



Intertextual Pragma- Stylistic Study in Selected Novels

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ABSTRACT

Intertextuality has gotten attention in literature as an intertextual tactic and from a pragma-stylistic stance; incense dramatic texts are so close to reality. The pragma-stylistic components of intertextuality in American drama are examined in this study. The main goal of this study is to investigate the intertextuality effect on literary communication by examining the elements that aid in the new author's ability to maintain the previous written image, as well as the parameters that measure his success in presenting his persona through his writing.

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

Keywords: *Intertextuality and Pragma-Stylistics.*

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INTRODUCTION

Problem and its Significance

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

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

- What extent does the pragma-stylistic analysis treat intertextuality in the three elected dramatic texts?
- What are the intertextuality types used by characters in the three elected dramatic perspectives to attain stylistic effects in their speeches?
- Which type (s) of intertextuality is/are the most highly employed by characters in the three elected dramatic texts?
- What are the pragma-stylistic strategies via which each type of intertextuality is fulfilled?
- Which pragma-stylistic strategies of intertextuality are highly utilized by characters in the three selected dramatic texts?
- Does the intertextuality in these dramatic texts contribute to the achievement of the contextual goals

Aims

The study of Pragma-stylistic analyses is aimed at:

- a) Perusing intertextuality in the three selected dramatic texts by comparing four dialogue extracts with the original texts via pragma-stylistic analysis.
- b) Dedicating the intertextuality types used by characters in the three elected dramatic texts to achieve stylistic effects in their speeches.
- c) Finding the type(s) of intertextuality is/are one of the three adopted dramatic texts' most highly engaged characters.
- d) Donating the pragma-stylistic strategies via which each type of intertextuality is satisfied.
- e) Ascertaining pragma-stylistic strategies of intertextuality are highly exploited by characters in the three carefully chosen plays.
- f) Discovering whether the intertextuality in the written data may help maintain the contextual goals, which clarifies that intertextuality is a process pragma- stylistically structured of a number of stages (components) with sub-stages (components).
- g) Developing a pragma-stylistic eclectic model for sorting the types of intertextuality and the pragma-stylistic strategies used to analyze the three dramatic texts.

Hypotheses

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

- a) Trace intertextuality in the three selected dramatic texts by comparing four dialogue extracts with the original texts via pragma-stylistic analysis.
- b) Different types of intertextuality are employed by characters in the three chosen plays to achieve stylistic effects in their speeches.
- c) Various type(s) of intertextuality is/are used in one of the three adopted dramatic texts' most highly engaged characters.
- d) Each intertextuality type is obtained by means of certain pragma-stylistic strategies.
- e) The Pragma-stylistic strategies of intertextuality are highly subjugated by the characters in the three selected plays.
- f) Maintain contextual goals may be achieved via intertextuality in the three selected dramatic texts, which clarifies that intertextuality is a process pragma- stylistically structured of a number of stages (components) with sub-stages(components).

Procedures

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

- a) Revising the literature about intertextuality in general and its pragma-stylistic nature in specific.
- b) Plotting relevant pragma-stylistic theories in relation to the nature of the three selected dramatic texts to establish a model that can be utilized in investigating the data under inspection.
- c) Accidentally choosing data as illustrative instances of the three selected dramatic texts to be studied by means of pragma-stylistic strategies of this study.
- d) Analyzing the data under inquiry by means of the eclectic model made for this purpose.

Limits

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

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

Value

- a) Understanding intertextuality as a practical, significant method of analyzing all types of literary written and spoken forms is critical in pragma-stylistic research, as it is a linguistic tool that allows scholars and writers to add additional depth of meaning and their personal affection to the work.
- b) The research will be involved in pragma-stylistic studies, and by combining the two theories, it will be for linguistic scholars interested in studying pragma-stylistics as an interdisciplinary branch of analysis.
- c) The monograph will hopefully assist readers in exploring the other depths of the dramatic work that the dramatists relay in their work.

