

**The People's Democratic Republic of Algeria  
Ministry of Higher Education and Scientific Research  
Mouloud Mammeri University of Tizi-Ouzou  
Faculty of Letters and Languages  
Department of English**



***A Dissertation Submitted in Partial Fulfilment of the Requirements  
for the Degree of Magister in English***

**Speciality: English  
Option: Didactics of Literature and Civilization Texts**

**By:  
ZERKA Hakim**

**Subject:**

**A Contrastive Genre Analysis Study of Dissertation  
Introductions Written by Literature Postgraduates of  
Bejaia University and Natives.**

**Panel of examiners**

Mr Riche Bouteldja; Professor; University of Tizi-Ouzou; Chair.  
Mr Guendouzi Amar; Professor; University of Tizi-Ouzou; Supervisor.  
Mr Fodil Mohamed Sadek; Professor; University of Tizi-Ouzou; Examiner.  
Mr Amziane Hamid; MC-A; University of Tizi-Ouzou; Examiner.

**2016-2017**

**“There’s a lot more to writing than genre. But there is no writing without genre.”**

**A. Devitt (2010)**

To the memory of my father.

## Abstract

By way of investigating how the small cultures of discipline, genre and discourse community (Atkinson, 2004) directly impact NNS students' writings, the present dissertation shows that the contrastive rhetoric hypothesis, stipulating that NNS students' linguistic and cultural backgrounds can be implicated as the etiology of the differences between English L1 and NNS students' writings (Kaplan, 1966), is not valid in all situations and contexts. Using CARS model (Samraj, 2008), the present genre analysis study comparatively analyzes three sets of Literature Master's dissertation introductions: four were composed by EFL students from Bejaia University, another four were written in Arabic by students from the department of Arabic of the same university and four introductions were written by English L1 students. Comparison of the generic structures of the three groups reveals that all three groups differently organize their introductions. More specifically, comparison of the English L2 and L1 introductions reveals differences in the move structure of the two groups. To check if these differences are due to students' different backgrounds, English L2 and introductions in Arabic were compared. This comparison reveals that the two groups very significantly differ in how they rhetorically organize their texts. Using an interview to explain the differences between literature postgraduates of Bejaia University and the native ones, namely absence of step 1A of the first rhetorical move from English L2 texts and its presence in half of the native texts and predominance of move 3-step 1 using inclusive *we* and the passive voice as hedging strategies in English L2 texts, and predominance of move 3-step 2B using *I* and the active voice as boosting strategies in the native introductions, the study shows that the discipline, the part-genre and the discourse community are three dynamic factors that shape students' generic behavior. Besides offering a practical model for explicitly teaching the introduction part-genre to literature postgraduates of Bejaia University to raise their awareness of the rhetorical organization of this part-genre, the study shows the importance of the different factors that influence the EFL writing activity in the intercultural academic communication.

**Key words:** Genre analysis, introduction part-genre, CARS, rhetorical move, step, contrastive rhetoric, rhetorical awareness, intercultural academic communication.

## **Acknowledgements**

I would like to express my gratitude to my supervisor and ex-teacher Pr. Guendouzi Amar for his guidance, patience and insightful remarks that made possible the completion of this dissertation. I thank him for having stood by me since I began to write this dissertation.

I would like to express my greatest appreciation to Pr. Riche Bouteldja and Pr. Zerar Sabrina who have launched the Magister course in Didactics of Literature and Civilization Texts. Thanks to them, I could have the invaluable chance of embarking on this research work, which I could not have had elsewhere. More than satisfying this dream, this humble work has made me discover so much and has opened new horizons to me.

My indebtedness goes also to the panel of examiners who have accepted to read and evaluate my work.

My appreciation goes to Pr. Swales from Michigan University for his valuable guidance and insightful advice.

Special thanks go to the people from the library and the department of English of UMMTO. I should not forget the staff of Bejaia University library for giving me a generous access to their archives .

Finally, but not least, my thanks go to my family and friends for their support.

## Contents

<b>Dedication .....</b>	<b>i</b>
<b>Abstract .....</b>	<b>ii</b>
<b>Acknowledgments .....</b>	<b>iii</b>
<b>Contents .....</b>	<b>iv</b>
<b>List of Abbreviations .....</b>	<b>vii</b>
<b>List of Figures .....</b>	<b>viii</b>
<b>List of Tables .....</b>	<b>ix</b>
<b>General Introduction .....</b>	<b>1</b>
<b>Part one:                      Literature Review and Methodology</b>	
<b>Introduction.....</b>	<b>11</b>
<b>Chapter One:                      Literature Review .....</b>	<b>12</b>
<b>1.        Genre: a Historical Overview .....</b>	<b>12</b>
1.1.    From Literary to Linguistic Traditions .....	13
1.2.    Genre in Linguistic Traditions .....	14
1.2.1. The New Rhetoric School .....	14
1.2.2. The Systemic Functional School .....	15
1.2.3. The English for Specific Purposes School.....	16
<b>2.        Genre in ESP .....</b>	<b>19</b>
2.1.    Defining Genre in ESP .....	19
2.2.    Genre Analysis in ESP .....	22
2.2.1. Discourse Community .....	23
2.2.1.1. Discourse Community .....	24
2.2.1.2. Speech Community .....	25
2.2.1.3. Interpretive Community .....	26
2.2.2. Communicative Purpose .....	27
2.2.3. Move Structure .....	28

2.2.3.1.	Move Definition .....	28
2.2.3.2.	Moves and Steps .....	29
2.2.3.3.	Move Analysis .....	31
<b>3.</b>	<b>Genre Analysis of Academic Texts .....</b>	<b>33</b>
3.1.	Dissertation as an Academic Genre .....	33
3.2.	Move Analysis of Dissertation Introductions .....	35
3.3.	The CARS Model .....	37
<b>Chapter Two:</b>	<b>.....Methodology.....</b>	<b>46</b>
<b>1.</b>	<b>The Corpus .....</b>	<b>46</b>
1.1.	Discipline .....	48
1.2.	Date of Submission .....	49
1.3.	Format .....	49
<b>2.</b>	<b>The Instrument .....</b>	<b>51</b>
2.1.	Moves and Steps and their Demarcation .....	51
<b>3.</b>	<b>The Analytical Model .....</b>	<b>52</b>
3.1.	Samraj's CARS Model for Introductions (2008) .....	52
<b>4.</b>	<b>Procedures .....</b>	<b>56</b>
4.1.	Genre Analysis .....	56
<b>5.</b>	<b>The Ethnographic Method.....</b>	<b>58</b>
5.1.	The Informants.....	59
5.2.	The Design .....	60
<b>Part Two:</b>	<b>Results and Discussion</b>	
<b>Introduction.....</b>		<b>62</b>
<b>Chapter Three:</b>	<b>.....Results .....</b>	<b>64</b>
<b>1.</b>	<b>Findings .....</b>	<b>64</b>
1.1.	The Macrostructure of Introductions .....	66
1.1.1.	Moves .....	69
1.1.1.1	Establishing a Territory.....	72
1.1.1.1.1.	The DINNS Group.....	72
1.1.1.1.2.	The DIA Group.....	74

1.1.1.1.3.	The DINS Group.....	76
1.1.1.2	Establishing a Niche .....	79
1.1.1.2.1.	The DINNS Group.....	79
1.1.1.2.2.	The DIA Group.....	81
1.1.1.2.3.	The DINS Group.....	82
1.1.1.3	Occupying the Niche.....	83
1.1.1.3.1	The DINNS Group.....	84
1.1.1.3.2	The DIA Group.....	87
1.1.1.3.3	The DINS Group.....	91
1.1.2.	Comparison between DINNS and DINS Groups.....	94
1.1.2.1.	Frequency of Moves.....	94
1.1.2.2.	Deletion of Moves and/or Steps.....	95
1.1.2.3.	Move Pattern Elaboration.....	96
1.1.2.4.	Summary.....	97
1.1.3.	Comparison between DINNS and DIA Groups.....	98
1.1.3.1.	Moves and Steps Frequency.....	98
1.1.3.2.	Deletion of Moves and/or Steps.....	100
1.1.3.3.	Move Pattern Elaboration.....	100
1.1.3.4.	Summary.....	101
<b>Chapter Four:</b>	<b>Discussion.....</b>	<b>102</b>
<b>1.</b>	<b>Discussion .....</b>	<b>102</b>
<b>2.</b>	<b>Conclusion .....</b>	<b>109</b>
<b>General Conclusion</b>	<b>.....</b>	<b>113</b>
<b>1.</b>	<b>Limitations of the Study.....</b>	<b>113</b>
<b>2.</b>	<b>Pedagogical Implications and Recommendations.....</b>	<b>114</b>
<b>Bibliography</b>	<b>.....</b>	<b>120</b>
<b>Appendices</b>	<b>.....</b>	<b>125</b>
<b>Abstract in French</b>	<b>.....</b>	<b>175</b>
<b>Abstract in Arabic</b>	<b>.....</b>	<b>176</b>



## **List of Abbreviations**

<b>AC</b>	Article Compilation
<b>CARS</b>	Create A Research Space
<b>CLT</b>	Communicative Language Teaching
<b>CR</b>	Contrastive Rhetoric
<b>CGA</b>	Critical Genre Analysis
<b>DC</b>	Discourse Community
<b>DI</b>	Dissertation
<b>DIA</b>	Dissertation Introductions written in Arabic
<b>DINS</b>	Dissertation Introductions written in English by Native Students
<b>DINNS</b>	Dissertation Introductions written in English by Non-Native Students
<b>EAP</b>	English for Academic Purposes
<b>EFL</b>	English as a Foreign Language
<b>ESL</b>	English as a Second Language
<b>ESP</b>	English for Specific Purposes
<b>GA</b>	Genre Analysis
<b>GBA</b>	Genre-Based Approach
<b>ILrMD</b>	Introduction Literature Review Method Discussion
<b>L1</b>	First Language
<b>L2</b>	Second Language
<b>LMD</b>	Licence Master Doctorat
<b>N</b>	Establishing a Niche
<b>NNS</b>	Non-Native Speaker
<b>NR</b>	New Rhetoric
<b>NS</b>	Native Speaker
<b>O</b>	Occupying the Niche
<b>RA</b>	Research Article
<b>SFL</b>	Systemic Functional Linguistics
<b>T</b>	Establishing a Territory
<b>TB</b>	Topic-Based

## List of Figures

<b>Figure.....</b>	<b>Page</b>
<b>Figure 1:</b> Genre in ESP.....	page 21
<b>Figure 2:</b> Metaphors of Genre (Swales, 2004) .....	page 28
<b>Figure 3:</b> Continuum Representing the Move Structures of the Three Groups (DINNS, DIA, DINS) .....	page 102
<b>Figure 4:</b> Interacting (Small) Cultures in a Writing Setting. ....	page 115
<b>Figure 5:</b> Interacting Cultures in an Educational Setting (Atkinson, 2004).....	page 119

## List of Tables

<b>Table .....</b>	<b>page</b>
<b>Table 1:</b> Hyland’s Synopsis of the Three Schools of Genre.....	18
<b>Table 2:</b> Differences between Discourse Community and Speech Community.....	26
<b>Table 3:</b> Hyland’s Move Structure of Dissertation Acknowledgements .....	30
<b>Table 4:</b> Kanoksilapatham (2005) Move Structure of RA Conclusion Section.....	30
<b>Table 5:</b> Biber’s Corpus-Based Move Analysis Steps (2007).....	32
<b>Table 6:</b> Dudley-Evans (1986) DI Introduction Move Structure.....	36
<b>Table 7:</b> Swales (1981) RA Introduction Move Structure.....	37
<b>Table 8:</b> Samraj Move Structure of Masters DIs Introductions (2008).....	39
<b>Table 9:</b> Description of the Corpus.....	50
<b>Table 10:</b> Section Headings & Citational Behavior in the Corpus.....	65
<b>Table 11:</b> Steps Found in the Total Corpus. ....	68
<b>Table 12:</b> Move Structure and Cycling in the Master DIs Introductions.....	71
<b>Table 13:</b> The contingency table and the Chi Square test results of DINNS and DINS groups .....	95
<b>Table 14:</b> The contingency table and the Chi Square test results of DINNS and DIA groups (moves).....	99
<b>Table 15:</b> The contingency table and the Chi Square test results of DINNS and DIA groups (steps).....	99
<b>Table 16:</b> Differences between DINNS and DINS Groups.....	104
<b>Table 17:</b> A Proposed Model of Introduction Organization.....	117

## General Introduction

The dissertation as an academic genre has acquired an immense interest among academics and attracted the attention of university researchers all over the world in the past decades. Considered as “the *rite of passage* to an academic career, required by universities around the world and anguished over by thousands of postgraduate students and their supervisors”,<sup>1</sup> the dissertation has been the subject of studies that either consisted of guidebooks and manuals to train non-native students in the writing of this genre, or more recently the different investigations into its constituent part-genres such as abstracts, introductions, acknowledgments, conclusions and discussions.<sup>2</sup>

Genre studies in English for Specific Purposes (henceforth ESP) tradition have begun following Swales’ pioneering study of a multidisciplinary corpus comprising forty-eight research articles (henceforth RA) introductions (1981).<sup>3</sup> A number of studies have followed trying each to investigate the schematic structure of introductions and other RA sub-genres. This interest in academic genres has, to a large degree, been inspired by growing pedagogical concerns, in particular by the need to provide satisfactory descriptions of academic texts and to enhance the ability of non-native students to understand and to produce them.<sup>4</sup>

Further research based on the concept of genre has been carried out especially in the field of ESP that adopted the Genre-Based Approach (henceforth GBA) as a pedagogical means to provide students with practical instructions into how to successfully produce different academic genres and sub-genres. The theory of genre has developed within the ESP framework as a result of the focus on communicative needs and language functionality and authenticity, which makes it associated with

CLT (Communicative Language Teaching), an approach in which language is taught to be authentically used in different social contexts.<sup>5</sup>

