

# A Cognitive Approach to Interdiscursivity: A Case of a Literary Discourse

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## Abstract

The research aims at investigating the mechanisms which lie behind interdiscursivity, the force that prompts language users to choose it in communication and the effects it can achieve on the basis of Sperber & Wilson's Relevance Theory.

This is an attempt to show the situational, social, and mental dimensions of the role of interdiscursivity using a number of Relevance Theory concepts, including ostensive behaviour, cognitive environments and implicatures treating interdiscursivity as an ostensive or marked form of communication.

**Keywords:** Interdiscursivity, Relevance theory, Ostensive behavior, Implicature, Cognitive environments

## 1. Introduction

Interdiscursivity refers to the mixing of diverse genres, discourses, or styles associated with institutional and social meanings in a single text. The major concerns of this approach are how literary texts are formed through *interdiscursivity* and what aesthetic as well as social significance are achieved through this text-forming scheme. This is a very important notion in that it allows us to understand more specifically the textuality of hegemony, or in other words, the discursive processes by means of which subjects are produced and the common sense maintained.

## 2. Review of the Related Literature

The concept of interdiscursivity can be traced back to Bhakti's dialogized "heteroglossia" (Bakhtin, 1981, 1986). For Bakhtin, utterances in language are always dialogized and changing which results in what he calls "hybridization"—the mixture of different utterances within a single piece of language. Bakhtin describes this complex mixture of utterances as heteroglossia. What Bakhtin holds in terms of the concept of dialogized heteroglossia indicates the issue of interdiscursivity. He is more concerned with the language in specific social situations. Kristeva (1986) introduces Bakhtin's theory into France and coined the phrase "Constitutive intertextuality". For him (1986), 'Constitutive intertextuality' implies "the insertion of history (society) into a text and of this text into history" (p. 39). Fairclough (1992) defines 'Constitutive intertextuality' basically as the mixing configuration of discourse conventions such as genres, activity types, and styles associated with different types of discourse (p. 84). As a special kind of intertextuality, interdiscursivity is related to the whole language system involved in a text. In order to emphasize that the focus is on discourse conventions rather than other texts as constitutive, Fairclough (1992, 2003, 2010) uses the new term 'interdiscursivity' to replace "constitutive intertextuality". He (2010) thinks that 'interdiscursivity' is more than a stylistic phenomenon; rather, it has important implications for social practice. Thus, 'interdiscursivity' is central to an understanding of the process of social change. As Allen (2000) suggests that 'interdiscursivity' is a term by no means exclusively related to the study of literary works or to written communication in general.

The major concerns of the stylistic approach are how literary texts are formed through interdiscursivity and what aesthetic as well as social significances are achieved through this text-forming scheme. Bakhtin (1981, 1986) explores the reasons for genre mixing by examining the artistic and ideological resonances of literary and non-literary styles in a text. For him, poetry is formal and stylistic difference from the context-influenced style of non-poetic language indicates a thinking and behavioral pattern that is free from the dangerous contamination of ordinary life. He further emphasizes that novel is a pluralistic discourse. It intentionally mixes many different genres which are widely separated in time and social space. This conscious genre hybridization is a major device for creating artistic language-images in the novel (Bakhtin, 1981, pp. 358-366). However, to Bakhtin, this genre hybridization is not an easy process; it implies friction and struggle. Toward the end of the 20th century, there have appeared quite a few broad studies on interdiscursivity in photographs and films. For example, Collins (1989) and Hutcheon (1989) have explored the political dimensions of postmodern texts by focusing specifically on the ideological

significance of genre combination in films. Knee (1994), however, takes genre compounding or hybridizing in films as a means of weaving together the plots. But the most detailed exploration of interdiscursivity is found in Bradford (1997), where he applies his theory of ‘double pattern’ to the analysis of genre mixing and/or genre switching in poetry, novel, and drama. For him, the interdiscursive feature of poetry is the main factor that gives rise to the tension between the two poles of the “double pattern”. He (1997) ascribes this kind of interdiscursivity to the political and social disorders at that time. This mode of interdiscursivity, however, is more clearly shown in Shakespeare’s dramas. He (1997) even thinks that this genre mixing in Shakespeare’s dramas maps the distinction between the European civilization and the savages of the new world. For him (1997), the novel is an all-inclusive framework of genres and linguistic styles.

### **3. The Objective of the Study**

The research aims at studying the mechanisms which lie behind *interdiscursivity*, the force that prompts language users to choose it in communication and the effects it can achieve on the basis of Sperber & Wilson’s Relevance Theory.

### **4. The Statement of the Problem**

The existing researches still have a lot of limitations, and more efforts are needed to further explore the complexities of interdiscursivity. In the first place, neither of the above-mentioned approaches is comprehensive enough since they never touch upon the cognitive factors lying behind the functioning of interdiscursivity. This undesirable situation shows that in interdiscursivity studies what actually lacks is an applicable theoretical framework which is based upon the cognitive, social, and cultural dimensions of language use. Consequently, the future study should attempt to generate an encompassing theoretical framework, and investigate interdiscursivity in more details. Such analyses from the stylistic approach focus on the surface level and fail to reveal in depth the operating process of interdiscursivity, for they do not take the dynamics of communication and the cognitive elements into consideration. Furthermore, no satisfactory theoretical model for the understanding of interdiscursivity has been offered in the stylistic approach.

### **5. The Significance of the Study**

The functioning of interdiscursivity as a special kind of linguistic phenomenon is closely related to the cognitive, social, and cultural factors of language use. An interdiscursive text, with its elements rooted in particular institutions, is not individual and idiosyncratic; but part of a shared cultural world. However, as mentioned above, the previous studies of interdiscursivity are rather incomplete, they have left the cognitive facet intact and they have never fully unveiled the specific motivations lying behind the choices of interdiscursivity. In view of this limitation, the pragmatic perspective is conducted in this study in order to reveal the underlying force that drives language users to choose interdiscursivity and provide a systematic and coherent analysis for this linguistic phenomenon in a literary discourse.