THEORETICAL BACKGROUND

Intertextuality

Intertextuality is the relational orientation of an artistic text to another text. It is not merely a literary or rhetorical device, rather than a reality in literary text, a reality that all literary text is interwoven [1]. It is the connectivity between two related literary texts that impacts and reflects audiences' interpretations. The word's origin is Latin "inter," a Latina prefix that means "between," and textuality is Latin "texere" or textus, which means "fabric. Allan[2] emphasizes intertextuality's role in understanding the text of literature by stating "intertextuality seems such a useful term because it foregrounds notions of relationships, interconnectedness, and interdependence in modern cultural life". As stated in the statement, awareness of relationships, interconnectedness, and interdependence of language manipulation, global phenomena, figurative word conglomeration, phrases, and expressions are fundamental and critical tools for proper interpretation and analysis of literary text (ibid).

Pragma-Stylistics

Pragma- Stylistics is a type of rhetoric that involves persuading or influencing listeners and readers via the choice of words in speech and writing. Keraf [3] agrees with Tarigan [4] that style can be described as a technique for conveying thoughts through language that typically reflects the author's character and personality (user language), Hickey [5]. It is a language style with a pragmatic component, paying special attention not only to the characteristics of selected speakers, but also to how to attain certain goals or communicate them in various ways. Pragma-Stylistics entails the study of linguistics and extra linguistics in all circumstances, allowing rules and prospective language to join context factors to build a new language. Text has the potential to alter conditions, cognition, or knowledge internally. In order to shape intertextuality tactics in literary text, this study discovered two strategic components. The stylistic and pragmatic components are both made up of this component. The use of rhetoric as a micro stylistic strategy (foregrounding, hybridization) as a language strategy includes a stylistic component that emphasizes the pragmatic macro strategy component of Grace's maxims.

METHODS OF THE RESEARCH

Statistical Analysis

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

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

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

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

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

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

Types of Intertextuality

The findings exposed by Table (1, 2, 3, 4) below assert that many types of intertextuality are exploited by the four dialogues of each dramatic text (D.1, D.2, D.3, and D.4). Each type is achieved by means of pragma-stylistic strategies

specific to it. This ratifies the second hypothesis, “*Different types of intertextuality are employed by characters in the three chosen plays to achieve stylistic effects in their speeches.*”

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

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

Intertextualities		Ex.1	Ex.2	Ex.3	Ex.4	Comp. Chi Square Value		
No .	Types of Intertextuality	Freq.	Freq.	Freq.	Freq.	Freq	%	
1.	Quotation	-	1	-	1	2	0,1	
2.	Revision	1	-	-	-	1	0,05	0,08
3.	Translation	1	-	-	-	1	0,05	0,08
4.	Source	-	1	1	1	3	0,15	0,24
5.	Traditional	1	-	-	-	1	0,05	0,08
Total Number		3	2	1	2	8	100	1,04

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

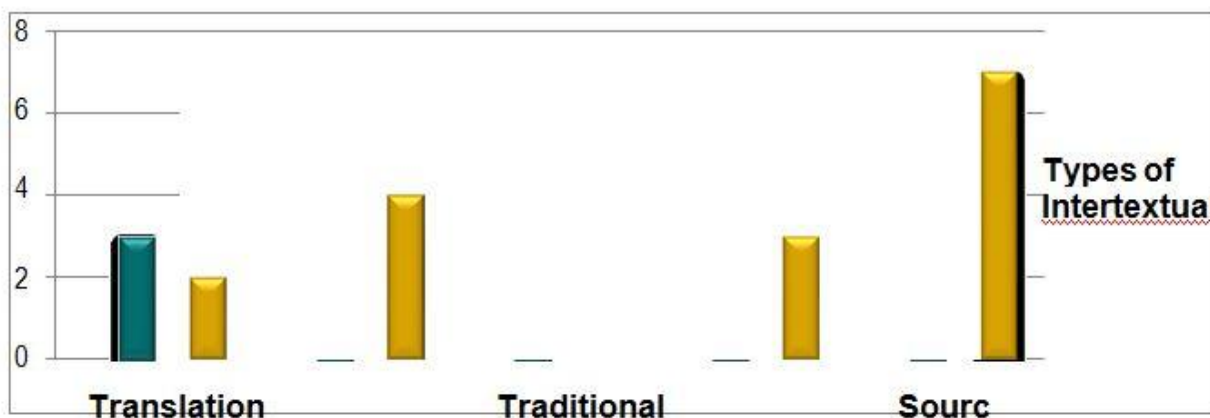
Intertextualities		Ex.1	Ex.2	Ex.3	Ex.4	Comp. Chi Square Value		
No .	Types of Intertextuality	Freq.	Freq.	Freq.	Freq.	Freq	%	
1.	Quotation	1	-	-	-	1	0,05	0,05
2.	Revision	-	-	1	1	2	0,1	0,1
3.	Translation	-	-	-	-	0	0,0	0,0
4.	Source	1	1	-	-	2	0,1	0,1
5.	Traditional	-	-	-	-	0	0,0	0,0
Total Number		2	1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