In his book *Genre Analysis: English in Academic and Research Settings*, Swales (1990), highlighting the communicative character of genre and its role as a “vehicle”<sup>6</sup> in academic communication, has defined it as “[...] a class of communicative events, the members of which share some set of communicative purposes [...] recognized by the expert members of the parent discourse community [...]”<sup>7</sup> In Swales’s definition, the fundamental aspects in ESP approach to genre are outlined. First, it points at the communicative purposes inherent in any written discourse. Then, these purposes are only recognized by the discourse community which shares knowledge of the content and the style determined by the rhetorical organization of the genre. In the same vein, Bhatia (2012) further clarifies ESP conception of genre. While asserting that genres can be flexible formulations of knowledge allowing new contributions, he retains communicative purpose and discourse community as major tenets of genre. In his view, genre is a “recognizable communicative event characterized by a set of communicative purposes [...] mutually understood by members of the community.”<sup>8</sup>

ESP conceptualization of genre as a regular communicative event has helped elaborate a whole writing pedagogy based on the rhetorical *moves*, described as units that perform coherent communicative functions in a written or spoken discourse.<sup>9</sup> The mastery of the move structure, according to ESP genre analysts, allows writers to better perform academic writing and thus to fit in their discourse communities, and it is the use of expected moves that allows for the production of authentic texts that better meet generic expectations.<sup>10</sup> Part of ESP genre-based pedagogy is also

implementing those move structures in the classroom. On the utility of teaching moves, Crossley (2012) argues that:

Often the move structure of a genre needs to be taught because the structure might be hidden from second language (L2) learners. This is because moves are **cultural** and when a writer moves between cultures but stays within the same genre, the move expectation of that genre may change.<sup>11</sup> (My emphasis)

Not only does Crossly highlight the utility of teaching rhetorical moves but he also informs us that these are cultural phenomena that manifest themselves through the act of writing, which brings to mind another area that deals with writing in English as a second or foreign language (henceforth ESL and EFL) introduced in the sixties by American applied linguist R.B. Kaplan (1966) and today known as Contrastive Rhetoric. Originally published in *Language Learning* (1966), his article “Cultural Thought Patterns in Intercultural Education,” the first in a new field of ESL and EFL that focused on the rhetoric of writing,<sup>12</sup> explains his hypothesis. According to Kaplan (1966), the belief that because one can write a good essay in his native language they can necessarily compose an equally good essay in a second language, rests on anecdotal evidence. Such a belief is confuted by the un-English-like rhetorical performance of certain foreign students coming from diverse linguistic and cultural backgrounds.<sup>13</sup>

Considered as an area of second language acquisition that identifies problems in composition encountered by second language writers and, by referring to the rhetorical strategies of the first language, attempts to answer them,<sup>14</sup> contrastive rhetoric (henceforth CR) has led to very productive research in applied linguistics and EFL composition in the thirty years following Kaplan’s pioneering study of EFL student expository prose. Furthermore, it offered explanations about differences in the

rhetorical organization of texts across cultures and languages that helped growing numbers of international non-native students acquire knowledge about academic English writing beyond grammar and lexis. According to Connor (2002), research in CR has expanded from its early beginnings as the analysis of paragraph organization of foreign students essay writing relying on the traditional text linguistic methodologies to an interdisciplinary area that continues to provide intercultural communication with yet more insightful findings.<sup>15</sup> Contrastive rhetorical investigations can now be classified within four different domains. In addition to the contrastive genre-specific investigations to which the ESP genre-based research as launched by Swales (1981) has contributed in a particularly effective way by adopting the rhetorical move as a unit of analysis of different part-genres, work in CR also comprises (i) contrastive text linguistic studies that examines how texts are formed and interpreted across languages and cultures using methods of written discourse analysis; (ii) studies of writing as a cultural and educational activity that examines L2 literacy development, and (iii) classroom based contrastive studies to describe cross-cultural patterns in process writing.<sup>16</sup>

Recent studies in CR have espoused the positions of empiricists (Moreno and Mohan among others) and socio-constructivists (Liebman, Swales, etc.) , two research camps that pointed out epistemological and methodological flaws in early CR, resulting in further expansion of the paradigm and refinement of its epistemological framework and renewing hope that the CR enterprise will evolve into an interdisciplinary field with theoretical and implicational value in the EFL writing classroom.<sup>17</sup> While the former question the reliability and generalizability of the findings of traditional CR, socio-constructionists charged that any contrastive approach that overlooks social and contextual factors is not acceptable. More

specifically, according to empiricists (Moreno, 2008), traditional contrastive studies' research design in terms of "tertium comparationis"<sup>18</sup> or common platform for comparison, researcher's unawareness of L1 rhetorical patterns and interater reliability cannot lead to epistemologically well-grounded and empirically satisfactory findings. As for the socio-constructionists who foreground the dynamic and culturally-embedded nature of the activity of writing believing that "literacy is embedded in institutional contexts which shape the practices and social meanings attached to writing",<sup>19</sup> early CR unduly reduces the complex situational parameters that affect how writers, especially in EFL contexts, construct their writing. Rejecting monocausal explanations of bad L2 writing performance as solely attributable to L1 rhetorical patterns, socio-constructionists assert that a broader sociocultural etiology can better explain this performance by linking it to factors such as community expectations and disciplinary conventions.

Based on these criticisms, researchers in the "new"<sup>20</sup> CR as defined by its new epistemological and methodological frameworks have learned that their research needs to be more carefully designed and they should do this in a view to promote the rhetorical awareness among EFL students. In Soliman's words:

This does not necessarily happen by requiring them to purge their L1 rhetoric but by providing them with alternative tools to use in their target discourse community to meet the expectations of their audience and thus gain acceptance in that community.<sup>21</sup>

Empiricists' and socio-constructionists' critical views on CR have been particularly constructive and have prompted further research which rehabilitated the field in the EFL classroom context where it was originally born. Presently, it is becoming a pedagogically oriented writing research area, adopting a descriptive design



to point out differences in EFL writing aiming to adapt non-native speaker (henceforth NNS) students to the norms and demands of the native discourse community.

EFL postgraduate students are one of the populations for which rhetorically sound academic composition is a prerequisite to gain acceptance in their community. Inappropriate generic patterns may hinder them in the furtherance of their research career. This issue has been addressed in many parts of the world having a linguistic and cultural background other than English. Specifically, the rhetorical awareness of students with an Arab cultural background has been dealt with in and outside the Arab World. Academic writings produced by ESL and EFL Arab students and writings by natives are comparatively investigated to reveal dissimilarities both at the generic and microstructural levels.<sup>22</sup> It is to be noticed that, while reviewing the literature of the cross-linguistic studies, all of them were conducted in countries where English enjoys the status of an important language, historically used and still maintained and enhanced thanks to the continuing ties between the British power and its ex-colonies.

In the context of Algeria, such studies cannot be found despite the growing awareness among researchers of the place of English in intercultural communication.<sup>23</sup> In its attempt to harmonize universities with worldwide research environment, the Algerian authorities have reacted to the globalization movement by implementing reforms to help to more easily integrate Algerian students in a more and more globalized research world. This is reflected in the LMD reform introduced in 2004. According to experts, this system has specific objectives to attain in the long term contrary to the views of some critics who argue that it is chiefly geared towards professional objectives:

Sur le plan académique, le premier intérêt du système LMD est l'harmonisation de la circulation des savoirs [...] qui, sous l'effet de la mondialisation, sont

appelés à se côtoyer, voire à se combiner.<sup>24</sup> *At the academic level, the main interest of the LMD system is the harmonization of knowledge exchange among different communities [...] that should co-exist and sometimes combine due to globalization.* (Trans. mine)

The tenet that knowledge among culturally different communities should co-exist and combine suggests that the LMD system, because it encourages academic mobility among linguistically and culturally different communities, is one that promotes intercultural communication. The role of contrastive rhetorical studies in academic settings is to help achieve this objective and the written products of NNS are the very site where lies applied linguists' duty to make intercultural communication effective and fluid. In the context of Algeria and more specifically the context of the University of Bejaia where the LMD system was introduced before many other universities, no contrastive study of academic sub-genres is reported. Therefore, the present study sets out to fill this research gap.

To do that, the present dissertation reports on a macrostructure analysis of the rhetorical moves of twelve postgraduate dissertation introductions written in English and Arabic in the field of Literature. The study aims to unveil how advanced NNS students organize this part-genre and the strategies they use to secure a niche for their research proposals. To carry out the analysis, I have used Samraj's version of CARS (Create A Research Space) model (2008) adapted to postgraduate dissertation introductions. The study will also rely on the information from a semi-structured interview conducted with students from the same university, a research tool used in cross-cultural studies to explain the findings from the textual analysis by looking at factors other than the texts themselves. Together, the textual and contextual analyses will help answer the following research questions:

1. What rhetorical moves are used by Literature master students of Bejaia University when writing their dissertations (DIs) introductions in English?

2. What rhetorical moves are used by Literature master students of the same university when writing their DIs introductions in Arabic?
3. What rhetorical moves are used by native Literature master students when writing their DIs introductions?
4. Do master literature students from the University of Bejaia operate different rhetorical moves from native students when writing their DIs introductions?
5. If yes, to what factors the differences in the rhetorical organization of the introductions may be attributed?

The organization of the present dissertation follows the ILrMD format (Introduction, Literature Review, Methodology, Results and Discussion) and is divided into two parts. Part One comprises two chapters: literature review and methodology. Literature Review is devoted to the concept of genre and its evolution into a research concept in applied linguistics and genre analysis in ESP. The Methodology chapter describes the corpus, the instrument, the procedure as well as the ethnographic method. In the second part, there are two chapters, Chapter Three and Chapter Four which present and discuss the findings of the move analysis. The study ends with a General Conclusion offering a summary of the dissertation's findings, pedagogical implications and suggestions for further research.

## Endnotes

- <sup>1</sup> David Bunton, "Generic Moves in PhD Thesis Introductions," in *Academic Discourse*, ed. John Flowerdew (London: Longman, 2002), 57.
- <sup>2</sup> Ibid.
- <sup>3</sup> Ann M. Johns, "The History of English for Specific Purposes," *The Handbook of English for Specific Purposes* 1(2013): 9.
- <sup>4</sup> Richard Holmes, "Genre Analysis and the Social Sciences: An Investigation of the Structure of Research Article Discussion in Three Discipline," *English for Academic Purposes* 16(1997):321-337, cited in A. Lieungnapar and R.W. Todd, "Top-down versus Bottom-up Approaches toward Move analysis in ESP," *Proceedings of the International Conference: Doing Research in Applied Linguistics*, 1.
- <sup>5</sup> Tony Dudley Evans, "Genre analysis: a Key to a Theory of ESP," *Ibérica* 2 (2000): 3.
- <sup>6</sup> John Swales, *Genre Analysis: English in Academic and Research Settings* (New York: Cambridge University Press, 1990), 46.
- <sup>7</sup> Ibid., 58.
- <sup>8</sup> Vijay K. Bhatia, "A Generic View of Academic Discourse," in *Academic Discourse*, ed. John Flowerdew (London: Longman, 2002), 23.
- <sup>9</sup> John Swales, *Research Genres: Explorations and Applications* (UK: Cambridge University Press, 2004), 29.
- <sup>10</sup> A. Henry and R.L. Roseberry, "A Narrow-angled Corpus-analysis of Moves and Strategies of the Genre: Letter of Application," *English for Specific Purposes* 20(2001): 153-167, cited in Scott Crossley, "The Effects of Genre Analysis Pedagogy," *Mississippi State University* (2012): 21.
- <sup>11</sup> Scott Crossley, "The Effects of Genre Analysis Pedagogy," *Mississippi State University* (2012): 21.
- <sup>12</sup> Ulla Connor, *Contrastive Rhetoric: Cross-cultural Aspects of Second-language Writing* (Cambridge: Cambridge University Press, 1996), 5.
- <sup>13</sup> Robert Kaplan, "Cultural Thought Patterns in Intercultural Education," *Language Learning* 16, no. 1(1966): 6.

- <sup>14</sup> Ulla Connor, *Contrastive Rhetoric: Cross-cultural Aspects of Second-language Writing* (Cambridge: Cambridge University Press, 1996), 5.
- <sup>15</sup> Ulla Connor, "New Directions in Contrastive Rhetoric," *TESOL Quarterly* 36(2002): 498.
- <sup>16</sup> Ibid.
- <sup>17</sup> Ismail Soliman, "Arabic and English Persuasive Writing of Arabs from a Contrastive Rhetoric Perspective," (PhD Diss., Indiana University of Pennsylvania, 2010).
- <sup>18</sup> Ana I. Moreno, "The Importance of Comparable Corpora in Cross-Cultural Studies," University of Leon, 26.
- <sup>19</sup> David Barton, *Literacy, an Introduction to the Ecology of Written Language* (UK: Blackwell, 2007), 46, quoted in Ismail Soliman, 44.
- <sup>20</sup> John Liebman, "Toward a New Contrastive Rhetoric: Differences between Arabic and Japanese Rhetorical Instruction," *Journal of Second Language Writing*, 1, no.2(1992), 142, quoted in Ismail Soliman, 45.
- <sup>21</sup> C. Sower, "Comments on Rukyo Kubota's "Japanese Culture Constructed by Discourses: Implications for the Applied Linguistics and EFL," *TESOL Quarterly* 33 n°3, 176-745, cited in Ismail Soliman, 77.
- <sup>22</sup> Examples of macro-level contrastive studies of EFL/ESL students' writings include M.N. Al-Ali and Y.B. Sahawneh' study of Jordanian and NS students' PhD dissertations abstracts (2011), N.A. Al-Zubaidi's investigation of theses abstracts in the field of linguistics written by Iraqi graduates, and M.N. Alhuqbani's comparative study of RA abstracts written in English and Arabic by Saudi researchers. Microstructural level studies of Arabic and English texts may include H.J. Sultan's study of metadiscourse markers in RA linguistics discussion sections written by Iraqi researchers and A.S Alshahrani's cross-linguistic analysis of the employment of interactive metadiscourse devices in native English and Saudi ESL academic writings, etc.
- <sup>23</sup> Doudja Sloughi, "A Social-Context Approach to Writing For International Publication: The Case of Algerian Scientists," (PhD Diss., Mentouri University, 2009), 1.
- <sup>24</sup> Germain Gourène, "Aperçu de la Réforme Licence Master Doctorat," *Revue de L'Université de Cocody* (2006): 2.

## **Part One**

### **Literature Review and Methodology**

#### **Introduction**

The present study takes as its major background the English for Specific Purposes approach to genre considered as a central concept due to its prominence in most studies dealing with the rhetorical organization of academic texts produced by non-native writers of English. It looks at how three groups of Literature postgraduates belonging to distinct backgrounds deploy different rhetorical strategies to realize the introductory chapters of their dissertations. Therefore, this and the following chapter pursue two main aims. The first situates the study in its theoretical framework by providing the reader with necessary explanations pertaining to genre in ESP, ESP genre analysis, discourse community, communicative purpose as well as move structure. In the second chapter, the methodology applied in carrying out the study is outlined.