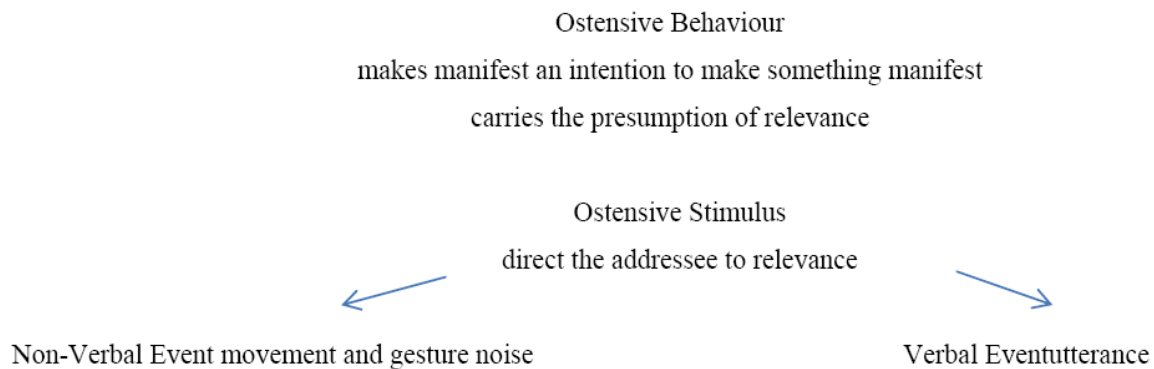
### **6. The Model of the Study**

Relevance Theory (hereafter RT) is a means of describing interactions by adopting the asocial notion of *relevance* as the driving force in communication. In doing so, RT acts as a potentially neutral starting point for discussion of social verbal behaviour. Relevance and its

notion of ostensive behaviour will be used to posit *markedness*, a marked ostensive form.

### 6.1 Relevance Theory

RT is a theory of communication which was originally proposed by Sperber and Wilson (1986-1995) (hereafter S&W). According to S&W, communication occurs within the interactants *mutual cognitive environment*. In RT, cognitive environments are considered the most accessible context, and are taken to mean the psychological constructs containing actors assumptions about the world in (S&W, 1986, 15). However, S&W (1982) do not equate mutual cognitive environments with the more traditional concept of the mutual knowledge. They reiterate the dilemma of how to compute an infinite set of propositions (S knows that P, A knows that P, S knows that A knows that P an infinitum) in a finite length of time (p. 63). Mutual cognitive environments are posited as a solution to this problem with an individual choosing from contexts, pertinent to the interaction, and bringing these to the communicative space (S&W, 1986, 39). The mutual cognitive environment is then the most immediately accessible context at the time of the utterance. It is not pre-existing or given, but chosen and shaped as an interaction begins (S&W, 1982, 7); (Pilkington, 1991, 54). This environment is." (Nicolle, 1999, 677), "guide" (Yus Ramos, 1998, 317), or methods of "special help" (Wilson then developed more fully throughout the interaction. The initial context is constructed from the immediately preceding utterances (S&W, 1982, 76), and is then expanded by information from, not only previous utterances, but also the interactants' encyclopaedic memory and the present physical environment (S&W, 1982, 703). Thus context, in S&W's terms, is quite dynamic and changing rather than a "monolithic entity" that every person adopts with the initiation of an interaction (Yus Ramos, 1998, 307). Interactants do not begin with a stable notion of each other, but use language to construct and reconstruct the mutual cognitive environment. According to S & W's model communication is said to occur when information becomes relevant to the mutual cognitive environment of the interactants. Information relevance is achieved through *ostension*, which is the act of highlighting information to create a perceptible effect on this context (S&W, 1986, 49). Ostensive behaviour contains the presumption of relevance, a perceptible effect in an addressee's cognitive environment. Firstly, it attracts an addressee's attention, flagging the relevance of an utterance: and secondly, it makes an addressee aware that a speaker intended an addressee to notice (S&W, 1986, 15). Ostensive behaviour uses stimulus to direct the relevance of an event. This stimulus may be nonverbal such as movement and gesture, or linguistically realized in the form of an utterance. Both are forms of marked behavior which direct an addressee to notice a piece of information by flagging its relevance. Ostensive stimuli are agents which highlight the importance of certain information for a particular situation - in RT terms the relevance of input for the addressee's cognitive environment.



Most of S&W's examples of ostension come from the nonverbal rather than the linguistic branch. For instance, they describe two characters, Mary and Peter, who are sitting on a park bench. Peter leans back, changing Mary's view to reveal two people walking towards them - one is unknown, but the other is William, a dreadful bore. The latter of these two people has more impact on Mary's cognitive environment because he is known to her. She thus presumes that Peter's act of leaning back is ostensive, as it intends to attract her attention, making relevant William's approach. This action makes manifest Peter's intention to make manifest William's presence (S&W, 1986, 48). Although leaning back may be considered uninformative behaviour in some circumstances, such as merely becoming comfortable, Peter's action is regarded as ostensive due to its signpost guiding function in highlighting the importance of relevant information. S&W (1995) provide many nonverbal examples of this sort, which are relatively unproblematic, but interestingly say little about linguistic ostension. For S&W (1995) ostensive linguistic stimuli exist merely on the utterance level.

An ostensive stimulus makes information relevant to the interactants. This relevance is achieved through *contextual effects* on the interactants' mutual cognitive environment. Contextual effects must either reinforce an old assumption, derive a new one or eliminate an old assumption (S&W, 1986, 121; Wilson and Sperber, 1986, 381), and communication cannot occur without these effects.

The combination of this linguistic and contextual information allows the retrieval of explicatures to occur through a process of disambiguation (matching linguistic forms to semantic representations), referent assignment (matching nouns to entities) and meaning enrichment (semantic representations needing more information). Explicature retrieval is then followed by a solution of the propositional attitude, the basic Speech Act mode of saying, telling or asking. Finally communication is achieved through the last step - a process of inference, involving the construction of implicatures purely from the contextual information needed to properly understand an utterance: (S&W, 1986, 182-202). At every stage the principle of relevance is at play, as it requires that "the hearer should choose the solution [explicature/ implicature] involving the least effort, and should abandon this solution only if it fails to yield an interpretation consistent with the principle of relevance" (S&W, 1986, 185).

## 1. Explicature Process (Linguistic decoding and contextual input)

### Disambiguation

Reference Assignment

Enrichment

## 2. Recovering of a Propositional Attitude (Basic Speech Acts - asking, saying, telling)

## 3. Implicature Process (Contextual input)

Previous Utterances

Physical Environment

Encyclopaedic Memory

This process can be exemplified in the following example:

Biologist, Penelope rushes from her bedroom into the lounge room of their share house where her fellow biologist and flatmate Tim is sitting. She utters:

The jar is empty. Do you know where my flower is?

The first step in making sense of Penelope's utterance is to construct an explicature by retrieving semantic forms for the words. The word "flower" in the spoken form is ambiguous meaning either ground up wheat used for cooking (flour) or the seed bearing part of a plant (flower). The context of the previous utterance, "The jar is empty", does not help disambiguate this sentence, as both "flour" and a "flower" may be kept in a jar. However the fact that Penelope has come from her room and not the kitchen, which would be expected if she were looking for "flour", allows Tim to assign the latter meaning to this word. More work is needed on the phrase "my flower". The genitive in this case is not clear. "My flower" can mean a flower owned by Penelope or a new type of flower propagated by Penelope. Tim must enrich this form with contextual cues. For instance, he knows that Penelope is a biologist, so it is likely that the flower that she is referring to is one she has bred herself. If the previous utterance had been "The vase is empty", the 'owned' meaning might have been more relevant. Tim also needs to perform reference assignment with the word "you", giving it the real world referent of himself. In this process of disambiguation and enrichment the rest of these forms also receive semantic representation, such as "empty" meaning a container lacking filling. The basic Speech Act form of "asking" is then retrieved to yield the propositional form: I am asking whether you know where my flower is. However this is not the whole meaning of the utterance. It continues to direct relevance to implied meanings or the retrieval of implicatures. Implicatures may be determined by asking why an utterance: has been made. In this case Tim may recover similar scenarios from his encyclopaedic memory, regarding other instances where he has borrowed her species of flower to show to his biology class without consulting her first.