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

Intertextualities		Ex.1	Ex.2	Ex.3	Ex.4	Comp. Chi Square Value		
No .	Types of Intertextuality	Freq.	Freq.	Freq.	Freq.	Freq	%	
1.	Quotation	-	-	-	-	0	0,0	
2.	Revision	1	1	-	-	2	0,1	0,12
3.	Translation	-	-	-	-	0	0,0	0,0
4.	Source	1	1	1	1	4	0,2	0,24
5.	Traditional	-	-	-	-	0	0,0	0,0
Total Number		2	2	1	1	6	100	0,36

Table(4): Statistics Types of Intertextuality in the three Dramatic texts.

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



Figure(1): Statistics Types of Intertextuality in the three Dramatic texts.

The Intert. Pragmatic Strategies:

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

a- Inter. SAs;

As shown in Table (5) below, Henrik Ibsen clearly differs from others in the total number of the PSs via Inter. SAs., he uses and in that he employs the strategies which are numbered 1, 2, and 3. Statistical differences between Henrik Ibsen, Eugene O'Neill's and Edward Albee deemed to be significant. They differ in the total number of using (intertextual Speech Acts); as well as in their employment of the strategies which are numbered 4, 5, 6, and 7. These findings are approved by Table (5) and figure (2) below:

Table (5): Statistics of Inter. of speech acts in the three Dramatic texts.

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No .	Intertextuality of SAs.	Freq.	Freq.	Freq.	Freq	%	
1.	Assertive	2	5	3	10	0,7	2,7
2.	Directive	-	4	1	5	0,35	1,35

3.	Commissive	2	1	-	3	0,21	0,81
4.	Expressive	3	-	2	5	0,35	1,35
5.	Declarative	-	-	-	-	0,0	0,0
6.	Quotation	1	1	-	2	0,14	0,54
7.	Poetic verse	1	-	1	2	0,14	0,54
Total Number		9	11	7	27	100	7,29