## Literature Review

### 1. Genre: a Historical Overview

Before evoking genre as an academic construct, it is useful to draw a historical overview of the concept and how it has evolved to embrace the meaning it is attributed in the present study which deals with the introduction as a part-genre in a university setting. According to Swales (1990), the notion of *genre* has its roots in literary studies where it maintains a central position,<sup>1</sup> a view held by Todorov (1973) who maintains that “when we examine works of literature from the perspective of genre [...] we discover a principle operative in a number of texts, rather than what is specific about each of them.”<sup>2</sup>

The concept has recently emerged as a subject of interest in such varied areas and disciplines as the media, arts, applied linguistics, etc. Thus, in applied linguistics, for instance, the word genre is used as a means for describing and classifying discourse according to textual and contextual criteria. Although the term has enjoyed descriptions that further enriched it at the theoretical level and despite the wealth of genre research over the last thirty-five years especially in the field of English for Specific Purposes and research within North American new rhetoric (NR) movement,<sup>3</sup> there is no clear definition of genre as it remains a controversial and fuzzy concept and a term “fraught with confusion.”<sup>4</sup> All in all, as Bawarshi and

Reiff (2010) remark, the concept of genre did not remain the same over the past thirty years as:

Researchers across a range of disciplines and contexts have revolutionized the way we think of genre, challenging the idea that genres are simple categorizations of text types and offering instead an understanding of genre that connects kinds of texts to kinds of social actions. As a result, genres have become increasingly defined as ways of recognizing, responding to, acting meaningfully and consequentially within, and helping to reproduce recurrent situations.<sup>5</sup>

### **1.1. From Literary to Linguistic Tradition**

Genre is perhaps known more in classifying literary texts with Aristotle generally agreed upon as the first scholar to propose the three natural forms of poetry, namely epic, lyric and drama.<sup>6</sup> Thus, the concept of genre was generally restricted to literary works. Russian scholar Brahmin was the first who extended the denotation of the term so as to include non-literary works such as news reports and scientific essays under its heading.<sup>7</sup> Since the sixties, more linguistic investigation has been devoted to the study of the concept of genre as a unit above the text, a research trend prompted by the rise of discourse analysis whereby the focus of linguistic research has shifted from the lower level units to larger units. In a survey of text-based language description taking place since the sixties, M. Johns (2013) distinguishes four periods: (i) the Early Years (1962-1981), in which research was mainly descriptive involving statistical grammatical counts resulting in the discovery of specific “devices” in different registers. Swales describes such research as lacking “explanatory force”<sup>8</sup> though the term device suggests some rhetorical goal; (ii) the More Recent Past (1981-1990), a phase introduced by the seminal work of J. Swales *Aspects of Article Introductions* (1981). Linguistic devices were counted and contrasted not across registers but across different genres; (iii) the Modern Age



(1990-2011), during which the concept of genre and corpus studies take centre stage. This period is characterized by globalization and its corollary, research in intercultural communication.<sup>9</sup>

## **1.2. Genre in Linguistic Traditions**

In this section, I will sum up what the main schools that dealt with genre from a linguistic perspective had brought about on the theoretical and pedagogical levels. It is to be noticed that each school has developed from an interest in and a concern with writing in different settings and they consequently differ in their perception of genre, the targeted audience and the methodology they apply. According to Swales (2012), to the tripartite division of linguistic approaches to genre should be added further candidates including the Brazilian approach that attempts to meld SFL and ESP approaches to genre (see sections 1.2.2. and 1.2.3.) together with critical discourse analysis (CDA), and the Academic Literacies approach, also known as the New London School, which advocates a less textual methodology and a stronger focus on academic practices.<sup>10</sup>

### **1.2.1. The New-Rhetoric School:**

What distinguishes the New Rhetoric (N.R.) School from the other linguistic genre schools is that it goes beyond text in analyzing genre. For N.R. scholars (Miller, Bazerman, Berkenkotter and Huckin among others) genres are understood as recurrent rhetorical situations that explain the regularities in the form of texts.<sup>11</sup> New Rhetoricians adopt a contextual rather than textual approach to genre and see genre as a dynamic and evolving phenomenon. Bazerman (2010) proposes a variety of methods when analyzing genres such as extending corpora to include larger numbers of texts from different socio-historical contexts, gather people's perception and

understanding of genres through interviews and observations and conducting ethnographic research on how texts are used in different social settings.<sup>12</sup>

This view of genre as dynamic and changing makes it difficult for N.R. to find applications for their findings in classroom settings as these require clear descriptions of the formal organizations of texts. Furthermore, if NR scholars are concerned more with the socio-historical environment that surrounds genres and their spacio-temporal contexts, then there is little chance for NR research findings to be implemented in the classroom because genres are context-dependent and it makes no sense to teach them outside their contexts.<sup>13</sup>

### **1.2.2. The Systemic Functional Linguistic School:**

The SFL school approach to genre has contributed richly to how genre is understood in textual analysis and language teaching. Largely influenced by and heavily drawing from Halliday's "social semiotic" (the network of meanings that build any culture), SFL is based on the premise that language is integrally related to the social context.<sup>14</sup> Language, according to SFL scholars, is inherently a social phenomenon in which different structures are used to produce different purposes and it cannot be understood separate from the social contexts in which it operates. Thus, 'functional' refers to the work or function language fulfills in particular situations and 'systemic' refers to those combinations or 'possible choices' available to language users for the realizations of meaning.<sup>15</sup>

Particularly relevant to SFL genre approach is the construct of *register*, sometimes mistakenly taken to represent genre itself.<sup>16</sup> It is, however, important to know that even though some SFL genre scholars regard both genre and register as operating at the same level, others revised the traditional SFL view of genre and

made a fundamental distinction between genre and register by considering the former as an underlying system that operates at the discourse level while the latter as operating at the linguistic level that is determined by three situational elements: field (*what* takes place), tenor (*who* the participants are) and mode (*how* language plays its role).<sup>17</sup>

Within the framework of the SFL, a rich and elaborate methodology has been developed to address issues in language learning through the use of texts in contexts taking students through a range of learning activities and paying close attention to the linguistic analysis and the organizational stages of texts belonging to pedagogical genres used in primary and secondary schools such as narratives, descriptions, reports, etc. These stages comprise contextual exploration, explicit instruction, guided practice and joint construction and finally independent application of the acquired knowledge.<sup>18</sup>

### **1.2.3. The English for Specific Purposes School:**

The English for Specific Purposes tradition has approached genre from a different perspective than the NR and the SFL ones. Targeting principally non-native users of English in advanced academic and professional settings, ESP approaches have dealt with genres as conventionalized ways of realizing communicative purposes within academic and professional communities.<sup>19</sup> Focusing more on the communicative functions of texts, the ESP movement is said to be pragmatic and non-theory centered and this “applied nature of ESP has been a defining feature of the field from its inception.”<sup>20</sup> According to Dudley-Evans (2000), GBA within the ESP school has two theoretical underpinnings: its focus on learners communicative needs and, second, its relation to discourse as the matrix of the text.<sup>21</sup> Depicting text

in terms of rhetorical units, ESP scholars provide NNS novice writers with models that serve as pedagogical tools that reflect NS preferred macrostructure organization or move structure of genres and part-genres. Together with the textual features, the move structure helps NNS students realize the communicative purposes of the genre and, thus, fit in the target discourse community.

Although descriptions of genres did not initially provide writing instructors with detailed classroom methodologies, the recent increase in the genre-based approach to the teaching of genres has become a prominent feature of ESP.<sup>22</sup> Examples of such genre materials include academic publications that have seen the light to support genre-based studies in the framework of ESP such as Swales and Feak's *Academic Writing for Graduate Students* (2004).

It derives from the previous summaries of the three linguistic genre schools that all three address genre from a different perspective depending on different variables and foci (see table 1 on page 18). First, they differ in their audience in that SFL and ESP target specific audiences operating in different learning settings. While SFL explores genre in primary and secondary schools, ESP is instead interested in advanced non-native learners, especially in academic and professional settings. As for the NR movement, it has been geared towards a more academic audience made of native university students. As far as the methodology is concerned, while SFL and ESP movements use a textual approach with SFL employing the register variables in analyzing textual features of different texts and ESP using generic models based on rhetorical moves, New Rhetoricians, overriding the idea that genres can be taught, have followed ethnographic investigations. According to Hyland (2006), the three schools can be summed up as in table 1:

Table 1. Synopsis of the Three Schools of Genre

Orientation	Genre definition	Intellectual Roots	Primary Focus	Educational context	Sample Genres
<b>Sydney</b>	Staged, goal-oriented process	SFL	Discourse structure and features	L1 schools, adult migrants	Reports, recounts Narratives
<b>New Rhetoric</b>	Recurrent social action in response to situated context	Post-Modernism	Social processes Context	L1 university Composition	Research report patent, medical record
<b>ESP</b>	Class of communicative events exhibiting patterns of similarity	SFL, Swales	Discourse structures and features	L2 academic and professional Training	Research article sales letter, dissertations, academic, lectures, vivas

*Source:* Data adapted from Ken Hyland, *EAP, An Advanced Resource Book* (Great Britain: Routledge, 2006).

Now that the audience, setting and methodology of each school are reviewed, we can claim that the ESP approach to genre is the one that most corresponds to the genre analysis of DIs introductory sections of the present study and we can sum up the reasons for choosing the ESP genre approach in conducting the present research in the following:

1. As in ESP genre studies, the present study aims at investigating the generic structures of texts written by non-native post-graduates.
2. This study aims at investigating dissertation introductions as a sub-genre in an academic setting. In this respect, ESP genre literature is the richest as DI as a genre and its different constituents sub-genres, namely the introductions, acknowledgments, conclusions and abstracts were studied to sort out their generic and textual features in native and non-native contexts. Therefore, this study will add up to the existing literature in that it will attempt to sort out the generic features of dissertation introductions written by Algerian students.

3. In terms of methodology, the present study, as stated in the general introduction, takes as its model the Create A Research Space (CARS) model as revised and modified by Samraj (2008). The reason for choosing this model is that it was the one applied since Swales (1981) work on RA introductions and later developed by other ESP genre scholars in the study of introductions of dissertations (Dudley-Evans, 1986; Samraj, 2008).

It must be noted that in addition to the ESP approach, the present study equally draws on the NR methodology. This eclectic research design in which both methodologies coalesce to supplement each other to explain how text relates to context is advocated by major ESP genre scholars.

## **2. Genre in ESP**

As argued in the previous section, genre has enjoyed several descriptions stemming from different theoretical and pedagogical concerns and belonging to different movements ranging from ethnographic and rhetoric scholars like those of the NR camp, language educationalists such as those of the SFL movement and ESP genre scholars interested more in genre in advanced EFL academic settings. However, it is worth noticing that even if these movements approached genre from a common linguistic perspective, their approach do differ substantially in that they approach genre according to their analytical and pedagogical interests. Whereas the SFL movement sees genre as a network of meanings that occur and reoccur according to socio-linguistic situations, the ESP perspective offers a view that is altogether different.

### **2.1. Defining Genre in ESP**

In a very widely cited definition of genre, Swales (1990) refers to genre as a class of communicative events that are determined by communicative purposes

which constrain the rhetorical structure, content and style of the genre.<sup>23</sup> According to Swales (1990), the genre's purposes are recognized by members of the discourse community that owns it. Those communicative purposes also determine the structure and the textual choices of the genre. Taking the communicative purpose as a starting point, Swales (1990) defines it as:

[...] a class of communicative events the members of which share some set of communicative purposes. These purposes are recognized by the expert members of the parent discourse community, and thereby constitute the rationale for the genre. This rationale shapes the schematic structure of the discourse and influences and constrains choice of content and style. Communicative purpose is both a privileged criterion and one that operates to keep the scope of a genre as here conceived narrowly focused on comparable rhetorical action. In addition to purpose, exemplars of a genre exhibit various patterns of similarity in terms of structure, style, content and intended audience.<sup>24</sup>

Regarded as groundbreaking in ESP genre research, Swales' definition has influenced later research in the broader field of ESP. Bhatia (2004) introduces the professional community to replace the Swalesian term of discourse community to refer to people using genres in professional settings such as business and legal documents, but maintains the same component of conventionalized language use to reach certain communicative goals:

Genre, essentially, refers to language use in a conventionalized communicative setting in order to give expression to a specific set of communicative goals of a disciplinary or social institution, which give rise to stable structural forms by imposing constraints on the use of lexico-grammatical as well as discoursal resources.<sup>25</sup>

The communicative dimension in ESP approach to genre appears again in definitions provided by ESP genre scholars and genre analysts. In a less recent definition, Flowerdew and Peacock (2001) have defined genre as “[...] a particular communicative event which has a particular communicative purpose recognised by its users, or discourse community.”<sup>26</sup>

According to the above definitions, it is clear that the role of communicative purpose is central to genre as conceived within the ESP framework although other features may be of equal relevance such as the discourse community and the textual content. As argued by many scholars from the ESP research camp, it is communicative purpose that defines and helps categorize genre itself because every genre is an instance of successful achievement of specific communicative purposes using linguistic and discursive resources that correspond to the community's conventions and expectations.<sup>27</sup> The hierarchical relationship between communicative purpose and discourse can be schematized as follows:

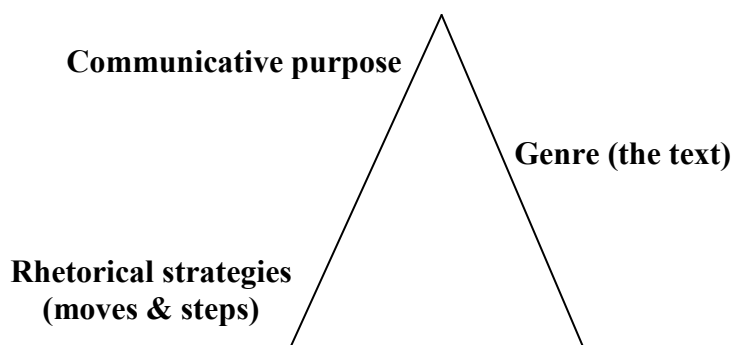


Figure 1. Genre in ESP, adapted from Anis Bawarshi and Mary J. Reiff, *Genre, An Introduction to History, Theory, Research, and Pedagogy* (Indiana: Parlor Press, 2010).