Ostension is described as the way information is communicated. It is the act of highlighting information to make it relevant, and to attract an addressee's attention to the information. Thus, ostensive behaviour may be considered as marked behaviour. However in terms of verbal ostension, S&W (1997) consider the *utterance* to be the only verbal entity which carries relevance. Wilson (1998) suggests that "every ostensive stimulus creates a presumption of optimal relevance, and it would take at least some argument to show that



*every bit of An utterance*: creates its own individual presumption of relevance, rather than contributing to satisfying the presumption of relevance carried by the whole utterance” (p.60). We propose that this ordering is pragmatically interpreted in terms of relevance: the higher ordered entailments are assumed to be the most relevant, to contain the point of the utterance.” (S&W, (1995). S&W (1995) seem to be proposing that elements below the utterance level can act as a signpost or guide, highlighting the relevant aspects of an utterance: in the form of ordered entailments. In a sense S&W (1995) do discuss linguistic features in terms of their contribution to ostension.

The relevance theoretic approach to implicature was developed by S&W (1995) as part of a broader attempt to shift pragmatics into a cognitive framework. The relevance theorists define implicature: “... propositions which are not developments of the logical form, but rather are constructed according to a combination of contextual information and the proposition expressed by the utterance. They are totally context-dependent and not straight forwardly deducible from the utterance...” (p. 494). They have thus done much to show that a variety of different pragmatic processes are involved in developing what is encoded by *An utterance*: into the propositions that are actually communicated. An implicature, on the other hand, is defined as “any other propositional form communicated by an utterance; its content consists of wholly pragmatically inferred matter” (Carston, 2000: 10). They do note, however, that the conceptual content of implicatures must be wholly inferred (Carston, 2000, 2001; S&W 2002), and to be inferred they must be intended by a speaker, and be understood by a hearer as intended (S&W 2002).

## **7. The Research Questions**

This study addresses the following research questions:

- 1) What roles does culture play upon the ‘identity’ of a writer as an evidence in his/ her linguistic choices in his/ her literary discourse?
- 2) What are the strategies used by an Arab writer employing his linguistic repertoire to highlight interdiscursivity of his utterances in a literary discourse?
- 3) What roles do the categories of the linguistic features; such as lexical items, syntactic structures and speech acts play in highlighting interdiscursivity in a literary discourse?

## **8. The Research Hypotheses**

This study is based on the following research hypotheses:

- 1) Culture plays an effective role upon the ‘identity’ of a writer as an evidence in his/ her linguistic choices in his/ her literary discourse.
- 2) A variety of strategies are used by an Arab writer employing his linguistic repertoire to highlight interdiscursivity in a literary discourse.
- 3) The categories of the linguistic features; such as lexical items, syntactic structures and speech acts play an essential role in highlighting interdiscursivity in a literary discourse.

## **9. Methodology**

### *9.1 Data Collection*

The data of this study is selected texts taken from the novel of Abdurrahman AL-Muneif , an Arab novelist, *Muden AL-melh*. It is a political fiction in which Munif takes the readers to the

heart of desert in order to make them know more about the Arab culture. The valley, Wadi al-Uyoun, in which the main events have taken place, is destroyed by bulldozers and heavy machinery as American engineers transform the oasis into an oil field. Munif entertains the readers and at the same time tells them a great deal about how painful the oil era has been to Arab societies. Oil money has produced two cities side by side, one for the American expatriates and their elite Arab counterparts, the other for the poor, displaced Arab laborers. Munif writes convincingly about the two cultures that clash there. He captures the confusion and, in the end, the sadness wrought by the sudden change. The Bedouin laborers, earning more money than they ever dreamed possible, are told to sell their camels, which they do reluctantly. The last link to the freedom they knew as desert wanderers is gone. "Cities of Salt," is a timely and intelligent novel. It is an epic contemporary Arabic novel. It reminds the readers how rich the Arab world is in literature and how little of it they know.

### 9.2 Data Analysis

The data of the study is analyzed, as shown in Table 1, according to S&W's Relevance Theory (RT) for the sake of studying the linguistic phenomenon, *interdiscursivity*.

Table 1. Data analysis

No.	Ostensive Stimulus	Ostensive contributors	Ostensive Behaviour	Pragmatic meaning/ Implicature
1	كان (متعب الهذال) مصمما على ان يخرج العصملية و ان يطلق بضع رصاصات انه يفعل ذلك بعد مجيء كل ولد. Miteb al-Hathalis determined to get out the gun and shot because he used to do so after the delivery of every child.	A lexicon: "العصملية the gun" An utterance: يفعل ذلك بعد مجيء كل ولد He uses a gun and shoots whenever he has a new born boy.	<ul style="list-style-type: none"> <li>• interdiscursivity : Reference to culture</li> <li>• Use of a standard variety</li> </ul>	The novelist intends to draw the attention of the reader to one of the common habits of Arabs which is using a gun and shooting whenever they have a new born boy.
2	بدأ ابن راشد محرجا ، اذ لا يستطيع ان يدافع عنهم كما فعل في البداية كما لا يستطيع ان ينكر لقيم الضيافة. Ibn Rashid was embarrassed because he cannot defend the foreigners as he did in the beginning, and simultaneously he could not ignore the values of hospitality.	A phrase: قيم الضيافة the values of hospitality.	<ul style="list-style-type: none"> <li>• interdiscursivity : Reference to culture</li> <li>• Use of a standard variety</li> </ul>	Drawing the attention of the reader to the hospitality of the Bedouins which is one of their common customs.
3	اذا كان البدو ، و وادي العيون بشكل خاص، لا يعرفون البكاء و لا يحبونه ويستغربون كيف يبكون الناس او لماذا	An utterance: لا يعرفون البكاء و لا يحبونه ويستغربون كيف يبكون الناس او لماذا	<ul style="list-style-type: none"> <li>• interdiscursivity : Reference to culture</li> <li>• Use of a standard variety</li> </ul>	Spotting light on the identity of the Bedouins that they are emotionless and very