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

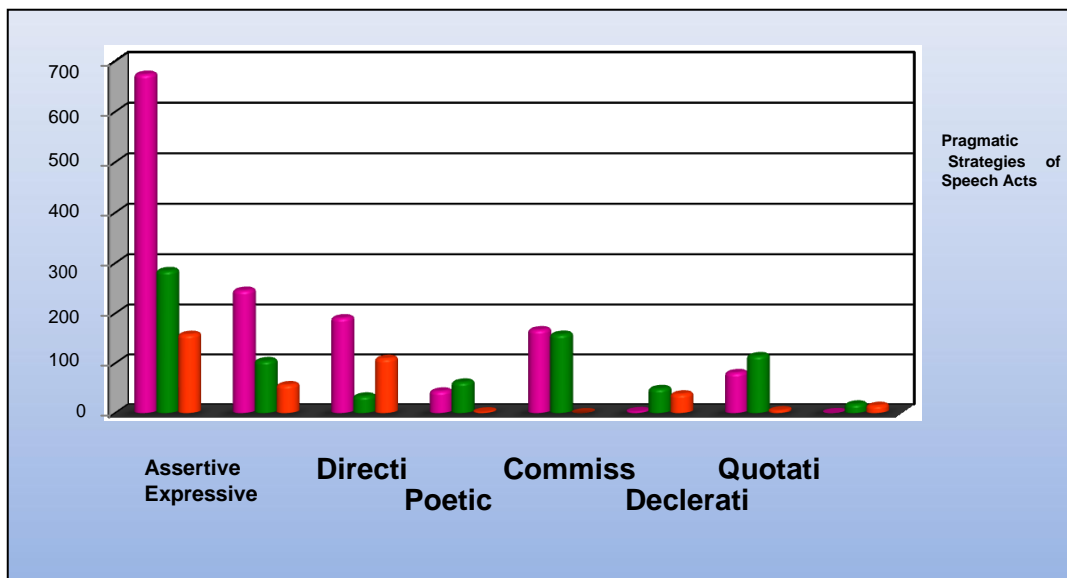


Figure (2): Statistics of Inter. of *speech acts* in the three Dramatic texts.

b- Inter. CMB

Table (6): Statistics of Intertextual CMB in the three Dramatic texts.

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No	Intertextuality Types	Freq.	Freq.	Freq.	Freq	%	
1.	Quality	1	2	4	7	0,28	1,05
2.	Quantity	3	2	1	6	0,24	0,9
3.	Relation	-	1	1	2	0,08	0,3
4.	Manner	-	-	-	-	0,0	0,0
Total Number		4	5	6	15	100	2,25

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

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

As such, table (6) above confirms Edward Albee's extensive exploitation of these strategies with a total percentage of use that amounts 0,28% vs. 0,24 for Henrik Ibsen. These statistical results are confirmed by Figure (3) below:

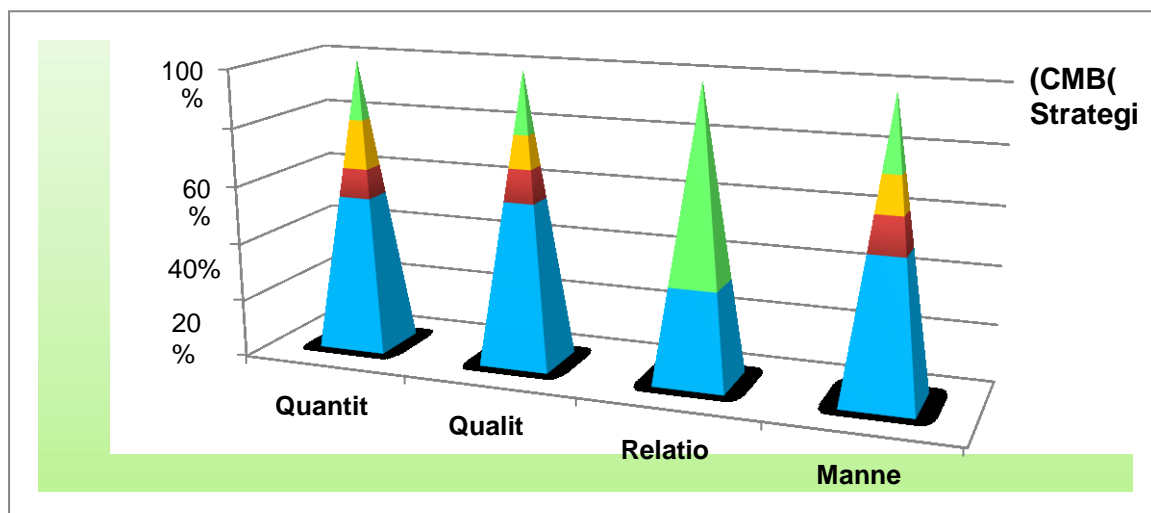


Figure (3): Rates of (CMB) Strategies in Three Dramatic Texts

Table (7): Statistics of Intertextual pragmatic strategies in the three Dramatic texts.