However, even though genres are typically associated with recurring rhetorical situations sharing common communicative purposes, users of a genre are allowed to add contributions within the limits of what can be termed as “generic integrity”<sup>28</sup> or, as Berkenkotter and Huckin (1995) refer to it, “conditions of use”:

[...] genres are inherently dynamic rhetorical structures that can be manipulated according to conditions of use, and that genre knowledge is therefore best conceptualized as a form of situated cognition embedded in disciplinary cultures.<sup>29</sup>

Many ESP scholars (Swales, 1990, 2004; Bhatia, 2002 among others) agree on the centrality of the communicative purposes and their importance in identifying



genres. Together with the rhetorical content, these communicative purposes are recognized by members of the discourse communities to which the genres belong. Examining the interplay between discourse community, rhetorical content and communicative purpose is known as genre analysis.

## **2.2. Genre Analysis in ESP**

According to Hyland, mastery of English language academic discourses conventions is a *sine qoi none* for those students and academics who want to successfully evolve in their learning and achieve their careers .<sup>30</sup> Genre analysis is perhaps the pedagogic tool most powerfully interested and most fully involved in exploring and depicting the writing conventions inherent in academic genres. Regarded as an offshoot of such areas as pragmatics and rhetoric,<sup>31</sup> genre analysis first emerged to cater to urgent composition needs encountered in non-native higher education settings, often overcoming the shortcomings of earlier linguistic analyses, such as the Register Analysis, criticized for not incorporating communicative and discursive values or, in Swales' terms, as "lacking explanatory force."<sup>32</sup>

English for Specific Purposes suggests a system of analysis that demonstrates differences between texts and, in this respect, discourse analysis may overlap with genre analysis. A distinction between the two terms is provided by Dudley-Evans and St. Johns:

Any study of language or, more specifically, text at a level above that of the sentence is a discourse study. This may involve the study of cohesive links between sentences, of paragraphs, or the structure of the whole text. The results of this type of analysis make statements about how texts – any text - work. This is applied discourse analysis. Where, however, the focus of text analysis is on the regularities of structures that distinguish one type of text from another, this is genre analysis and the results focus on the differences between text types, or genres.<sup>33</sup>

In a similar vein, Bhatia (2015) makes a distinction between genre analysis in ESP and other disciplines. He describes the interface between genre analysis and discourse analysis and pragmatics as follows:

Discourse Analysis as the study of language use beyond sentence boundaries was primarily inspired by some of the broad tenets of Pragmatics, in particular, to bring context within the scope of analysis and interpretation, which has been a very significant development in the study of meaning. Genre Analysis is only a way of analyzing, interpreting, and accounting for some of the discursive actions taking place in specific academic and professional contexts, and considers context and any form of specific genre knowledge as an important contributor to its understanding of genre.<sup>34</sup>

With regard to cross-linguistic investigations where genre analysis has pedagogical interests in addition to the exploratory goals, Bhatia (2002) considers genre analysis as an investigation of how and why institutionalized practices differ among different discourse communities:

Analyzing genre means investigating instances of conventionalized or institutionalized textual artifacts in the context of specific institutional and disciplinary practices, procedures and cultures in order to understand how members of specific discourse communities construct, interpret and use these genres to achieve their community goals and why they write them the way they do.<sup>35</sup>

Since three key concepts, namely Discourse Community, Communicative Purpose and Move Structure frame the ESP genre analysis approach, a more detailed discussion of each concept is provided in the following sections.

### **2.1.1. Discourse Community**

Broadly speaking, a discourse community is, as its name indicates, a group of people who produce and receive discourses. However, “we do not use language to communicate with the world at large, but with individuals or group of individuals.”<sup>36</sup> The concept is crucial to cross-linguistic and cross-cultural studies of academic

writing. In particular in EFL settings, as is the case with the present study that investigates master's dissertation introductions written by Algerian students, the relationship between writers and their readers is a major shaping force of the rhetorical organization of students' writings. Knowledge of the conventions and expectations of the target discourse community determines in large part its potential members among the foreign candidates.

The following is an account of the Discourse Community concept and what makes its conceptualization in the ESP school different from two overlapping terms, namely the Speech Community and the Interpretive Community.

#### **2.2.1.1. Discourse Community**

The genealogy of the discourse community concept may be traced back to the notion of speech community common to sociolinguistics and the ethnography of communication whereby similarities in speech could be accounted for by the speaker living in a community defined by geographical space, social class, linguistic norms, verbal repertoires, ethnicity, etc.<sup>37</sup> Also referred to as “invisible college”<sup>38</sup> and “academic tribe”,<sup>39</sup> discourse community has been approached in different ways. Swales (1990) sees it as having “collective goals”<sup>40</sup> while some other scholars suggest that it has common interests rather than goals. Taking a middle way, Barton (1994) qualifies them as loose-knit groups whose members are engaged in either producing or receiving texts. He states that:

A discourse community is a group of people who have texts and practices in common, whether it is a group of academics, or the readers of teenage magazines. In fact, discourse community can refer to the people the text is aimed at; it can be the people who read a text; or it can refer to the people who participate in a set of discourse practices both by reading and writing.<sup>41</sup>

A notion of unquestionable relevance to generic discourse, discourse community deserves a more elaborate definition than that of Barton (1994). Swales (1990) proposes some criterial features sufficient for identifying a group of individuals as a discourse community. According to Swales, it:

1. has mechanisms of intercommunication among its members;
2. uses its participatory mechanisms primarily to provide information and feedback;
3. in addition to owning genres, it has acquired some specific lexis;
4. has a threshold level of members with a suitable degree of relevant content and discursal expertise.<sup>42</sup>

#### **2.2.1.2. Speech Community**

As hinted earlier, speech community is recognized in terms of shared linguistic norms within human groups defined by geographical space, social class, cultural environment, ethnicity, etc.<sup>43</sup> There are differences between discourse community, which is a concept referring to people deliberately sharing a set of writing conventions within an academic context, and speech community which is an ethnographic term referring to human groups sharing linguistic practices within a spatiotemporal context. Although the concept of discourse community derived from speech community, some obligatory demarcations have to be drawn between the two terms. The main difference is in terms of setting with the former operating in research settings where standardized forms and conventionalized strategies are deployed by members pursuing public goals and the latter being a formation with no functional and goal-oriented discursive practices but sharing such communicative

needs of the group as “socialization and group solidarity.”<sup>44</sup> The differences between the two terms are summarized in the following table:

Table 2. Differences between Discourse Community and Speech Community.

Differences in	Discourse Community	Speech Community
Membership	Recruited membership (by persuasion, training or relevant qualification)	Inherited membership (by birth, accident or adoption)
Nature	Sociorhetorical (academic, scientific and intellectual conventions)	Sociolinguistic (social, cultural, ethnic conventions)
Members' communicative Needs	Functional (the primary determinants of linguistic behavior are goal-oriented)	Social (the primary determinants of linguistic behavior are social)
Fabric of Society	Centrifugal ( separating people into occupational or speciality-interest groups)	Centripetal (absorbing people into the general fabric)

Source: Data adapted from John Swales, *Genre Analysis: English in Academic and Research Settings* (New York: Cambridge University Press, 1990), 23-24.

### 2.2.1.3. Interpretive Community

Interpretive community is a literary-philosophical concept referring not so much to specific physical groupings of people as to a kind of loose dispersed and open networks of individuals sharing ways of reading texts, especially literary texts.<sup>45</sup> To succinctly sum up how the concepts of discourse community (Swales, 1990), speech community (Hymes, 1972) and interpretive community (Fish, 1980) interconnect and relate to one another, Borg (2003) states:

The concept of discourse communities developed from the concepts of speech community and interpretive community, and sits somewhat uneasy between them [...] Unlike a speech community, membership of a discourse community is a matter of choice; unlike an interpretive community, members of a discourse community actively share goals and communicate with other members to pursue those goals.<sup>46</sup>

### **2.2.2. Communicative Purpose**

According to mainstream genre theory, genres are defined by their outcome or purpose. In his survey of how genre is perceived within the disciplines of linguistics, rhetoric, folklore, and literature Swales (1990) argues that one component of a stance common to these disciplines is their emphasis on communicative purpose and social action.<sup>47</sup> In a similar vein, Mirhassani and Reshadi (2001) see textual structure as essentially dependent on the purposes the genre is conventionally designed to achieve:

The essence of the concept of genre, as is now used in applied linguistics, ESP, and rhetoric, is an emphasis on the primacy of communicative purpose and the way in which communicative needs shape or influence both surface and deeper rhetorical structure.<sup>48</sup>

Although the criterion of communicative purpose stands as one of ESP's strengths in that it turns readers' attention away from surface features of texts to their socially situated functions, a clear definition of communicative purpose as a way of categorizing texts is difficult to find and "the ascription of purpose/function is no simple matter"<sup>49</sup> because the process often leads to disagreements between "'inside' experts and 'outside' genre analysts, or indeed among the experts themselves."<sup>50</sup>

Recently, Bhatia (2002) and Swales (2004) have reiterated the complex nature of genre and the arduous task of identifying their communicative content. According to Bhatia (2002), one of the main objectives of genre analysis is to understand and to account for the complex and dynamic world of texts, complex in "that it incorporates texts of various kinds, serving often overlapping and at the same time conflicting communicative purposes."<sup>51</sup> Similarly, Swales (2004) has modified his emphasis on communicative purpose as a defining feature and classifying mechanism of genre.

Instead of seeing genre as carrying specific, clear-cut communicative goals, he proposes “repurposing genres”<sup>52</sup> by characterizing them by the following metaphors:

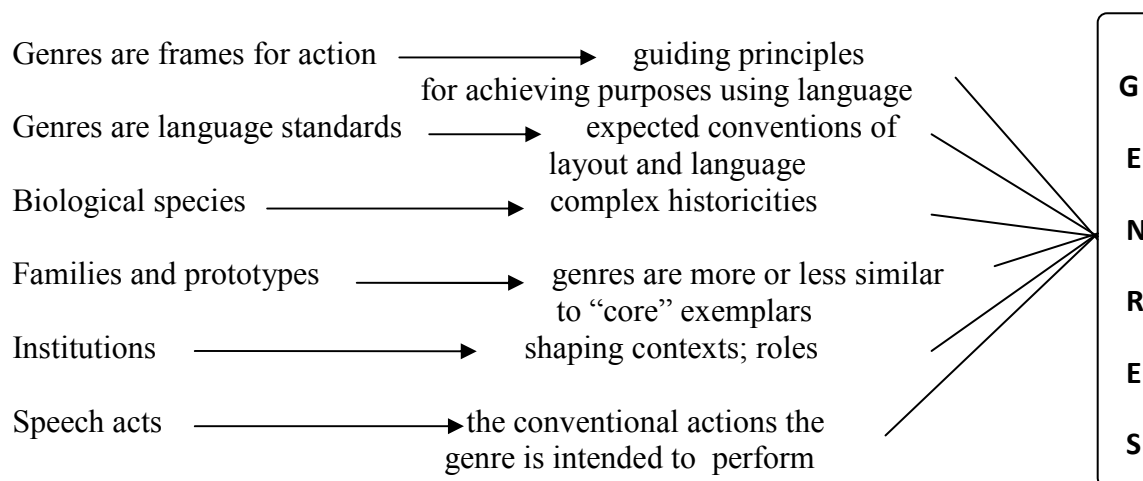


Figure2. Metaphors of Genre

Source: John Swales, *Research Genres: Explorations and Applications* (UK: Cambridge University Press, 2004), 61.

### 2.2.3. Move Structure

#### 2.2.3.1. Move Definition

Initially, move as a unit of generic analysis was not assigned a concrete definition as Swales, the instigator of ESP genre analysis and a previous analyst in the framework of the systemicist school, simply thought of the RA genre as consisting of sections containing each a number of communicative strategies which articulate the communicative purpose of each section of the genre.<sup>53</sup> Based on this understanding, move can be regarded as a unit of analysis expressed in constituent steps signaled by particular linguistic choices. However, as genre analysis has expanded within the framework of ESP due to academic globalization and the subsequent pedagogical needs that arouse among foreign novice writers, the notion of move has gained prominence and has become central to genre analysis as a rhetorical unit most deserving of further scrutiny. As a result, move has been

approached differently and ESP scholars have tried to give it clear-cut definitions. Drawing from earlier ideas, some discourse analysts argue that moves vary in length ranging from several paragraphs to at least one proposition<sup>54</sup> while some others see it as a “text segment made up of a bundle of linguistic features (lexical meaning, propositional content, and illocutionary force, etc.) which give the segment a uniform orientation and signal the content of discourse in it.”<sup>55</sup>

The attempts to delineate the meaning of move have been numerous but most of them agree that communicative purposes are achieved through a series of moves and collaborative efforts of the moves help to accomplish the goal of the overall part-genre. On the functional nature of move Swales (2004) comments:

A move in genre analysis represents a discoursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse. Although it has sometimes been aligned with a grammatical unit such as a sentence, utterance or paragraph (e.g. Crooks, 1986) it is better seen as flexible in terms of its linguistic realization. At one extreme, it can be realized by a clause; at the other by several sentences. **It is a functional unit not a formal unit.**<sup>56</sup> (My emphasis)

#### **2.2.3.2. Moves and Steps**

In the ESP genre analysis tradition, it is established that the unit of analysis is the rhetorical moves that are sequences of text performing specific communicative functions. However, as Swales (2004) points out, moves are discoursal and rhetorical units sometimes identified by such grammatical units as sentences and paragraphs. Based on this understanding, the communicative function of move is not necessarily systematically determined. A paragraph, for example, is a relatively longer discourse unit that may embody several communicative sub-functions that collaboratively contribute to shape the paragraph’s overall communicative function and in case the paragraph is found to represent one rhetorical move, those textual



sub-sections (likely to be the sentences) fulfilling the sub-functions within the paragraph are called *steps*. They are options or strategies that writers choose in realizing the communicative purpose of the move.<sup>57</sup> Tables 3 and 4 are two samples of move structures including moves and steps of two different academic sub-genres, namely the DI Acknowledgment and the RA Conclusion as established by Hyland (2006) and Kanoksilapatham (2005) respectively:

Table 3. The Move Structure of Dissertation Acknowledgements

<b>Move 1. Reflecting</b>
<b>Move 2. Thanking mapping credit to individuals and institutions</b>
<i>Step 1.</i> Presenting participants
<i>Step 2.</i> Thanks for academic help
<i>Step 3.</i> Thanks for resources support
<i>Step 4.</i> Thanks for moral support
<b>Move 3. Announcing</b>
<i>Step 1.</i> Accepting responsibility
<i>Step 2.</i> Dedication

*Source:* Ken Hyland, *EAP, An Advanced Resource Book* (Great Britain: Routledge, 2006), 51.