	If the Bedouins, and the people of the Valley, Wadi al-Uyoun, in particular, do not know and do not like crying and they wonder how people cry or why.	the people of the Valley, Wadi al-Uyoun, in particular, do not know and do not like crying and they wonder how people cry or why.		harsh affected by their own environment.
4	اليوم هو يوم القيامة. يقولون: اذا مشى الحديد على الحديد؟ اليوم رأيت الحديد يمشي على الحديد. Today is the Judgment Day. They say: If metal walks over the metal? Today I saw the metal walking over the metal.	An utterance: اليوم هو يوم القيامة. يقولون: اذا مشى الحديد على الحديد. Today is the Judgment Day. They say: If metal walks over the metal?	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of a standard variety</li> </ul>	Referring to the identity of the Bedouins that they believe in the existence of the day of judgment and its indications.
5	هذه العفاريت ...مثل رحي الطاحون تظل تدور و تدور دون ان تتعب و دون ان يديرها احد. These goblins .... like a millstone going around without being tired and run by itself.	A lexicon: العفاريتGoblins An utterance: رحى الطاحون تظل تدور و تدور دون ان تتعب و دون ان يديرها احد. These <u>goblins</u> .... like a <u>millstone</u> going around without being tired and run by itself.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of a standard variety</li> </ul>	Referring to the identity of the Bedouins that they believe in <u>goblins</u> and to one of the common devices used by them which is <u>millstone</u> .
6	اهل الوادي لا يتركون الانسان يحارب وحده ،انهم يحاربون معه حتى النهاية ، و بعد ان تنتهي الحرب يسألون لماذا حاربوا" The valley, Wadi al-Uyoun, people do not leave a man fighting alone, they fight with him until the end, and when the war ends they ask why they have fought.	An utterance: انهم يحاربون معه حتى النهاية ، و بعد ان تنتهي الحرب يسألون لماذا حاربوا" They fight with him until the end, and when the war ends they ask why they have fought.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of a standard variety</li> </ul>	Attracting the attention to the identity of the Bedouins that they are very cooperative, they tend to help people whether they know them or not.
7	كانت من عادة الامير الخروج الى القنص في مثل هذا الوقت من السنة. It was the habit of the Prince that he goes to the desert at this time of the year.	An utterance: عادة الامير الخروج الى القنص It was the habit of the Prince that he goes to the desert at this time of the year.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of a standard variety</li> </ul>	Drawing the attention to the Bedouins's custom.
8	"بسيوفنا اخذنا هذي الارض شبرا	An utterance:	•interdiscursivity :	Attracting the attention

	وراء شير. "by our swords we occupied this land span by span."	بسيوفنا اخذنا هذي الارض شيرا وراء شير by our swords we occupied this land span by span.	Reference to culture • Use of a dialect variety	to the identity of the Bedouins that they are very brave.
9	أي واحد يخلق مشاكل ما له عندنا الادواء واحد: هذا السيف. For anyone, who is troublesome, we have only one medicine: this sword.	An utterance: ما له عندنا الا دواء واحد: هذا السيف For anyone, who makes problems, we have only one medicine: this sword.	• interdiscursivity : Reference to culture • Use of a dialect variety	Drawing the attention to the Bedouins's culture.
10	ان اكوب يشرب " بول ابليس " أي انه يشرب الخمر. Akwab drinks "the urine of the devil," which means that hedrinks alcohol.	An utterance: ان اكوب يشرب " بول ابليس " أي انه يشرب الخمر. Akwab drinks "the urine of the devil," which means that hedrinks alcohol.	• interdiscursivity : Reference to culture • Use of a dialect variety	Attracting the attention to Bedouins's culture.
11	وادي العيون قريب, رمية عصى. The valley, Wadi al-Uyoun, is as close as the distance of the casting of a stick.	A phrase: رمية عصى casting of a stick.	• interdiscursivity : Reference to culture/ cliche • Use of a dialect variety	Directing the attention to the Bedouins's culture.
12	اعطت المريضة اعشاب المرة .. حضرتها بنفسها. She just gave the patient commiphora molmol, which she has prepared herself.	An utterance: اعشاب المرة, .... حضرتها بنفسها The commiphora molmol which she has prepared herself.	• interdiscursivity : Reference to culture • Use of a standard variety	Drawing the attention to the Bedouins's culture.
13	نعيم لماذا صوته منخفض هكذا و يشبه صوت النساء ؟ why is Naeim's voice is as low as women's ?"	An utterance: نعيم لماذا صوته منخفض هكذا و يشبه صوت النساء " Daham why is Naeim's voice as low is as women's ?	• interdiscursivity : Reference to culture • Use of a standard variety	Spotting light on the Bedouins's culture.
14	في السنة عيدين و اليوم هو الثالث. there are two festivals in a year and today is the third.	An utterance: في السنة عيدين. There are two festivals in a year.	• interdiscursivity : Reference to culture • Use of a dialect variety	Drawing the attention to the culture of Muslims.
15	لماذا تخاصم ابوك مع ابن راشد، و ين هو الحين! why your father had	An utterance: لماذا تخاصم ابوك مع ابن راشد، و ين هو الحين! راشد، و ين هو الحين!	• interdiscursivity : Reference to culture • Use of a standard	Attracting the attention to the Bedouins's culture.

	quarreled with Ibn arachnid, and where he is now.	why your father had quarreled with Ibnarachnid, and where he is now.	variety embedded by a dialect variety.	
16	المبارك ما بقى له الا الكي. و اذا الكي ما افاده يكون مدبوس. What has remained for Almubarik is only ironing. If ironing does not benefit, he must be under the effect of magic.	An utterance: اذا الكي ما افاده يكون مدبوس. If ironing does not benefit, he must be under the effect of magic.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of a dialect variety</li> </ul>	Directing the attention of the reader to the Bedouins's culture.
17	قال ما قاله، بصوت منادٍ اقوى من صوت المؤذن. He said what he said with a caller voice, stronger than the voice of the prayer caller.	A phrase: صوت المؤذن The voice of the prayer caller.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of a standard variety</li> </ul>	Attracting the attention to Bedouins's culture.
18	"اياكم و خضراء الدمن. مثل ابليس له عين واحدة، عين خضراء، و هذه هي التي نهى عنها الرسول" "Beware of the woman whose appearance is beautiful but her ancestry is bad. She is like the devil that has one eye, green eye, and she is accepted by the Prophet."	An utterance: اياكم و خضراء الدمن. مثل ابليس له عين واحدة، عين خضراء، و هذه هي التي نهى عنها الرسول Beware of the woman whose appearance is beautiful but her ancestry is bad. She is like the devil that has one eye, green eye, and she is accepted by the Prophet.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of a standard variety</li> </ul>	Drawing the attention to Bedouins's culture that they know about the prophet's sayings.
19	خبل.. لكن قلبه طيب. Dementia..buthis heartis kind.	An utterance: خبل.. لكن قلبه طيب. Dementia..buthis heartis kind.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture</li> <li>•Use of sarcasm.</li> <li>•Use of a dialect variety</li> </ul>	The novelist intends to make the reader get to know the Bedouins's culture.
20	من هو اللي وراء الطوشة و الله لافرق لحمه على تلال حران كلها. who is behind such a mess, I 'll cut his flesh into pieces and distribute it to the hills of Harran.	An utterance: لا فرق لحمه على تلال حران كلها. I 'll cut his flesh into pieces and distribute it to the hills of Harran.	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture/ threat</li> <li>•Use of a dialect variety</li> </ul>	Making the reader get to know the Bedouins's culture.
21	الحق العيار لباب الدار. الامير قريب, لكن ما منه فائدة.	An utterance: الحق العيار لباب الدار	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to culture/</li> </ul>	Drawing the attention to the identity of the