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

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

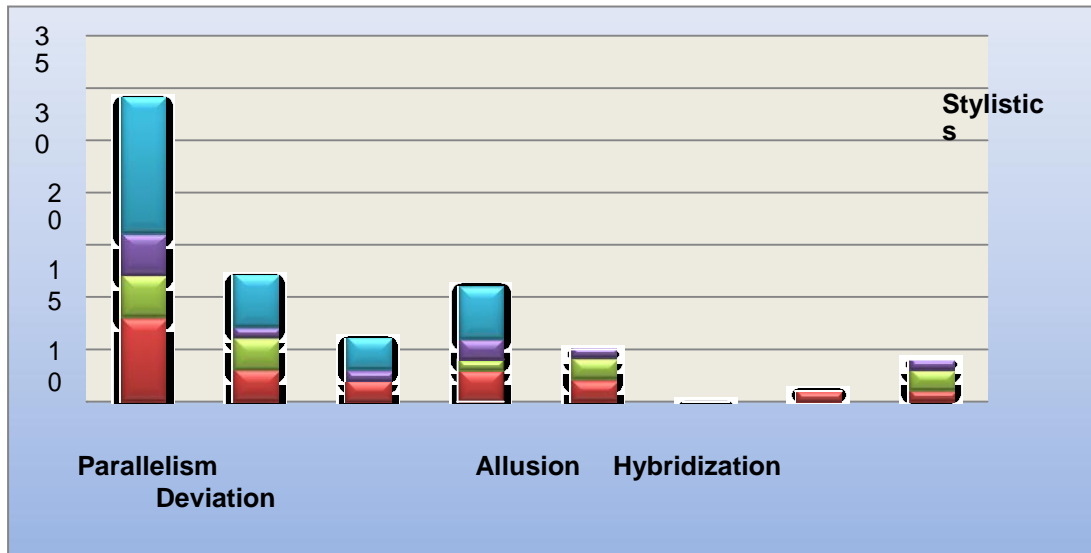
3. Inter. Stylistic Strategies:

Among the Inter. Stylistic Strategies, Foregrounding by Parallelism is widely used by the three authors of the three dramatic texts. The percentage of use that amounts 0,48% supports this. Moreover, Paradox and Deviation percentages of using amounts 0,28% vs. only 0,14% for allusion. These results are also asserted by Table (8) and figure (4)below:

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

Intertextualities		Eugene O'Neill's	Henrik Ibsen's	Edward Albee's	Comp. Chi Square Value		
No .	Intertextual Stylistics	Freq.	Freq.	Freq.	Freq	%	
1.	Style	-	1	-	1	0,07	0,2
1.a	Paradox	2	1	1	4	0,28	0,8
2.	Foregrounding	3	-	-	3	0,21	0,6
2.a	Parallelism	2	2	2	6	0,42	1,2
2.b	Deviation	2	2	-	4	0,28	0,8

3.	Hybridization	1	-	-	1	0,07	0,2
3.a	Allusion	1	1	-	2	0,14	0,4
Total Number		11	7	3	20	100	4,2



Figure(4): Statistics of Intertextual Stylistic Strategies in the three Dramatic texts.

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

4. Inter. Strategies

As far as the intertextual strategies are concerned, differences between dramatic texts are found to be significant. These findings are confirmed by Table (9) & Figure (5) below. The differences lie in the authors' use of the intertextual pragma-stylistic strategies which are numbered (1, 2, 2a, 2b, 3, 3.1, 3.1.a, 3.2, 3.2.a, 3.2.b, and 3.3). Additionally, the three dramatic texts differ in the total number of the strategies used. This result is confirmed by the percentages that amount 0,81% for types of intertextuality of Eugene O'Neill's dramatic text and 0,8% for Edward Albee's one.

Regarding the intertextuality pragma-stylistic strategies, the difference between the three dramatic texts is proved by the percentages of use that amount 17,46% for pragmatic strategies and 21% for stylistic strategies. Table (9) and Figure (5) below assert this:

Table (9): Statistics of Intertextual pragma- stylistics in Dramatic Texts

Intertextualities			Eugene O'Neill's		Henrik Ibsen's		Edward Albee's		Chi Square Value		
No	Com. of Intert.	Sub - Com. of Intert.	Freq.	%	Freq	%	Freq	%	Freq	%	
1.	Types of Inter.		3	0,81	2	0,5	4	0,8	9	1,08	2,16
2.	Pragmatics		13	3,51	16	4	13	2,6	17,64	5,04	17,64