Table 4. The Move Structure of Research Article Conclusion Sections

<b>Move 1. Contextualizing the study</b>
<b>Move 2. Consolidation of results (obligatory)</b>
<i>Step 1.</i> Restating methodology
<i>Step 2.</i> Stating selected findings
<i>Step 3.</i> Referring to previous literature
<i>Step 4.</i> Explaining differences in findings
<i>Step 5.</i> Making overt claims or generalizations (deduction, speculation, and possibility)
<i>Step 6.</i> Exemplifying
<b>Move 3. Limitations of the study</b>
<i>Step 1.</i> Limitation of the findings
<i>Step 2.</i> Limitation of the methodology
<i>Step 3.</i> Limitation of the claims made
<b>Move 4. Further research suggested (optional)</b>

*Source:* Elena Sheldon, "The Research Article: a rhetorical and functional comparison of texts created by native and non-native English writers and native Spanish writers," (PhD Diss., Zaragoza University, 2013), 77.

It is important to notice that while some steps are obligatory in the move some are not. It is these optional steps that are often indicative of generic and rhetorical variations among writers from different disciplinary and cultural backgrounds. According to Dudley-Evans (2000), move patterns are not universal as writers can omit particular moves or steps to suit their purposes.<sup>58</sup> Thus, the move-step analysis is particularly interesting for the present study which contrasts master's DI introductions produced in two different languages in that the absence of steps and inclusion of others will inform us of the rhetorical strategies of writers on the one hand and, on the other hand, will constitute a point of departure for further ethnographic work in order to look into the origins of these variations.

#### **2.2.3.3. Move Analysis**

Move analysis is a top-down approach used to describe texts' communicative content in a straightforward manner.<sup>59</sup> However, in order to carry out a move analysis to identify the move structure of a text, one has to follow a certain number of criteria some of which are believed to be those lexico-grammatical clues that more clearly signal the communicative function of successive stretches of text. The other clues which help recognize a transition from one move to another is inference from the context and knowledge of the genre conventions. The following are some regularly used procedures for move identification:

1. Explicit lexical signals indicating information contained in a move (for example: 'the aim of the present study...' indicates Occupying the Niche);
2. Preparatory statements which signal the beginning of a move or a concluding move (e.g. 'In conclusion');

3. Lexical items (for example ‘reveal’, ‘indicate’, ‘suggest’, ‘find’, etc. suggest a ‘statement of finding’ move, whereas ‘is attributed to..’, ‘is due to..’, etc. indicate an explanation move);
4. Knowledge of the generic, rhetorical and organizational conventions (for example, a citation indicates CARS Establishing a Territory move);
5. Headings and sub-headings;
6. Inference from content (in the absence of explicit linguistic exponents, the researcher may resort to inference from the text content).<sup>60</sup>

Although genre investigations including cross-disciplinary and cross-linguistic ones have been abundant, researchers did not offer an exhaustive and explicit account of the criteria to be used to demarcate moves and steps. This suggests that they generally relied on writers’ ideas and intentions, or the ideational content, on the one hand and on the other hand on lexico-grammatical markers and other signals that indicate shifts in ideas such as metadiscourse and headings.<sup>61</sup>

The present study does not differ from the previous ones in that it applies a top-down approach that takes as its starting point the global communicative purpose of the introduction sub-genre as outlined in CARS (Create A Research Space) model (see table 8 on page 39). A more practical working methodology which best details the process of conducting a corpus-based move analysis is the one proposed by Biber (2007).

Table 5. General Steps often used to Conduct a Corpus-Based Move Analysis

<b>STEP 1</b>	Determine rhetorical purposes of the genre
<b>STEP 2</b>	Determine rhetorical function of each text segment in its local context; identify the possible move types of the genre
<b>STEP 3</b>	Group functional and/or semantic themes that are either in relative proximity to each other or often occur in similar locations in representative texts. These reflect the specific steps that can be used to realize a broader move

<b>STEP 4</b>	Conduct pilot-coding to test and fine-tune definitions of move purposes
<b>STEP 5</b>	Develop coding protocol with clear definitions and examples of move types and steps
<b>STEP 6</b>	Code full set of texts, with inter-rater reliability check to confirm that there is clear understanding of move definitions and how moves/steps are realized in texts
<b>STEP 7</b>	Add any additional steps and/or moves that are revealed in the full analysis
<b>STEP 8</b>	Revise coding protocol to resolve any discrepancies revealed by the inter-rater reliability check or by newly ‘discovered’ moves/steps, and re-code problematic areas
<b>STEP 9</b>	Conduct linguistic analysis of move features and/or other corpus-facilitated analyses
<b>STEP 10</b>	Describe corpus of texts in terms of typical and alternate move structures and linguistic characteristics

*Source:* Douglas Biber et al., *Discourse on the Move, Using Corpus Analysis to Describe Discourse Structure* (USA: John Benjamins, 2007), 34.

A move analysis should ideally consider the general procedures enumerated above (Al-Ali, 1999) together with the steps in the more detailed model suggested by Biber (2007). It should be noted, however, that not all these steps are followed in every move analysis.

### **3. Genre Analysis of Academic Texts**

#### **3.1. Dissertation as an Academic Genre**

Thus far in this study, I have gone through the theoretical framework which informs it and have highlighted the importance of ESP genre-centered approach in bringing about unprecedented methodologies of which move analysis continues to be very widely applied in genre analysis which has become a key resource for EAP teachers as it provides both “a description of communicative activity and support for making it explicit to students.”<sup>62</sup>

As this study is concerned with the introduction as an academic part-genre, it is useful to review the dissertation genre of which it forms a part with the focus being directed to reasons why the DI genre has attracted less interest from genre scholars. When reviewing the literature of genre analysis performed in the framework of ESP,

one immediate remark is that the genre most extensively dealt with is the RA, its constituent part-genres, structure, social construction and historical evolution.

Ventola and Mauranen (1996) considered that the many academic genres had been eclipsed due to the much larger scholarly and scientific interest that the RA could arouse among research communities, resulting in remarkably small number of empirical investigations about the DI.<sup>63</sup> Swales (1990) attributed the remarkable lack of interest in the DI to its daunting size.<sup>64</sup> Kamler and Thompson (2006) remarked that “since most academics have completed a dissertation, it is ironic that the genre is such an under-theorized, under-studied and under-taught text.”<sup>65</sup> Tardy refers to the challenges that the master’s DI represent for NNS writers and novice writers as follows:

A Master’s thesis can pose many challenges for students as it is usually their first place of extended academic writing. It may also be their first attempt at presenting their work to a scholarly audience consisting of more than a single instructor. With few exceptions, students lack previous experience in writing a Master’s thesis or similar genres and must learn the expectations, procedures and conventions of the task while carrying it out.<sup>66</sup>

Although the challenges that the DI writing poses to NS and NNS have generated a need of training them in the writing of this genre, the work undertaken in this area consisted only of materials providing them with information about format, data collection procedures, methodology, etc. Before evoking some of the early attempts that decorticated the generic organization of the DI, it is worth reminding the major DI formats which can be listed as follows:

1. ILrMD (Introduction/Literature Review/Method/Results and Discussion): it stands for the basic structural components that typically constitute an R.A (introduction, methods, results and discussion) and it is taken to be the standard or traditional format for Master and PhD’s dissertations. According to Dudley-Evans

(1994), this format is a blown up version of the research article.<sup>67</sup> It is the most representative of the dissertations in our corpus.

2. Topic-based format: unlike the ILrMD format, the DI following the T.B. format is a compilation of a series of articles, each examining a particular topic presented in a chapter and the collection of these specific topics has a coherent topic or theme. Writers utilize this format to report and discuss their analysis in multiple chapters with topic specific headings.

3. Article Compilation: as its name denotes, this format consists of chapters containing each the research article organization (introduction, methods, results and discussion).

Most scholars agree that the DI format depends on disciplinary and methodological considerations. For instance, Samraj (2008) has found from her study of master's DI introductions that DIs from different disciplines do not follow the same pattern.<sup>68</sup> While the macrostructure of the corpus in the field of biology displays the ILrMD pattern, a philosophy dissertation will follow the T.B. pattern. None of these dissertations contains a literature review chapter common in the linguistics dissertations which is the third discipline in her corpus.

### **3.2. Move Analysis of Dissertation Introductions**

As stated in the general introduction, studies on the DI genre have not attracted as much interest as have those concerned with the RA. Genre scholars ascribed this to the fact that the genre most widely researched was the RA and as a result early generic investigations especially within the ESP framework were focused on the RA sub-genres (abstract, introduction, method, results, discussion and conclusion). According to Bunton (2002), one reason for the DI genre and its constituent sub-genres to be under-investigated as such is that writers only produce

one thesis while most prefer to make their way in the research community by turning to the much shorter and much more conventionalized RA genre.<sup>69</sup>

Notwithstanding this neglect, some scholars such as Dudley-Evans (1986) remarked that Swales' methodology is not only applicable to the analysis of the RA but can equally serve in analyzing the dissertation since an introduction, for example, is very likely to have the same schematic structure and the same communicative goal, that is to create a research space and make a contribution to the existing body of disciplinary knowledge, whatever the genre. In a praiseworthy attempt to replicate the CARS model proposed by Swales (1981) in the analysis of the introductory chapters of seven dissertations, Dudley-Evans (1986) identified a generic structure that is similar to Swales's in many respects (see table 6). Move 5 (Preparing for the

Table 6. Dudley-Evans (1986) DI's Introduction Move Structure

<b>Move 1. Introducing the field</b>
<b>Move 2. Introducing the general topic (within the field)</b>
<b>Move 3. Introducing the particular topic (within the general topic)</b>
<b>Move 4. Defining the scope of the particular topic by:</b> (i) Introducing research (ii) Summarizing previous research
<b>Move 5. Preparing for the present research by:</b> (i) Indicating a gap in previous research (ii) Indicating a possible expansion of previous research
<b>Move 6. Introducing the present research by</b> (i) Stating the aim of the research (ii) Describing briefly the work carried out (iii) Justifying the research

*Source:* David Bunton, "Generic Moves in PhD Thesis Introductions," in *Academic Discourse*, ed. John Flowerdew (Harlow: Longman, 2002), 60.

Present Research) appears to fulfill the same communicative purpose as does move 2 (Establishing a Niche) in Swales' version of CARS: to establish a link between the current research and the wider field. The greater number of moves and the

subsequent appearance of new steps can be ascribed to the length of the DI compared to the RA in Swales' study as can be seen in tables 6 and 7.

Table 7. Swales (1981) RA Introduction Move Structure

<b>Move 1. Establishing a Territory</b>	
<i>Step 1.</i> Claiming centrality	and/or
<i>Step 2.</i> Making topic generalizations	and/or
<i>Step 3.</i> Reviewing items of previous research	
<b>Move 2. Establishing a Niche</b>	
<i>Step 1A.</i> Counter-claiming	or
<i>Step 1B.</i> Indicating a gap	or
<i>Step 1C.</i> Question raising	or
<i>Step 1D.</i> Continuing a tradition	
<b>Move 3. Occupying the Niche</b>	
<i>Step 1A.</i> Outlining purposes	or
<i>Step 1B.</i> Announcing present research	
<i>Step 2.</i> Announcing principal findings	
<i>Step 3.</i> Indicating research article structure	

*Source:* Olga Dysthe, "Creativity in Research in Academic Writing: What Support Do Students at Different Levels Need?" October 2013, [http:// www.slideshare.net/eLearnCenter/creativity-in-research](http://www.slideshare.net/eLearnCenter/creativity-in-research) (accessed June 1, 2015).

### 3.3. The CARS Model

For it is the first model that has launched the literature of genre analysis within the ESP framework, CARS (Create a Research Space) is believed to be the most widely known and applied in analyzing the rhetorical structure of introductions and it has been quite successful in both descriptive and pedagogical terms since its inception and seemed to lend itself for further application.<sup>70</sup> Though it was initially created to describe the schematic structure of the RA introductory sections, there had been many attempts to apply this model to other sections such as the abstract (Samraj, 2005; Salagher-Meyer, 1992), the methodology section (Wood, 1982), the result section (Brett, 1994; Thompson, 1993), the discussion section (Dudley-Evans, 1994; Holmes, 1997) and even the acknowledgments section (Hyland, 2003). These attempts have been fruitful in that they resulted in establishing new generic models for the other sections of the RA to further enrich



the ESP genre literature and genre-based pedagogy. Examples may include Hyland's Five Move for RA abstracts (2000), Bhatia's Four move model for DI abstracts (1993), Bunton's model for PhD thesis introductions (2002), etc.

Based on these models, much research concerning the various disciplines has been actively conducted aiming to sort out cross-disciplinary variations (Anthony, 1999; Samraj, 2002). Likewise, other studies have applied them cross-culturally to find out how writings differ among cultures and languages (Arvay and Tanko, 2004; Shim, 2005). Furthermore, research has been oriented to other types of research and academic papers. Thus, the same models have been applied in the study of sectional aspects of dissertations and theses (Dudley-Evans, 1986, and Samraj, 2008, for introductions).

As this study is concerned with master's DI introductions, I will follow the model proposed by Samraj (2008) who recently applied Swales (1990) CARS model to deal with the rhetorical structure of master's DI introductions from the disciplines of philosophy, biology and linguistics. Similar to most genre studies using the CARS pattern, Samraj (2008) proposed a model that did not depart from the original Swalesian version as it comprised the three principal moves ( Establishing a Territory, Establishing a Niche and Occupying the Niche). Differences are rather seen at the level of steps as table 8 shows (see page 39).

Samraj (2008) identified the same move structure as the CARS model she utilized in her investigation of master's DI introductions. In move 1, the first step in CARS (Claiming Centrality) is replaced by Importance in the Real World step or Importance in Research step. According to Samraj (2008), step variation is due to

Table 8. Move Structure of Master's Theses Introductions, Samraj 2008.