	'Follow the humorous man to the door of the house'. The prince is close to us, but he is not beneficial.	'Follow the humorous man to the door of the house'.	a proverb • Use of a dialect variety	Bedouins that they tend to use proverbs in their communication.
22	اذا بغيت صاحبك يدوم فحاسبه كل يوم. If you want your friend to continue working with you, pay him daily.	An utterance: اذا بغيت صاحبك يدوم فحاسبه كل يوم. If you want your friend to continue working with you, pay him daily.	• interdiscursivity : Reference to culture/ a proverb • Use of a dialect variety	Attracting the attention to the Bedouins's culture.
23	من اكل تمرهم يقوم بأمرهم. The one, who eats their dates, should obey their orders.	An utterance: من اكل تمرهم يقوم بأمرهم. The one, who eats their dates, should obey their orders.	• interdiscursivity : Reference to culture/a proverb • Use of a dialect variety	Drawing the attention to the Bedouins's culture.
24	ان بغيت الفراق فاطلب بما لا يطلق. if you want to depart, you ask for what is unbearable.	An utterance: ان بغيت الفراق فاطلب بما لا يطلق if you want to us depart, you ask for what is unbearable.	• interdiscursivity : Reference to culture/a proverb • Use of a dialect variety	Attracting the attention to the Bedouins's culture.
25	من جامع المصلين صلى و من جامع المغنين غنى. When a man gathers with worshipers, he prays, but when he gathers with singers, he sings."	An utterance: من جامع المصلين صلى و من جامع المغنين غنى. When a man gathers with worshipers, he prays, but when he gathers with singers, he sings.	• interdiscursivity : Reference to culture/a proverb • Use of a dialect variety	Spotting light on the Bedouins's culture.
26	المال ما هو كل شيء في هذه الدنيا قبل المال: العرض، الاخلاق، العادات التي تعودنا عليها. Money is not everything in life, but before money are integrity, morals, and customs that we have got accustomed to them .	An utterance: قبل المال: العرض، الاخلاق، العادات before money are integrity, morals, and customs	• interdiscursivity : Reference to culture / a fact • Use of a standard variety	Drawing the attention to a fact related to the identity of the Bedouins.
27	هذه علامة الساعة، والساعة ما هي بعيدة ، ما دام عاليها انقلب سافلها، وانذالها تتحكم بأشرفها. This is a sign of the judgment day, and this time	An utterance: هذه علامة الساعة، والساعة ما هي بعيدة ، ما دام عاليها انقلب سافلها، وانذالها تتحكم بأشرفها.	• interdiscursivity : Reference to culture/ a fact • Use of a dialect variety	Making the reader get to know the Bedouins's culture.

	is not far, since people who are in an upper place turned to be in a lower place, and those who are villain control the nobles.	This is a sign of the judgment day, and this time is not far, since people who are in an upper place turned to be in a lower place, and those who are villain control the nobles.		
28	هل هم رجال حقيقيون أم عفاريت؟ Are they men or goblins?	An utterance: هل هم رجال حقيقيون أم عفاريت؟ Are they men or goblins?	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to culture</li> <li>•Use of a standard variety</li> <li>•Use of a rhetorical question.</li> </ul>	The novelist raises such a type of question to draw the attention of the reader to the Bedouins's culture that they believe in <u>goblins</u> .
29	كل بني ادم اخرته خرقة. The end of all human beings (when they die) is (to be covered by) a rag.	An utterance: كل بني ادم اخرته خرقة. The end of all human beings is a rag.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference culture/ a fact</li> <li>•Use of a dialect variety</li> </ul>	Spotting light on the Bedouins's culture.
30	قال الامير :- حنا احرص منكم على الاخلاق و الدين. The prince said: "We are more concerned with morality and religion than you."	An utterance: حنا احرص منكم على الاخلاق و الدين. We are more concerned with morality and religion than you.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to religion</li> <li>•Use of a standard variety embedded by a dialect variety.</li> </ul>	Attracting the attention to the identity of the Bedouins that they are more concerned with morality and religion.
31	عليه توكلت و اليه انيب. " We trust and rely on Him."	An utterance: عليه توكلت و اليه انيب We trust and rely on Him.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to religion</li> <li>•Use of a standard variety</li> </ul>	Drawing the attention to the identity of the Bedouins that they are Muslim, they believe, trust and rely on God.
32	الدين معاملة.. لكن التجار لا يعرفون إلا المال! هذا هو دينهم. religion is treatment, but traders know nothing except money! This is their religion.	An utterance: الدين معاملة.. لكن التجار لا يعرفون إلا المال! هذا هو دينهم. religion is treatment, but traders know nothing except money! This is their religion.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to religion</li> <li>•Use of a standard variety</li> </ul>	Making the reader get to know the Bedouins's culture.
33	التجار ... لا يعرفون الحلال ولا يخافون من الحرام. The traders ... they do not know what is accepted and they are not afraid of doing	An utterance: لا يعرفون الحلال ولا يخافون من الحرام. They do not know what is accepted and they are	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to religion</li> <li>•Use of a standard variety</li> </ul>	Drawing the attention to the reader to the identity of the Bedouins.