		2.a.SA	9	2,43	11	2,75	7	1,4	27	3,24	11,34
		2.b.CMB	4	1,08	5	1,25	6	1,2	15	1,8	6,3
3.	Stylistics		2,97	3,51	7	1,75	3	0,6	21	5,04	9,0
		3.1.Style	-	0,0	1	0,25	-	0,0	1	0,12	0,42
		3.1.a.Paradox	2	0,54	1	0,25	1	0,2	4	0,48	1,86
		3.1.b.Foregrounding	3	0,81	-	0,0	-	0,0	3	0,36	1,26
		3.2.a.Parallelism	2	0,54	2	0,5	2	0,4	6	0,72	2,52
		3.2.b.Deviation	2	0,54	2	0,5	-	0,0	4	0,48	1,68
		3.3.Hybridization	1	0,27	-	0,0	-	0,0	1	0,12	0,42
		3.3.a.allusion	1	0,27	1	0,25	-	0,0	2	0,24	0,84
Total Number			27	100	25	100	20	100	42	100	55,8

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

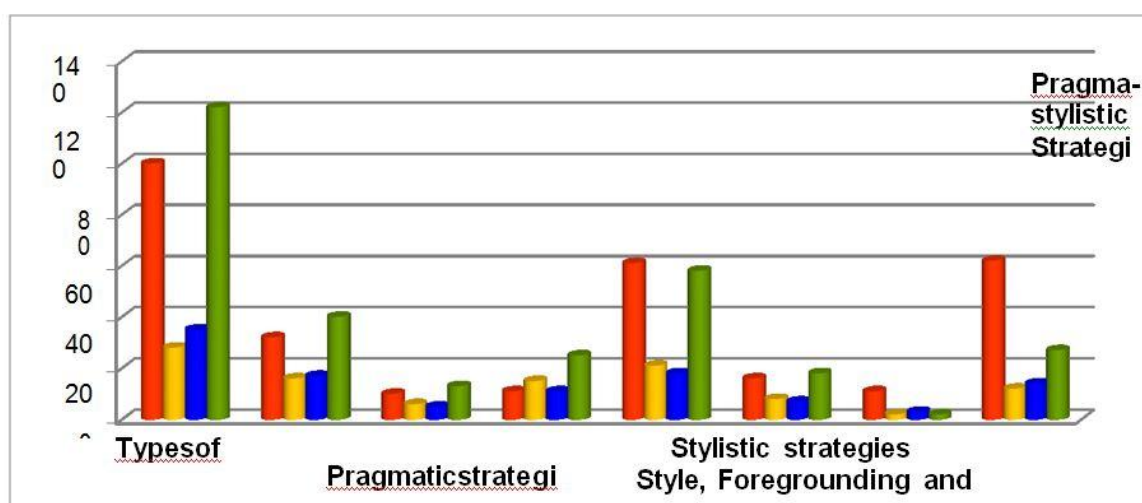


Figure (5) Statistics of Intertextual pragma-stylistics in Dramatic Texts

Table (9) and Figure (5) above elucidates that, with respect to the Stylistic strategies of intertext., no-differences are found among the three dramatic texts, since they all continue throughout the same stages and sub-components. Consequently, the sixth hypothesis: "Maintain contextual goals may be achieved via intertextuality in the three selected dramatic texts, which clarifies that intertextuality is a process pragma-stylistically structured of a number of stages (components) with sub-stages (components)." is confirmed.

CONCLUSIONS

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

1. Intertextuality in Dramatic texts is pragma-stylistically process achieved by means of: intertextual SA, conversational maxims breaching, and stylistic strategies, which can be traced in four dialogue extracts in each of these dramatic texts "Mourning Becomes Electra", "An Enemy of the People", and "The Ballad of the Sad Café". These consequences approve the first hypothesis which states "Trace intertextuality in the three selected dramatic texts by comparing four dialogue extracts with the original texts via pragma-stylistic analysis".