<b>Move 1 Establishing Territory</b> 1 Claim centrality 1-a Importance in the real world 1-b importance in research 2 Review literature or present topic generalizations
<b>Move 2 Establishing a Niche</b> 1-a Indicate a gap/question in research 1-b Indicate a problem in the real world 2 Positive justification
<b>Move 3 Occupying the Niche</b> 1 State goals/argument of thesis 2 Background 2-a Present hypotheses 2-b Present results 3 Preview organization of thesis

*Source:* Farida Amara, "A Genre Analysis Study of Algerian Magister Dissertations in Linguistics and Didactics: the Case of the English Department of the University of Algiers," (Magister Diss., Tizi-Ouzou University, 2009), 32.

the sparse reference to the literature in the disciplines of philosophy and linguistics in particular "as an absence of disciplinary pressure to situate the current study within a body of related studies".<sup>71</sup> As for the two other steps, namely Making Topic Generalizations and Review of Previous Research, she combined them into one step that she labeled Review of Literature or Present Topic Generalizations. Within move 2 (Establishing a Niche), a new step, Positive Justification, is added to the existing ones. As for the final move (Occupying the Niche), it seems to be more elaborately outlined in Samraj's model with the appearance of an additional step named Background. This is principally due to the length of the DI compared to the RA genre.

As the present study compares the generic structures of master's DI introductions written in Arabic and English, it seems that Samraj (2008) version of CARS present the most suitable model against which the introductions in my

corpus will be compared. The rationale behind choosing it can be explained as follows:

1. The most important reason is that the discipline which is Literature shares rhetorical features with the disciplines in Samraj's study. In fact, her corpus consisted essentially of DI introductions from the field of the humanities. Put simply, if the pattern which Samraj (2008) proposed was formulated as the ideal way to generically organize a DI introduction, this has to be strongly connected with her corpus from a disciplinary perspective. According to Samraj (2002), researching genres from a disciplinary standpoint not only is important in terms of gaining membership into specific discourse communities but it also helps recognize the boundaries between broad disciplinary categories ( such as the humanities, the social and the natural sciences).<sup>72</sup>
2. As pointed out earlier in this section, the CARS is widely acknowledged as a theoretically and pedagogically successful model in ESP genre analysis tradition as it is simple, functional and corpus-based.
3. Finally, it is important to point out that as is the case in the present study, Samraj (2008) investigated introductions belonging to the master's DI genre. This further enhances the reliability of the findings of the present study.

## Endnotes

- <sup>1</sup> John Swales, *Genre Analysis: English in Academic and Research Settings* (New York: Cambridge University, 1990), 33.
- <sup>2</sup> Tzvetan Todorov, *The Fantastic: a Structural Approach to a Literary Genre*, (London: The Press of Case Western Reserve University, 1973), 1, quoted in Mohammed Al-Ali, "Genre, Schema, and the Academic Writing Process: An Enquiry into the Generalisability of Generic Structure and its Relationship to Schematic Knowledge," (PhD Diss., Durham University, 1999), 7.
- <sup>3</sup> S. Hyon, "Genre in Three Traditions: Implications for ESL," *TESOL Quarterly* 30 n°4 (1996), 693-722.
- <sup>4</sup> Anis Bawarshi and M.J. Reiff, *Genre, an Introduction to History, theory, Research, and Pedagogy* (Indiana: Parlor Press, 2010), 3.
- <sup>5</sup> Ibid.
- <sup>6</sup> Guowei Ren, "An Overall Review of Linguistic Research on Genre," *Review of European Studies* 2, no.2 (2010): 232.
- <sup>7</sup> Ibid.
- <sup>8</sup> J. M. Swales, *Episodes in ESP: A Source and Reference Book on the Development of English for Science and Technology* ( New York : Prentice Hall, 1988 )59, quoted in Ann M. Johns, "The History of English for Specific Purposes," *The Handbook of English for Specific Purposes* 1(2013): 7.
- <sup>9</sup> Ann M. Johns, "The History of English for Specific Purposes," *The Handbook of English for Specific Purposes* 1(2013):7-12.
- <sup>10</sup> John Swales, "A Text and its Commentaries: Toward a Reception History of 'Genre in Three Traditions'," *Iberica* 24(2012):113.
- <sup>11</sup> Berkenkotter and Huckin, *Genre Knowledge and Disciplinary Communication* (NJ: Lawrence Erlbaum, 1995), cited in Farida Amara, "A Genre Analysis Study of Algerian Magister Dissertations in Linguistics and Didactics: the Case of the English Department of the University of Algiers," (Magister Diss., University of Tizi-Ouzou, 2009), 11.
- <sup>12</sup> Charles Bazerman, "Speech Acts, Genres, and Activity Systems: How Texts Organize Activity and People," in *What Writing Does and How It Does It*, ed. Charles Bazerman and Paul Prior (Mahwah, NJ: Lawrence Erlbaum, 2004), 321-322, cited in Anis S. Bawarshi and Mary J. Reiff, 109.
- <sup>13</sup> Diane Millar, "Promoting Genre Awareness in the EFL Classroom," *English Teaching Forum* 2(2011): 6.
- <sup>14</sup> Anis S. Bawarshi and Mary J. Reiff, 29.

- <sup>15</sup> Ibid., 30.
- <sup>16</sup> Douglas Biber, Ulla Connor and Thomas A. Upton, *Discourse on the Move: Using Corpus Analysis to Describe Discourse Structure* (Philadelphia: John Benjamins, 2007), 8.
- <sup>17</sup> Ken Hyland, *EAP, An Advanced Resource Book* (Great Britain: Routledge, 2006), 85.
- <sup>18</sup> Ibid., 85.
- <sup>19</sup> V. K. Bhatia, "A Generic View of Academic Discourse," in *Academic Discourse*, ed. John Flowerdew (London: Longman, 2002), 23.
- <sup>20</sup> Anis S. Bawarshi & Mary J. Reiff, 42.
- <sup>21</sup> Tony Dudley-Evans, "Genre analysis: a Key to a Theory of ESP?" *Iberica* 2(2000), 3-4.
- <sup>22</sup> Ann M. Johns, "The History of English for Specific Purposes," *The Handbook of English for Specific Purposes* 1(2013).
- <sup>23</sup> Swales, *Genre Analysis*, 58.
- <sup>24</sup> Ibid.
- <sup>25</sup> Vijay K. Bhatia, *Worlds of Written Discourse: A Genre-Based View* (London: Continuum International, 2004), 23.
- <sup>26</sup> John Flowerdew and Matthew Peacock, "Issues in EAP: a Preliminary Perspective," in *Research Perspectives on English for Academic Purposes*, ed. John Flowerdew and Matthew Peacock (Cambridge: Cambridge University Press, 2001), 15.
- <sup>27</sup> Vijay K. Bhatia, *Analyzing Genre: Language Use in Professional Settings* (New York: Longman, 1993), quoted in *ibid.*, 31.
- <sup>28</sup> Vijay K. Bhatia, "A Generic View of Academic Discourse," 24.
- <sup>29</sup> Catherine Berkenkotter and Thomas Huckin, *Genre Knowledge in Disciplinary Communication* (NJ: Lawrence Erlbaum Associates, 1995), quoted in *ibid.*, 23.
- <sup>30</sup> Ken Hyland, *EAP*, 24.
- <sup>31</sup> Vijay K. Bhatia, interview by Salmani Nodoushan, *International Journal of Language Studies* 9, no.2 (2015): 121-122.
- <sup>32</sup> Ann M. Johns, 7.

- <sup>33</sup> Tony Dudley-Evans and M.J. St. John, *Development in ESP: A Multidisciplinary Approach*, (Cambridge: CUP, 1998), 87, quoted in Sekkal Faiza, "Raising ESP Students' Awareness of the Generic Structures and Linguistic Features of Job Application Letters through the Application of Genre-Based Instruction at the Tertiary Level: The Case of 3rd Year Management Students Djillali Liabes University, Sidi Bel Abbes," (Magister Diss., University Djilali Lyabes of Sidi Bel Abbes, 2012) 15.
- <sup>34</sup> Vijay K. Bhatia, interview by Salmani Nodoushan, 122.
- <sup>35</sup> Vijay K. Bhatia, "Applied Genre Analysis: a Multi-perspective Model," *Iberica* 4(2002): 6.
- <sup>36</sup> Erik Borg, "Key Concepts in ELT," *ELT Journal* 57, no.4 (2003): 398.
- <sup>37</sup> Peter L. Patrick, "The Speech Community," *Handbook of Language Variation and Change* (2003).
- <sup>38</sup> C. Geertz, *Local Knowledge: Further Essays in Interpretive anthropology* (New York: Basic Books, 1983), quoted in Sally Burgess, "Packed Houses and Intimate Gatherings: Audience and Rhetorical Structure," in *Academic Discourse*, ed. John Flowerdew (London: Longman, 2002), 200.
- <sup>39</sup> T. Becher, *Academic Tribes and Disciplines: Intellectual Inquiry and the Cultures of Disciplines* (UK: Open University Press, 1989), quoted in *ibid.*
- <sup>40</sup> Swales, *Genre Analysis*, 24-25.
- <sup>41</sup> David Barton, *Literacy: An Introduction to the Ecology of Language* (Maldon M.A.: Blackwell, 1994), 57, quoted in Sally Burgess, 201.
- <sup>42</sup> Swales, 24-26.
- <sup>43</sup> Peter L. Patrick, "The Speech Community,".
- <sup>44</sup> Swales, 24.
- <sup>45</sup> Erik Borg, 398.
- <sup>46</sup> *Ibid.*
- <sup>47</sup> Swales, 44-45.
- <sup>48</sup> A. Mirhassani and Z.Reshadi, "The Relationship between Genre and Iranian EFL Learners Performance on Open-ended and Multiple Choice Test," *IJAL* 5, no. 1 (2001): 69, quoted in Sekkal Faiza, 21.
- <sup>49</sup> John M. Swales, *Research Genres: Explorations and Applications* (UK: Cambridge University Press, 2004), 69.

- <sup>50</sup> Inger Askehave & John M. Swales, "Genre Identification and Communicative Purpose: A Problem and a Possible Solution," *Applied Linguistics* 22, no. 2(2001): 197.
- <sup>51</sup> Vijay K. Bhatia, "Applied Genre Analysis: A Multi-Perspective Model," *Ibérica* 4 (2002): 7.
- <sup>52</sup> John Swales, interview by Carmen Perez Llantada, *Ibérica* 8 (2004):142.
- <sup>53</sup> Mohammed Al-Ali, "Genre, Schema, and the Academic Writing Process: An Enquiry into the Generalisability of Generic Structure and its Relationship to Schematic Knowledge," (PhD Diss., Durham University, 1999), 99.
- <sup>54</sup> Ulla Connor and Anna Mauranen, "Linguistic Analysis of Grant Proposals: European Union Research Grants," *English for Specific Purposes* 18, no. 1 (1999):47-62, cited in Douglas Biber et al., *Discourse on the Move: Using Corpus Analysis to Describe Discourse Structure*, 24.
- <sup>55</sup> N.K. Nwogu, "The Medical Research Paper: Structure and Functions," *English for Specific Purposes* 16, no.2 (1997): 122, quoted in Nasrin Sayfour, 34.
- <sup>56</sup> John Swales, *Research Genres*, 229.
- <sup>57</sup> Douglas Biber et al., *Discourse on the Move*.
- <sup>58</sup> Tony Dudley Evans, "Genre Analysis a Key to a Theory of ESP?" 6.
- <sup>59</sup> Biber et al., 34-35.
- <sup>60</sup> Al-Ali, 101.
- <sup>61</sup> Tony Dudley-Evans, "Genre analysis: An approach to text analysis for ESP," in *Advances in Written Text Analysis*, ed. M. Coulthard (London: Routledge, 1994), cited in Al-Ali, 101.
- <sup>62</sup> Ken Hyland, *EAP*, 246.
- <sup>63</sup> E. Ventola and A. Mauranen, *Academic Writing: Intercultural and Textual Issues* (Amsterdam: John Benjamins, 1996), vii, cited in David Bunton, "Generic Moves in PhD Thesis Introductions" in *Academic Discourse*, ed. John Flowerdew (London: Longman, 2002) 57.
- <sup>64</sup> Swales, *Genre Analysis*, 188.
- <sup>65</sup> B. Kamler and P.Thomson, *Helping Doctoral Students Write: Pedagogies for Supervision*(London: Routledge, 2006), cited in Anthony Paré et al., "The Dissertation as Multi-Genre: Many Readers, Many Readings," 179.

<sup>66</sup> Christine M. Tardy, "It's like a Story: Rhetorical Knowledge Development in Advanced Academic Literacy," *Journal of English for Specific Purposes* 4, no. 4(2005): 392.

<sup>67</sup> Tony Dudley-Evans, "Genre analysis: An Approach to Text Analysis for ESP," in *Advances in Written Text Analysis*, ed. M. Coulthard (London: Routledge, 1994), 3, quoted in Farida Amara, "A Genre Analysis Study of Algerian Magister Dissertations in Linguistics and Didactics: the Case of the English Department of the University of Algiers," 27.

<sup>68</sup> Betty Samraj, "A Discourse Analysis of Master's Theses across Disciplines with a Focus on Introductions," *English for Academic Purposes* 7 (2008), cited in Dana Shahal, "Research Article Introductions in Cultural Studies: A Genre Analysis Exploration of Rhetorical Structure," *The Journal of Teaching English or Specific and Academic Purposes* Vol. 2, no. 1 :(2014).

<sup>69</sup> David Bunton, "Generic Moves in PhD Theses Introductions," in *Academic discourse*, ed. John Flowerdew (London: Longman, 2002) 57.

<sup>70</sup> Swales, *Research Genres*, 226.

<sup>71</sup> Betty Samraj, "A Discourse Analysis of Master's Theses across Disciplines with a Focus on Introductions," 59, quoted in Dana Shahal, 4.

<sup>72</sup> Betty Samraj, "Introductions in Research Articles: Variation across Disciplines," *English for Specific Purposes* 21(2002).