	what is forbidden.	not afraid of doing what is forbidden.		
34	<p>الهمد لله رب العالمين، الرحمان الرحيم.</p> <p>All praise is due to Allah, the Lord of the Worlds, The Beneficent, the Merciful.</p>	<p>An utterance:</p> <p>الهمد لله رب العالمين، الرحمان الرحيم.</p> <p>All praise is due to Allah, the Lord of the Worlds, The Beneficent, the Merciful.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to religion</li> <li>•Use of a broken standard variety</li> </ul>	<p>Attracting the attention to the Bedouins's culture that although they are not educated they know their religion, Islam, well.</p>
35	<p>الناس مات بقلوبهم الله، الواحد منهم صار مثل الصل.</p> <p>Religion does not exist in people's hearts. They became like a cobra.</p>	<p>An utterance:</p> <p>الناس مات بقلوبهم الله، الواحد منهم صار مثل الصل.</p> <p>Religion does not exist in people's hearts. They became like a cobra.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to religion</li> <li>•Use of a dialect variety</li> </ul>	<p>Spotting light on the Bedouins's culture.</p>
36	<p>الله سبحانه و تعالى ، علم الانسان ما لم يعلم.</p> <p>God Almighty Makes a human realize what he does not know.</p>	<p>An utterance:</p> <p>الله سبحانه و تعالى ، علم الانسان ما لم يعلم.</p> <p>God Almighty Makes a human realize what he does not know.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to religion</li> <li>•Use of a standard variety</li> </ul>	<p>Making the reader get to know the Bedouins's culture that they are aware their religion, Islam.</p>
37	<p>النفط؟ ما يأتينا يكفيننا لنوقد هذه الفوانيس التي تخنق برائحتها اكثر مما تضئ.</p> <p>Oil? What we get is enough for us to light the lightings which damp because of their smell more than they illuminate.”</p>	<p>An utterance:</p> <p>النفط؟ لنوقد هذه الفوانيس التي تخنق برائحتها اكثر مما تضئ.</p> <p>What we get is enough for us to light the lightings which choke because of their smell more than they illuminate.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to environment</li> <li>•Use of a standard variety embedded by a dialect variety.</li> </ul>	<p>Spotting light on the Bedouins' environment.</p>
38	<p>الحطب قليل ... الناس يقتصدون في استعماله ، تحسبا للأيام التالية ... كمجبي قابلة او موت احد.</p> <p>the firewood is few ... people economize in using it anticipating for the coming days ... midwife 's visit or the death of someone.</p>	<p>An utterance:</p> <p>الحطب قليل..الناس يقتصدون في استعماله ، تحسبا للأيام التالية ... كمجبي قابلة او موت احد.</p> <p>the firewood is few ... people economize in using it anticipating for the coming days ... midwife's visit or the death of someone.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Reference to environment</li> <li>•Use of a standard variety</li> </ul>	<p>Drawing the attention to the Bedouins's environment.</p>



39	اصبح الوادي ... اقرب ما يكون الى عواء ذئاب ضالة. The valley ... close to the howling of lost wolves.	A phrase: عواء ذئاب ضالة howling of lost wolves.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to environment</li> <li>•Use of a standard variety.</li> </ul>	Depicting the confusion in the Bedouins's life after the discovery of oil in the desert.
40	فتح فيها اثلاما رفع النباتات الطفيلية و الاشواك. He raised the parasitic plants and the thorns.	A phrase: النباتات الطفيلية و الاشواك "the parasitic plants and thorns"	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to environment</li> <li>•Use of a standard variety</li> </ul>	Attracting the attention to desert environment.
41	كان يتعلق بذيل الناقة و هي مسرعة كالبرق. He was holding the tail of a camel while it was running as fast as the lightning.	An utterance: يتعلق بذيل الناقة و هي مسرعة كالبرق. He was holding the tail of a camel while it was running as fast as the lightning.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to environment</li> <li>•Use of a standard variety</li> </ul>	Attracting the attention to the Bedouins's environment.
42	كل شيء فيهم مغلف، طبقات فوق طبقات، تماما مثل الصحراء التي يعيشون فوقها. Everything is covered, layers one over the other just like the desert in which they live.	An utterance: كل شيء فيهم مغلف، طبقات فوق طبقات، تماما مثل الصحراء التي يعيشون فوقها. Everything is covered, layers one over the other just like the desert in which they live.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to environment</li> <li>•Use of a standard variety</li> </ul>	Giving focus on the identity of the Bedouins.
43	اذا دخل الشتاء و ربعت نروح للبحاري. When winter comes and the very coldest period starts, we go for hunting bustard.	An utterance: اذا دخل الشتاء وربعت نروح للبحاري. When winter comes and the very coldest period starts, we go for hunting bustard.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to environment</li> <li>•Use of a standard variety embedded by a dialect variety.</li> </ul>	Emphasizing the fact that the Bedouins are very much affected by the desert environment.
44	يتذكرون جازي الهذال ... الناس قبل اربعين او خمسين سنة، و ما فعله ضد الاتراك. People ... remember what Gazzy al-Hathaland did to Turks forty or fifty years ago.	An utterance: يتذكرون جازي الهذال قبل اربعين او خمسين سنة، و ما فعله ضد الاتراك. People ... remember what Gazzy al-Hathaland did to Turks forty or fifty years ago.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to history</li> <li>•Use of a standard variety</li> </ul>	Attracting the attention to the Bedouins's history.
45	كانوا اشرس اهل الوادي في محاربة الاتراك. كانوا اشرس اهل الوادي في محاربة الاتراك.	An utterance: كانوا اشرس اهل الوادي في محاربة الاتراك.	<ul style="list-style-type: none"> <li>•interdiscursivity : Reference to history</li> </ul>	Drawing the attention to the Bedouins's

	They were the fiercest fighters against Turks in the valley.	محاربة الأتراك. They were the fiercest fighters against Turks in the valley.	•Use of a standard variety	history.
46	ناكل التراب و نقدم للضيوف اولادنا لكن لا نرضى ان نهز رؤوسنا مثل العبيد لكل كلمة يقولونها. We eat dust, and we offer our children to guests, but we do not accept to nod our heads like slaves for every word they say.	An utterance: ناكل التراب و نقدم للضيوف اولادنا لكن لا نرضى ان نهز رؤوسنا مثل العبيد لكل كلمة يقولونها. We eat dust, and we offer our children to guests, but we do not accept to nod our heads like slaves for every word they say.	•interdiscursivity : Reference to identity •Use of a standard variety	Spotting light on the Bedouins that they do not accept to be humiliated by anyone.
47	ما كاد يصيح بأعلى صوته "يا بويه يا بويه" حتى امسك به عقله تماما كما تعقل الإبل، حدده كما تحدد الخيل. The moment he had shouted, "my dad my dad", he caught him controlling him as camels and directed him as horses .	An utterance: ما كاد يصيح (فواز) بأعلى صوته "يا بويه يا بويه" حتى امسك به (صويلج) عقله تماما كما تعقل الإبل، حدده كما تحدد الخيل. The moment he had shouted, "my dad my dad", he caught him controlling him as camels and directed him as horses .	•interdiscursivity : Reference to identity •Use of a standard variety embedded by a dialect variety.	Directing the attention to the Bedouins's culture.
48	اذا اردنا ان نهلك قرية امرنا مترفيها ففسقوا فيها فحق عليها القول فدمرناها تدميرا... وكم اهلكنا قبلهم من القرى. When we decide to destroy a town .We send a definite order to those among them who are given the good things of this life. Then, they transgress therein, and thus the word is justified against it. Then We destroy it with complete destruction.	An utterance: اذا اردنا ان نهلك قرية امرنا مترفيها ففسقوا فيها فحق عليها القول فدمرناها تدميرا... وكم اهلكنا قبلهم من القرى. When we decide to destroy a town, We send a definite order to those among them who are given the good things of this life. Then, they transgress therein, and thus the word is justified against it. Then We destroy it with complete destruction.	•interdiscursivity : Quotation from the Holy Quran	Drawing the attention to the identity of the Bedouins that they consider the holy Quran the guidance of their life.