2. Five types of Intertextuality namely; *source, revision, quotation, traditional, and translation* are resorted to by authors, whether by Eugene O'Neill's in "Mourning Becomes Electra," Henrik Ibsen's in "An Enemy of the People," or Edward Albee's in "The Ballad of the Sad Café". Nevertheless, not all of them are necessarily used by each author in a specific dialogue extract. This is clear by the percentage of use each type shows: the source 0.81%, the revision 0.45%, the quotation 0.27%, the traditional 0.09%, and the translation 0.09% in dramatic texts. These results confirm the second hypothesis which states, *"Different types of intertextuality are employed by characters in the three chosen plays to achieve stylistic effects in their speeches"*.
3. The results introduced in (2) above show that the intertextuality types 'source' and 'revision' are the most highly employed types by authors of the three dramatic texts (Eugene O'Neill, Henrik Ibsen, and Edward Albee). This supports the ratification of the third hypothesis, that is, *"Various type(s) of intertextuality is/are used in one of the three adopted dramatic texts' most highly engaged characters"*.
4. Each intertextuality type is proved to be achieved, in all dramatic texts, by means of pragmatic strategies specific to it. The pragmatic strategies of SA in assertive, expressive, directive, Commissive, quotation, poetic verse and declarative are used to fulfill the intertextuality type; source, revision, quotation, traditional, and translation and also Conversational Grice's Maxims of quality, quantity, relation and manner help to achieve intertextual strategies. Thus, the fourth hypothesis, that is, *"Each intertextuality type is obtained by means of certain pragma-stylistic strategies"* is proved.
5. 'Intertextual SA', as an intertextual pragma-stylistic strategy, has the highest frequency of use among the other pragmatic strategies with a percentage of 14.04% in the three dramatic texts. This validates the fifth hypothesis which states, *"The Pragma-stylistic strategies of intertextuality are highly subjugated by the characters in the three selected plays"*.
6. Pertaining to the intertextuality types used in dramatic texts, slight differences exist between the texts, with the percentage 4% for Edward Albee's in "The Ballad of the Sad Café", and Eugene O'Neill's in "Mourning Becomes Electra," with the percentage 3%. Henrik Ibsen's in "An Enemy of the People", among them, surpasses with 2% frequency of use.
7. All dramatic texts have exactly the same pragma-stylistic structure of intertextuality where the process equally passes through the same stages (components) and sub-stages (components) which are, in turn, achieved by means of certain pragmatic and stylistic strategies. This repudiates the sixth hypothesis, that is, *"Maintain contextual goals may be achieved via intertextuality in the three selected dramatic texts, which clarifies that intertextuality is a process pragma-stylistically structured of a number of stages (components) with sub-stages (components)."*
8. The model developed by this work has proved its workability in analyzing intertextuality in all of the dramatic texts.
9. Intertextuality is proved to be a powerful means to successfully and poignantly affect the hearer's intellectual and emotional sides to achieve the intended goal, and this enhances the results arrived at by this study.

RECOMMENDATIONS

1. Intertextuality is a pragma-stylistic issue. However, some authors restrict it to only stylistic aspects. This is not the case because intertextuality has many other pragma-stylistic aspects as shown by this study. Thus, pragma-stylisticians are required to dig deeper in order to uncover all those pragma-stylistic aspects related to intertextuality and make them at the disposal of other researchers for further research.
2. It is favorable for the pragma-stylisticians to be aware of the criteria and functions whose availability in certain dramatic texts makes them more influential. In this case this dimension requires a further detailed study.
3. It is preferable for the pragma-stylisticians to endeavour to disclose in detail the nature of the various types of intertextuality and the pragma-stylistic strategies used to fulfill each type.
4. Pragma-stylisticians are recommended to be familiar with the intertextual strategies which are pragma-stylistically employed in the whole intertextuality process and give them more attention of how to be used successfully.
5. Pragma-stylisticians are required to make a profound study of the pragma-stylistic aspects of intertextuality not only in the field of literature, but in any other communicative event.

Pedagogical Recommendations

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

SUGGESTIONS FOR FURTHER RESEARCH

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

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

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