## **Chapter Two**

### **Methodology**

In this chapter, the research methodology adopted to conduct the study is presented. First, the chapter describes the text corpus and the criteria for building it. As the study deals with the generic analysis of a corpus of DIs introductions produced in English and Arabic by postgraduate students belonging to the departments of English and Arabic of Bejaia University and another corpus of DIs written in English by native American postgraduates, this chapter discusses the technique that corresponds to the analysis. Finally, a description of the ethnographic tool is provided at the end of the chapter. According to Bhatia (2015), this approach is useful to supplement the findings derived from the textual analysis in that it allows us to have a closer look at “the intentions, motivations and other aspects of genre construction and exploitation.”<sup>1</sup>

#### **1. The Corpus**

The text corpus created for analysis consists of three sets of introductions taken from twelve master’s dissertations produced within the past five years. The three sub-corpora comprise respectively four master dissertation introductions produced in English by students from the Department of English at the university of Bejaia (henceforth DINNS), four DI introductions produced in Arabic by Algerian students from the Department of Arabic at the same university (henceforth DIA) and another four introductions produced in English by native postgraduate students from the

Faculty of the Graduate School of Arts and Sciences of Georgetown University, Washington D.C., U.S.A. (henceforth DINS).

Choosing the University of Bejaia as a case study was motivated by some practical reasons. Being a graduate of the same university and having been incorporated as a supply teacher in the Department of English for some years, I can claim that I am enough familiar with the staff, the administration and the university in general. This helped me choose my corpus from the library catalogue of the faculty of Letters and Languages and after introducing myself to the library manager as a Magister student in Didactics from UMMTO and after giving some details about the study as being corpus-based and requiring some computer work he offered me to provide the PDF versions of the introductions of the DIs in English and Arabic. As for those of the native sub-corpus, while paying particular attention to the degree, the titles and year of submission, I downloaded them from the website of Georgetown University that makes electronically available its master dissertations archives.

Another reason for choosing the University of Bejaia is related to its early implementation of the LMD (Licence/Master/Doctorate) system. Compared with most Algerian universities, this university had been among the first to implement this system which came into force in 2004. However, it is paradoxical that students' writing quality has not been dealt with accordingly, and although a change has been operated at the level of the syllabus, both quantitatively and qualitatively to meet the international standards of the LMD system, there still remains much work to be done to enhance students' rhetorical awareness. Another reason why the study limits itself to one university is to inspire further research regarding the rhetorical awareness issue in other universities. According to Biber et al. (2007), the use of small-size corpora aligns with contemporary trends in EFL research where more focused corpora are

much more likely to yield insights that are more directly relevant to specific teaching purposes.<sup>2</sup> Ideally, further studies will account for the generic and rhetorical performance of students of other Algerian universities by considering at the same time regional, linguistic and social variables considered as valuable factors in contrastive rhetorical research.

### **1.1. Discipline**

The DIs from which the introductions are taken from are produced in the field of Literature. As discussed in the previous sections of this study, disciplinary variation is one area on which many ESP genre-based analyses have reported in the past, shedding light on how the discipline impacts the rhetorical organization of this important part-genre. For example, Samraj (2002) argues that within Wildlife Behavior and Conservation Biology, which are two related fields, a generic variation has been observed, the former tending to employ epistemic statements in all the three CARS Moves, while the latter justifying the research in terms of real world matters, a rhetorical tendency many refer to as promotionalism.<sup>3</sup> In the field of Literature, which seems to have benefitted less from genre-related academic communication, these two dimensions are worth studying because of the complex nature of the discipline, a feature Hyland (1999) ascribes to the “disputational style of argument favoured by the humanities.”<sup>4</sup> Perhaps more than the other disciplines in the humanities, introductions of DIs in the discipline of Literature are believed to represent a goldmine for researchers in CR given the nature of this area and the complex ways in which EFL students deploy rhetorical and linguistic means in analyzing literary texts.

### **1.2. Date of Submission**

All the introductions included in the three corpora are recent. The oldest dates back to 2012. The rationale behind choosing recently produced texts lies in the fact that they are most likely to yield fresh data about the current rhetorical tendencies that are spread and sometimes conventionalized among EFL postgraduate students. Since this is a pedagogically oriented contrastive study, it is thought that the findings derived from the analysis of recent introductions will be more pedagogically sound and beneficial for students and their discourse community at large. Besides, if we consider the dynamic, versatile nature of genre, a view held principally by the NR school (Bawarshi, 2000; Bawarshi and Reiff, 2010 among others) and some ESP genre analysts (Swales, 2004; Flowerdew, 2002), the value of corpus-based studies very often lies in "the fresh insights on familiar, but perhaps unnoticed, features of language use" that can be extracted from the sample texts.<sup>5</sup>

### 1.3. Format

The DIs comprised in the corpus were examined to check whether they comprise a part-genre headed *Introduction*. In doing so, I noticed that the format looks mostly like the TB (Topic-Based) format, which consists of an introductory chapter followed by a series of chapters (see section 3.1. of Chapter One). These introductory sections, however, had different headings. In DINNS corpus, these introductory chapters are headed *General Introduction*, in the DIA (DIs written in Arabic) corpus, they are titled مقدمة and in the DINS they are headed *Introduction*. As hinted earlier, the disciplinary discourse determines the DI format to a large degree. As the humanities (Literature, Philosophy, etc.) need a much less rigid methodology than the hard and the social sciences, the ILrMD format is hardly ever adopted. Table 9 gives a more detailed description of the twelve DIs. It specifies the title, length (number of pages), date of submission and format.

Table 9. A Detailed Description of the Corpus

Sub-Corpus	DI N°	Title	Introduction Length	Date of Submission	Format
DINNS	1	Jane Austen's <i>Pride and Prejudice</i> and <i>Emma</i> between Sentimental Tradition and Realism	10	2013	TB
	2	Man Against Nature in <i>Doctor Faustus</i> and <i>The Picture of Dorian Gray</i>	8	2013	TB
	3	The (Mis) Representation of Jews in William Shakespeare's <i>The Merchant of Venice</i> and Christopher Marlowe's <i>The Jew of Malta</i>	7	2014	TB
	4	Racism and Identity Quest in <i>The Great Gatsby</i> and <i>Invisible Man</i>	10	2013	TB
DIA	5	الأدب بين الفكر والجمالية	11	2014	TB
	6	البنية السردية في رواية حلم على الضفاف الحسية موساوي	4	2014	TB
	7	البنية السردية (الزمن - المكان - الشخصيات) في رواية الأعظم لإبراهيم سعدي	3	2014	TB
	8	آليات التناص و اشتغالها في الخطاب الشعري الجزائري ديوان - ترانيم الوفاء - للشاعر المبروك زيد الخيرات نموذجاً	3	2013	TB
DINS	9	The Friction Between Past And Present: The American Dream, Landscape And Identity In The Novels Of Annie Proulx	6	2013	TB
	10	A British Ireland, or The Limits of Race and Hybridity in Maria Edgeworth's Novels	5	2012	TB
	11	Non/Human Entanglement in Shakespeare's <i>Timon Of Athens</i>	8	2014	TB
	12	Shaping an Audience in American Indian Women's Literature	4	2012	TB
			Total: 79		

## 2. The Instrument

As explained in the previous sections, exploring the generic organization of writings produced by NNS students is done through examining the communicative content of those writings. Introductions as a part-genre are written for specific communicative purposes achieved through writing strategies which become regular among writers. These regular strategies or stable, conventionalized forms<sup>6</sup> differ across languages and disciplines. In other words, communities do not conventionalize the same forms because their languages and cultures are different.

According to Crossly (2012), when producing a genre in English, EFL students, because of their cultural and linguistic backgrounds, fail to reproduce the generic structure as effectively as native students do. The role of genre-specific contrastive studies is to describe EFL students' generic competence using rhetorical moves and steps as analytical units as outlined in the academic models. In the present study, Samraj's modified CARS model is used to analyze the DIs introductions included in the selected corpus.

The following is a fuller description of Move and Step as the analytic units relied upon in the present study.

## **2.1. Moves and Steps and their Demarcation**

The rhetorical moves in the majority of genre analyses represent a central concept. Referred to as communicative moves by some ESP genre analysts (Crossly, 2012), move as a tool to describe the macrostructure of texts is not easy to define and therefore applying it becomes an uncomfortable task. However, many agree that move has a discoursal function and it is not necessarily delineated by explicit textual markers. This view of move is practically useful when analyzing texts cross-culturally as is the case in the present study because the analysis will mostly rely on explicating

the introductions in terms of the ideas writers advance to reach their communicative goals. The options or strategies writers use in the course of this process are called steps. Although identified in terms of their discoursal content as are moves, steps are often but not necessarily signaled by linguistic cues.

In genre analysis, demarcating moves and steps is important because measuring the degree to which writings meet the genre's purpose is done based on the coding whereby moves and steps are counted and their frequency accordingly measured. How the boundaries between these two rhetorical layers are demarcated has been discussed among genre analysts. While Swales (2004) and Bhatia (2002) give primacy to the writer's intention as manifested through discourse regardless of explicit linguistic markers,<sup>7</sup> another group of researchers (Al-Qahtani, 2006) insist on the role of those markers and the subsequent necessity of coding moves and steps according to their presence. Based on these two views, Biber (2007) proposes a more balanced methodology for contrastive corpus-based genre analytic research in general and move-step boundaries demarcation in particular, equally considering the writer's intention as expressed through the ideational language and explicit linguistic markers he uses to shift from an idea to another. The present study partly follows Biber's (2007) methodology (see table 5).

### **3. The Analytical Model**

#### **3.1. Samraj's CARS Model for Introductions (2008)**

From an epistemological standpoint, the validity of the CARS (Create A Research Space) is fully established and is universally applicable. In order to introduce their research, writers first highlight its importance by positioning it to previous literature to find a gap and finally present a solution. According to Swales (2004), the

model continues to be applied in analyzing the structure of introductions because “it has been quite successful in both descriptive and pedagogical terms.”<sup>8</sup>As highlighted in the previous sections, Samraj’s CARS modified model (2008) seems to be the suitable version for the introductions included in our corpus because the introductions she analyzed belonged to disciplines in the humanities and they are taken from DIs of postgraduate students. In what follows a fuller description of the model.

Like all the studies of introductions including those of the RAs (Crookes, 1986, Dudley-Evans, 1986; Najjar, 1990; Anthony, 1999; Bunton, 1998; Samraj, 2002; Arvay and Tanko, 2004; Shim, 2005, etc.), Samraj’s study takes Swales’ original model as a starting point resulting in a version that includes the same three rhetorical moves. The differences are rather at the level of the steps and are indicative of the master’s dissertation genre. The following is a description of the moves and steps in CARS 2008 model (see table 8 on page 39):

### **Move 1 Establishing a Territory (T)**

The purpose of Move 1 is to establish the research to be reported in the eyes of the discourse community as it relates to the field of study.<sup>9</sup> It should attract attention and prove the relevance of the topic by:

Step 1: Claiming Centrality: By this step, the writer tries to appeal to the discourse community. This is done through statements that refer to the importance of the research subject as part of a lively, significant or well established research area.<sup>10</sup> In the humanities, there is every likelihood that this step is realized by stating its importance in the research contrary to the natural and sometimes the social sciences. Thus, this step is realized by these two options:



Step 1-a: State importance in the real world: this strategy aims at showing how the topic is important because grounded in the real life, often by giving examples or stating facts from reality.

Step 1-b: State importance in research: while step 1-a relates the topic to reality, this step shows the place it enjoys, or should enjoy, in research. It is, therefore, often followed by the literature review (step 2).

Step 2: Review Literature or Present Topic Generalizations: Reviewing previous literature is sometimes done by providing integral or non integral citations. Topic generalizations, on the other hand, refer to those neutral statements about the research territory. The function of this step is to give the reader an opportunity (1) to have background knowledge and (2) to see how the research to be reported fits into the previous body of literature.

**Move (2): Establishing A Niche (N)**

After finding a gap in the literature, the writer will hypothesize about it and will justify the worthiness of his hypotheses. The basic premise is that the literature is incomplete with regard to the present topic as proven by the identified gap or niche using one or both of the following strategies:

Step 1-a: Indicate a gap/question in research: these options may be explicit or implicit. In research in the humanities like literature which is the discipline of our corpus, this strategy is more favored than Step 1-a (Indicate a problem in the real world) compared to research in the social and natural sciences. This step challenges certain claims in the previous studies or asks questions regarding concerns raised from the literature review.

Step 1-b: Indicate a problem in the real world: by this step, the writer relates his research to a problem or a question that is part of or somehow linked to his research focus and therefore justifies it.

Step 3: Positive justification: sometimes the writer wants to tell the community about the worthiness of his study by justifying it in a rather positive light. This can be achieved by relating the research not to shortcomings in the previous literature but by announcing its strengths. According to Samraj (2002), this gap filling strategy results in a positive, satisfactory effect.

### **Move 3: Occupying the Niche (O)**

According to Swales (1990), whenever move 2 (Establishing A Niche) occurs, Move 3 should follow. It is to be observed that Move 3 often answers the type of niche created in Move 2. If it is a question, Move 3 would be an answer; if it was a gap Move 3 would provide an argument that shows how that gap will be filled. This is done by these options or steps:

Step 1: stating the goals of the DI: once the niche is established and the justification for occupying is provided, the writer will present the goals of his research. The following statements are examples of how the goals of the thesis are stated:

E.g.1. The aim of the present paper is to ...

E.g.2. The purpose of the study is ...

E.g.3. The present research reports on ...

It is to be noticed that the tense used in the examples above is the present. Al-Qahtani (2006) argues that using the present tense to introduce the goals of the thesis gives this step a sense of currency.

Step 2: background: this step further specifies the goals using these two strategies:

Step 2-A: present hypotheses: rarely present in Samraj's corpus, it is often mistakenly considered as a reiteration of step 1 (stating the goals of the thesis).

Step 2-B: present results: the writer describes the main features of the research to be presented in the following sections of the his DI using deictic elements, the type of genre and verbs such as 'confirm', 'present', 'report', etc. as in this example:

E.g. In this dissertation, I report on the issue of ...

(deictic) (genre) (verb,  
element non-purposive lexeme).

Step 3: preview organization of the dissertation as its name indicates, this step outlines the organization of the dissertation, hence enumerating the chapters and how their content contributes to the general communicative purpose of the DI. This is done at the end of the introductory sub-genre.