49	<p>"و قل اعملوا فسيرى الله عملكم و رسوله" "Tell them to work and God and His Messenger will see your work."</p>	<p>An utterance: و قل اعملوا فسيرى الله عملكم و رسوله" "Tell them to work and God and His Messenger will see your work."</p>	<p>•interdiscursivity : Quotation from the Holy Quran</p>	<p>Directing the attention to the identity of the Bedouins that they consider the holy Quran the guidance of their lives.</p>
50	<p>" لا تبقى و لا تذر " It spares not (any sinner), nor does it leave (anything unburnt).</p>	<p>An utterance: " لا تبقى و لا تذر " It spares not, nor does it leave.</p>	<p>•interdiscursivity : Quotation from the Holy Quran</p>	<p>Attracting the attention to the identity of the Bedouins that they consider the holy Quran the guidance of their lives.</p>
51	<p>"باسم حران، باسم رجالها و نساها ، شبيها و شبابها، باسم ال باسم حاضرة و البادية، باسم الامير خالد الذي لا يهدا ليل نهار." "On behalf of Harran, on behalf of its menandits women, its oldsters and youths, and on behalf of prince Khalid, who is restless night and day."</p>	<p>An utterance: "باسم حران، باسم رجالها و نساها ، شبيها و شبابها، باسم ال باسم حاضرة و البادية، باسم الامير خالد الذي لا يهدا ليل نهار." On behalf of Harran, on behalf of its menandits women, its oldsters and youths, and on behalf of prince Khalid, who is restless night and day.</p>	<p>•interdiscursivity : Use of a speech •Use of a dialect variety.</p>	<p>Spotting light on the the identity of the Bedouins.</p>
52	<p>جوهر خبر دولتك اللي بنوا البيب سباع و الرجال تحمي حقوقها و ما تصير للأمريكان متاع و هذه الديرة ديرتنا Jawher inform your country Those who built this country are like lions. And men protect their rights and will prevent the Americans from playing with their country. This country is our country</p>	<p>An utterance: جوهر خبر دولتك اللي بنوا البيب سباع و الرجال تحمي حقوقها و ما تصير للأمريكان متاع و هذه الديرة ديرتنا Jawher inform your country Those who built this country are like lions. And men protect their rights and will prevent the Americans from playing with their country. This country is our country</p>	<p>•interdiscursivity : Use of a poem •Use of a dialect variety</p>	<p>Drawing the attention to the identity of the Bedouins that they like to write poetry and declaim it.</p>

53	<p>دمك يا مفضي ما يضيع حران كلها تطالب و انت يا ابو التل الشمالي تسمع و لازم تجاوب. دمك يا مفضي ما يضيع “Your blood, Mufdi, will not be lost. All the people of Harran are demanding and You, the father of the northern hill, hear and you must reply. Your blood, Mufdi, will not be lost.”</p>	<p>An utterance: Your blood, Mufdi, will not be lost. All the people of Harran are Demanding and You, the father of the northern hill, hear and you must reply. Your blood, Mufdi, will not be lost.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Use of a poem</li> <li>•Use of a dialect variety.</li> </ul>	<p>Spotting light on the identity of the Bedouins that they like to write poetry and declaim it.</p>
54	<p>الموت يموت و انت ما تموت يا ابو عثمان عز الرجال و فوق الروس يا ابو عثمان الموت يموت و انت ما تموت.. يا ابو عثمان Death dies and you do not die Abu Othman You're an honour and you are above our heads Abu Othman Death dies and you do not die Abu Othman</p>	<p>An utterance: الموت يموت و انت ما تموت يا ابو عثمان عز الرجال و فوق الروس يا ابو عثمان الموت يموت و انت ما تموت.. يا ابو عثمان Death dies and you do not die Abu Othman You're an honour and you are above our heads Abu Othman Death dies and you do not die Abu Othman</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>Use of a poem</li> <li>•Use of a dialect variety</li> </ul>	<p>Attracingt the attention to the identity of the Bedouins that they like to write poetry and declaim it.</p>
55	<p>يمكن الشركة تقدم الاسعاف الاولي، في المكان الذي يوجد فيه الجرحى، و هذا لن يتم الا بموافقة الامير خالد، و بعد ذلك يمكن ان ينقل الجرحى الى عجرة او الى أي مكان اخر. The company can provide the first aid in the place where the wounded are found. This will only be done if the consent of Prince Khalid is given, and then the wounded can be</p>	<p>An utterance: The company can provide the first aid in the place where the wounded are found ... if the consent of Prince Khalid is given, and then the wounded can be transferred to the Ajrah or to any other place.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity :</li> <li>•Use of a legal discourse</li> <li>•Use of a standard variety.</li> </ul>	<p>Directing the attention to a legal discourse.</p>

	sent to the Ajrah or to any other place.			
56	<p>بعد التدقيق و التمحيص لم تثبت التهمة على احد، و قد امر صاحب السمو الامير بغلق القضية و اعتبار القاتل مجهولا.</p> <p>After the audit and scrutiny, the charge did not prove to anyone. The prince had ordered to close the case and considered killer unknown.</p>	<p>An utterance: لم تثبت التهمة على احد، و قد امر صاحب السمو الامير بغلق القضية و اعتبار القاتل مجهولا.</p> <p>the charge did not prove to anyone. The prince had ordered to close the case and considered killer unknown.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity : Use of a legal discourse</li> <li>•Use of a standard variety.</li> </ul>	<p>Attracting the attention to the use of a legal discourse.</p>
57	<p>ان مسئولية العمال انتقلت اليها بعد الوفاة. الشركة قبل هذا التاريخ لا تعترف لاحد بأية حقوق او تعويضات.</p> <p>The responsibility of the workers to move to it after their death. The company prior to this date does not confess any rights or compensations for anyone.</p>	<p>An utterance: الشركة قبل هذا التاريخ لا تعترف لاحد بأية حقوق او تعويضات.</p> <p>The company prior to this date does not confess any rights or compensations for anyone.</p>	<ul style="list-style-type: none"> <li>•interdiscursivity : Use of a legal discourse</li> <li>•Use of a standard variety.</li> </ul>	<p>Spotting light on a legal discourse.</p>
58	<p>" الحرب المتكافئة ،حرب الانداد، لان مثل هذه الحروب و حدها التي تشرف المتحاربين، حتى الذين يخسرون ، اما الحرب غير المتكافئة فان المنتصر فيها مهزوم ايضا"</p> <p>"A symmetrical warfare is a peer war.Such wars are the only ones which are an honour to the combatants, even those who lose. On the other hand, in an asymmetrical war even the winner is defeated"</p>	<p>An utterance: " الحرب المتكافئة ،حرب الانداد، لان مثل هذه الحروب و حدها التي تشرفا لمتحاربين، حتى الذين يخسرون ، اما الحرب غير المتكافئة فان المنتصر فيها مهزوم ايضا"</p> <p>"A symmetrical warfare is a peer war.Such wars are the only ones which are an honour to the combatants, even those who lose. On the other hand, in an asymmetrical war even the winner is defeated"</p>	<ul style="list-style-type: none"> <li>•interdiscursivity : Use of a political discourse</li> <li>•Use of a standard variety.</li> </ul>	<p>Spotting light on the use of a political discourse.</p>
59	<p>صدر عن ديوان الامارة البلاغ القصير التالي: غادر صاحب السمو الامير خالد</p>	<p>An utterance: غادر صاحب السمو الامير خالد حران هذا اليوم للعلاج، و</p>	<ul style="list-style-type: none"> <li>•interdiscursivity : Use of a political discourse</li> </ul>	<p>Spotting light on the use of a political discourse.</p>

