يرغب بخدمة الناس.



Text 2E

Naguib Mahfouz, *Al-Liss wa al-Kilab*

— عليش سدرة ثم رءوف علوان في ليلة واحدة ، ثم ليكن ما يكون ..
وتوثب يصارع الانتظار ولكن لم يطل به الانتظار فما لبث أن لاح شبح
يسرع في الظلام آتيا من ناحية الهضبة نحو رأس الغابة . ولما لم يعد بينه وبين بدء
الطريق إلا متر اندفع سعيد من مكمنه مصوبا نحوه مسدسه هاتفا :

— قف ..

وتسمر الشبح كأنه تكهرب ، وحملق في الرجل دون أن ينبس بكلمة ، فقال
سعيد :

— بياظة أنا أعرف أين كنت وماذا فعلت ومقدار ما تحمل من نقود ..
فوضح تنفس الشبح كالفحيح وندت عن ذراعه حركة خفيفة مترددة
سرعان ما همدت ، وغمغم :

— فلوس العيال !

فلطمه على وجهه لطمة زادت الليل سوادا في عينيه وقال بنبرات منطلقة :

— ألم تعرفني يا بياظة الكلب ؟!

فهتف بياظة :

— من ؟ .. عرفت الصوت ولكني لم أصدق .. سعيد مهرا ؟!

— لا تتحرك ، ستقتل عند أول حركة ..

— أنت تقتلني ! ، لم ؟ ، ليس بيننا عداوة !

فمد سعيد يده إلى صدره حتى عثر على الكيس المثقل ثم انتزعه من مربطه بقوة
وهو يقول :

— هذه واحدة !

فهتف بياظة بجزع :

— هذا مالي ، ولست عدوالك ..

— اخرس ، لم آخذ كل ما أريد بعد ..

Text 2E1

The Thief and the Dog, translated by **Le Gassick, T. and Badawi, M.**

A cool breeze sent a whisper through the grove. It was a desolate, lonely spot. Gripping his revolver hard, he pondered the chance that might now be at hand, to bear down on his enemy and achieve his long-awaited goal. And then death, a final resting place. "Ilish Sidra," he said aloud, heard only by the trees as they drank in the breeze, "and then Rauf Ilwan. Both in one night. After that, let come what may."

Tense, impatient, he did not have long to wait for a figure to come hurrying in the dark from the direction of the café toward the tip of the woods. When there was only a yard or two left between the man and the road, Said leaped out, leveling his revolver.

"Stop!" he roared.

The man stopped as if hit by a bolt of electricity, and stared at Said speechless.

"Bayaza, I know where you were, what you've been doing, how much cash you're carrying."

The man's breath came forth in a hiss and his arm made a slight, hesitant movement, a twitch. "The money's for my children," he gasped.

Said slapped him hard across the face, making him blink. "You still don't recognize me, Bayaza, you dog!"

"Who are you? I know your voice, but I can't believe . . ." Bayaza said, then cried out, "Said Mahran!"

"Don't move! The first move you make, you're dead."

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