	<p>حران هذا اليوم للعلاج، و قد امر سموه قبل سفره بعودة جميع العمال الى الشركة، و قد استجابة الشركة لها الامر ، كما امر سموه بتكليف لجنة للتحقيق و تحديد مسئولية الحوادث الاخيرة.</p> <p>The office of the emirate issued the following short proclamation:</p> <p>His Highness Prince Khalid has left Harran for medical treatment. Before that he had ordered that all workers can return to the company. Accordingly, the company have accomplished such a request .The prince had also ordered that a committee to investigate and determine the final responsibility of the last crimes had to be formed.</p>	<p>قد امر سموه قبل سفره بعودة جميع العمال الى الشركة، و قد استجابة الشركة لها الامر ، كما امر سموه بتكليف لجنة للتحقيق و تحديد مسئولية الحوادث الاخيرة.</p> <p>His Highness Prince Khalid has left Harran for medical treatment. Before that he had ordered that all workers can return to the company. Accordingly, the company have accomplished such a request .The prince had also ordered that a committee to investigate and determine the final responsibility of the last crimes had to be formed.</p>	<p>•Use of a standard variety.</p>	
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## 10. Conclusion

S&W's notion of ostensive stimuli has the ability to provide a firmer theoretical basis for an RT form of social language analysis, with a particular reference to discourse analysis, giving a detailed description of the relevance notion of ostension as an act of intentionally highlighting or directing the addressee's attention to certain information. Ostensive behavior made this information relevant to the interactants' mutual cognitive environment in the form of explicatures or implicatures. This study has provided a means of considering some concepts in RT which may be utilized to bridge the gap between the theoretical underpinnings of this paradigm that describes interdiscursivity. The result, hopefully, provides some insights into the way in which RT may be employed with more theoretical strength to social aspects of communication. This study has attempted to apply RT by affirming the function of ostension contributors as signposts for relevance, and by re-identifying some of the units of analysis which bear this function.

## 11. The Results

- a) The stylistic approach has successfully introduced the social and cultural factors into the analysis of the linguistic structures. This view helps in understanding the macro relationship between literature and social/ historical context, as shown in 43- 44 in Table 1. It is through this dynamic linguistic phenomenon, *interdiscursivity*, literature achieves its unique charm and aesthetic value.



- b) It is shown through the analysis of the literary ostensive stimulus of the study data that culture plays an effective role upon the ‘identity’ of an Arab writer as an evidence in his theme choices by using *interdiscursivity*; such as the reference to the common habits and the customs of Arabs, as in 1 in Table 1, the identity of the Bedouins, as in 46 and 47 in Table 1, the Bedouins’s environment, as in 37-43 in Table 1, the Arab proverbs, as in 21-25 Table 1, poetry, as in 52-54 in Table 1 and the Holy Quran, as in 48-50 in Table 1.
- c) A variety of ostensive behaviours are used by an Arab writer employing his linguistic repertoire to highlight the efficient role of *interdiscursivity* in a literary discourse; such as the use of a standard variety, as in 1 and 6 in Table 1; a dialect variety, as in 7-10 in Table 1; a standard variety embedded by a dialect variety, as in 14, 30, 37,43 and 47 in Table 1; the use of rhetorical questions, as in 26 in Table 1; sarcasms, as in 18 in Table 1; threats, as in 19 in Table 1; and the reference to culture, as in 1-29 in Table 1; environment , as in 37- 43 in Table 1, Arabian proverbs, as in 21-25 in Table 1 factual, as in 29 in Table 1; religious, as in 30-36 in Table 1; political, as in 58-59 historical , as in 44-45 in Table 1 and legal discourses , as in 55 -57 in Table 1.
- d) Interdiscursivity, as a marked linguistic form or ostension contributor, supports efficiently to the contextual effect on the mutual cognitive environment of the interactants, as shown in in all the examples in Table 1.
- e) S&W’s notion of ostension is usefully discussed not only in the level of an utterance ,but below the utterance level to the linguistic structures as well, such as marked words, , as in 1 and 5 in Table 1 , and phrases as in 2, 11, 17,3 9 and 40 in Table 1. This contributes to ostension and, therefore, to the analysis of *interdiscursivity* depending on the context in which they are used.
- f) The pieces of Ostensive Stimulus allow an analyst to determine how the relevance of an utterance is realised, and particularly for this research, why interdiscursivity is used. These aspects of the linguistic ostension contributors are described as a means of adding to the highlighting, signaling, signposting or indicating the relevance of an utterance.
- g) The ostension contributors, which carry with them the presumption of relevance, for example in 16 in Table 1, where the word “ironing” according to the reader’s background knowledge indicates a means of medical treatment and “magic”, a tool used to destroy man’s life, and the intended messages of a writer. These ostension contributors are used to add to the utterance’s ostensive behavior. They make manifest the intention to make something manifest - forms which help construct the relevance of an utterance for describing the occurrence of interdiscursivity.
- h) It has been proven in this study that implicatures are interpreted according to the background knowledge of a reader and his inferences about a current situation as a whole rather than from inferences about the intentions of a writer, such as his knowledge about culture, as in 1-25 in Table 1, environment , as in 37- 43 in Table 1, Arabian proverbs, as in 21-25 in Table 1 factual, as in 29 in Table 1 ; religious, as in 30-36 in Table 1; political, as in 58-59 in Table 1, historical , as in 44-45 in Table 1 and legal discourses , as in 55 -57 in Table 1.
- i) The arguments presented in this research demonstrate that there is nothing intrinsically

asocial about RT. Any attempt to explain behaviour by reference to the social environment implies certain information processing abilities. RT seeks to provide an explicit account of these abilities and is, therefore, of great potential value to an adequate understanding of humans as social beings, as shown all examples presented in Table 1.

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