## 4 Procedure

### 4.1. Genre Analysis

In genre analysis in ESP, it is recommended that the analysts have enough knowledge about the writing's subject in order to divide it into its constituent communicative units, i.e. moves and steps. Although repeatedly reading the introductions often seems to work, a well-grounded knowledge of the subject is believed to be a sine qua non of genre analysis. Because I am not an expert in this field, I had to rely on a step-by-step procedure in analyzing the introductions included in my corpus following Biber's (2007) procedure (see table 5). Before doing this, I thought of gaining a general picture of the DIs by reading the titles, the abstracts which encapsulate the DIs' research content and, finally, the introductions which

represent the part-genre the study is concerned with. The next step was to read the introductions, which I did repeatedly though still not having started the move analysis. This first reading helps plunge into the propositional content, often considered as the communicative content in ESP genre analysis. In the next step, while bearing in mind Samraj's CARS model and the moves and steps it comprises, I sequenced the introductions into moves and steps, sometimes by following criteria such as linguistic signals, preparatory statement, etc., and sometimes by inferring the information from the text. This step is critical because it is followed by the coding on the basis of which move analysis is carried out and potential cross-corporal move variations are detected. With regard to the corpus in Arabic, the same step-by-step process described above is followed. In some cross-linguistic studies, the researcher resorts to literal translation so that the raters, who are NS genre experts, will have to deal with texts written only in English.<sup>11</sup> On the one hand, this is done with a view to homogenize the corpus and thus to optimize the inter-rater agreement and, on the other hand, to take advantage of the raters' level of expertise in ESL situations. This was not the case in the present study because the raters are sufficiently versed in Arabic and thus could divide the introductions into their constituent rhetorical units as outlined in Samraj's CARS version.

Another issue pertaining to genre analysis concerns the validation of the moves and steps as identified by the researcher. Since these are rhetorical units referring to how the writers juxtapose their ideas and advance them in written form, sequencing them is therefore subject to criticism. This task becomes even harder when it comes to analyzing writings in the field of literature given the fuzzy style of argument characteristic of literary studies. Ideally, this should be done by multiple raters who are subject specialists and who are aware of the applied nature of the study. In other

words, these raters have to be well versed in literary criticism since the introductions in our corpus belong to the field of literature, and, at the same time, enjoy a certain knowledge of such didactic concepts as genre analysis, generic conventions, discourse community, communicative purpose, etc.

The other rater in this study was a teacher holding a Magister degree in Didactics (Sciences du Language). I chose him for his established multi-lingual competencies as a holder of a postgraduate degree with some publications in and outside the country in three languages. Although taking part in this study as a co-rater seemed to him a rather demanding task at the outset, he ultimately joined in after spending some weeks reading the material I handed him over about genre analysis in ESP, move-step templates of different part-genres, including the introduction together with similar studies. After studying and analyzing the three sets of introductions independently, some disagreements were revealed. In a follow-up discussion, these were fixed and the coding of the introductions finally done.

## **5. The Ethnographic Method**

As pointed out earlier, the present study aims at comparing three sub-corpora in terms of their macrostructure as expressed through moves and steps, an investigative methodology characteristic of the ESP genre tradition that has developed with a view to cater for students' rhetorical and communicative needs in non-native advanced academic contexts.

While the interest in contextual situatedness of academic writing is known as being part of the research line of the North American school which expands previous conceptions of genre to "fuse text and context, process and product, cognition and culture in a single, dynamic concept"<sup>12</sup>, the importance of ethnographic investigation has also been acknowledged by researchers from the ESP camp. Bhatia (2015)

proposes CGA (Critical Genre Analysis) as an important development allowing one “to go beyond linguistic and rhetorical analysis to the analysis of contextualization to bridge the gap between the idealization typical to the classroom and the complex realities of the professional world.”<sup>13</sup> Paltridge (2008) reintroduces “textographies” to supplement data driven from text, a term Swales (1998) first brought into the ESP lexicon as he studied the interactions of texts and contexts in three distinct discourse communities by using written work, interviews and observations.<sup>14</sup> In line with these researchers, Lillis (2008) proposes the talk around text as an ethnographic method that offers an additional perspective from which to consider the text which consists of looking at the writers themselves, the supervisors and any person indirectly involved in the fulfillment of the genre to elicit information about the reasons behind common preferential or conventionalized patterns in composition.<sup>15</sup>

In the following study, a similar approach is adopted. It consists of an interview aimed at investigating how students’ perception of the part-genre, the discipline and the discourse community may impact the move structure of their introductions (see appendix A).

### **5.1. The Informants**

The informants on whom I relied in conducting the ethnographic section of this study are Literature postgraduates from the University of Bejaia. In other words, they belong to the same community as the authors of the introductions under study. While two have already written their dissertations, the remaining three are currently preparing it. Apart from being Master students of the same university either preparing or having already prepared a dissertation, availability as well as acceptance to help in the research were two other criteria considered in the process of selecting them. While no informant expressed their objection to collaborating for reasons of

availability, three informants showed some reluctance thinking their answers would be treated judgmentally. I assured them that the research has specific investigative foci and is pedagogically oriented and their answers will only help clarify some of the issues reported in the textual analysis.

## **5.2. The Design**

The interview consists of six open-ended questions and was conducted following certain criteria. First, the objectives of the study are introduced and explained to the informants. As students of literature, they are not familiar with such concepts as genre analysis, discourse community, communicative purpose, etc. So, my duty was to make the questions as simple as possible by avoiding using those terms. For instance, ‘intent’, ‘the readers’, ‘introducing the field’, etc. are words used to respectively replace ‘communicative purpose’, ‘discourse community’, ‘establishing the territory move’, etc. The second stage of the ethnographic section sought to relate the textual findings to the information as elicited through the interview.

## Endnotes

<sup>1</sup> Vijay K. Bhatia, interview by Salmani Nodoushan, *International Journal of Language Studies* 9, no.2 (2015):126.

<sup>2</sup> Biber et al., *EAP, Discourse on the Move:Using Corpus Analysis to Describe Discourse Structure* (Philadelphia: John Benjamins, 2007), 173.

<sup>3</sup> Betty Samraj, "Disciplinary Variation in Abstracts : the Case of Wildlife Bhavior and Conservative Biology," ' in *Academic Discourse*, ed. John Flowerdew (Harlow: Longman, 2002).

<sup>4</sup> Ken Hyland, "Academic Attribution: Citation and the Construction of Disciplinary Knowledge," *Applied Linguistics* 20, no. 3(1999): 362.

<sup>5</sup> Ken Hyland, *EAP, An Advanced Resource Book* (Great Britain: Routledge, 2006), 58.

<sup>6</sup> Robert Kaplan, "Cultural Thought Patterns in Intercultural Education,"*Language Learning* 16, no. 1(1966):1-20.

<sup>7</sup> John Swales, e-mail message to author, November 12, 2015.

<sup>8</sup> John M. Swales, *Research Genres: Explorations and Applications* (UK: Cambridge University Press, 2004), 226.

<sup>9</sup> Abdulkhaleq Al-Qahtani, "A Contrastive Rhetoric Study of Arabic and English Research Article Introductions," (PhD Diss., Oklahoma State University, 2006), 37.

<sup>10</sup> Ibid.

<sup>11</sup> Ibid., 74-75.

<sup>12</sup> Anthony Paré, "Genre and Identity: Individuals, Institutions, and Ideology," 57, quoted in Laura Gonzales, "Multimodality, Translingualism, and Rhetorical Genre Studies (RGS)," *Composition Forum*\_\_[www.compositionforum.com](http://www.compositionforum.com) (accessed January11, 2016).

<sup>13</sup> Vijay K. Bhatia, interview by Salmani Nodoushan, 125.

<sup>14</sup> Ann M. Johns, "The History of English for Specific Purposes," *The Handbook of English for specific Purposes* 1(2013): 15.

<sup>15</sup> Theresa Lillis, "Ethnography as Method, Methodology, and "Deep Theorizing": Closing the Gap Between Text and Context in Academic Writing Research," *Written Communication* 25, no.3 (2008): 354-388, cited in Farida Amara, "A Genre Analysis Study of Algerian Magister Dissertations in Linguistics and Didactics: the Case of the English Department of the University of Algiers," (Magister Diss.,University of Tizi-ouzou, 2009), 57.



## **Part Two**

### **Results and Discussion**

#### **Introduction**

In the previous chapters, the literature about genre and genre analysis was reviewed together with the more general theoretical framework of contrastive rhetoric to which genre-specific studies had come to belong and to represent a whole research domain ever since. This dissertation set out to compare the way students from Bejaia University rhetorically organize their introductions by investigating the move structures of introductions of master's dissertation introductions written in English and in Arabic in the discipline of literature. As table 9 indicates, the corpus was divided into three sets: four introductions are written in English L2 students studying at the university of Bejaia, another four introductions are produced in Arabic and belong to students from the department of Arabic of the same university, and the last set comprises four introductions composed by native students in English L1.

The contrastive design of the present study aimed at showing the rhetorical similarities and differences across the three sub-corpora to attempt to answer the research questions posed in the general introduction. More specifically, this contrastive study sought to answer these questions: (1) do master literature students

from the University of Bejaia operate a different rhetorical structure to native students when writing their DIs introductions? If so, a further question would arise as to the origins of these differences, viz.: (2) is the operation of a different move structure primarily attributable to the background of Bejaia university English students? In order to answer this question it was essential to determine the move structure of the two Algerian groups to check whether they operated a consistent preference for a particular move pattern. If background were the only factor causing differences in discourse structure, then we might expect to find out that the introductions written by non-native students would exhibit common features in their move structure. If, however, it turned out that no such common preferred move pattern emerged, then background is eliminated and thus cannot be responsible for the difference at the level of the move pattern between the group of DIs introductions in English L2 and the group of English L1 writers. Further reasons can then be posited to explain those differences. A further research question is then asked: (3) what are the factors behind the differences in the move pattern of DINNS (English L2 texts written by Bejaia university students) and DINS (English L1 texts)?

To answer the first research question a comparison of the move organization of DINNS and DINS texts was carried out. The answer to this question will lead us to the comparison of DINNS and DIA introductions to check whether students' background is responsible for the difference in the move organization in DINNS and DINS sub-corpora. Alternative hypotheses are posited according to the findings of the above comparisons and the insights from the interview will help us refute or approve them.

It has to be remarked, however, that the present study only attempted to analyze a limited sample of introductions and the results reached are thus not meant to represent all the population of postgraduates of the university in question.

## Chapter Three

### Results

#### 1. Findings

As indicated earlier, the chief concern of this study was to comparatively describe the macrostructure of a corpus comprising three sets of DIs introductions in the same discipline which is Literature belonging to distinct communities, namely EFL (NNS), Arabic and English L1 (NS) writers. More specifically, the set of introductions written by students from Bejaia University (DINNS) will be compared against the set of DIs introductions written by native students (DINS) and another set of introductions produced in Arabic by postgraduate students belonging to the same university. Before I present and discuss the rhetorical features as revealed through these comparisons, attention must be drawn to certain structural features of the corpus and how they relate to the rhetorical analysis. These include size, section headings and citational behavior.

##### (i) *Size:*

As table 9 indicates, the introductions amounted to 79 pages, with 6.5 being the average number of pages. The shortest introduction had 3 pages and the longest 11. As discussed in the section devoted to the corpus selection, the part-genre length

does not matter in exploring the move structure because move is a functional not a formal unit of analysis.<sup>1</sup>

## (ii) *Section headings :*

Section headings are important because they inform us of the rhetorical organization of the part-genre. Not only do they explicitly signal certain rhetorical moves but often indicate new steps when they are topic specific. Of the twelve introductions, only two included headings and both belonged to the corpus in Arabic. One is a topic-specific heading, i.e. it related to some aspect of the research topic (الصعوبات) and the rest were generic headings, i.e. they could be used in any introduction (الثاني, الفصل الأول, تقسيم الدراسة, المنهج المستخدم, أهداف البحث, أهمية الموضوع) (etc.).

## (iii) *Citational Behavior:*

It refers to how authors quote writers. Hyland (2004) categorized them into four strategies: block quotations, direct quotes, paraphrases and summaries. Of these categories, only block quotations were considered in this study. They were considered as a rhetorical strategy in the move analysis and often used in and coded as Establishing a Territory (move 1). Table 10 illustrates section headings and citations in the three sub-corpora separately.

Table 10. Section Headings and Citational Behavior in the Corpus

Sub-Corpus	Section headings			Citations	
	Topic-Specific	Generic	Partially Generic	Block quotations	Direct quotes
DINNS	0	0	0	7	11
DIA	1	7	0	0	0
DINS	0	0	0	7	12

Although the amount of generic headings and citations seems to be little compared to the amount expected in DIs introductions from social, hard and natural

sciences, it must be pointed out that these formal characteristics are not required in the rhetorical analyses. Rather, a sound macrostructure analysis can only be attained through a good application of the procedure and instrument (CARS model, Samraj, 2008) as described in the methodology section. In the following the results of the move structure analysis are reported and discussed.

### **1.1. The Macrostructure of Introductions**

As explained earlier in this study, genres within the ESP framework are analyzed in terms of their move structures by comparing them against the models established by genre experts based on the analysis of the genre (or part-genre) as produced by natives. Beyond its apparently prescriptivist methodology, ESP genre-based pedagogy has proved to be the most effective in teaching genres to advanced non-natives EFL students. Swales (2004) described the CARS model as *sui generis*, meaning that it perfectly fits to the part-genre it is designed for.<sup>2</sup> In other words, this three-move model is universal in that it is present in almost every introduction. In the present study and after an agreement on the final coding of the twelve introductions into moves and steps was settled between the two raters, the three-move structure was identified in the entire corpus.

Sequencing the introductions into moves and steps revealed that all of them adhered, at least partly, to the model of Samraj (2008). The three rhetorical moves, namely Establishing the Territory (T), Establishing a Niche (N) and Occupying the Niche (O) were identified with varying degrees of adherence and linearity following different patterns depending on authors' strategies and tendencies, which in turn resulted in move cycling or move iteration.<sup>3</sup> As far as the steps are concerned, the study reported the occurrence of the same steps as in Samraj's CARS model. Whereas step 1-a of move 1 (Importance in the real world) and step 1-b of move 2

(Indicate a problem in the real world) appeared very rarely, some steps were strongly favoured and frequently iterated such as step 2 of move 1 (Reviewing literature or present topic generalizations), step 1-a of move 2 (Indicate a gap or a question in research) and step 1 of move 3 (State goals/argument of the DI). The study also reported some new steps that can be used in the realization of the three moves. Not included in Samraj's framework, the raters agreed to call these newly identified steps: Method, Summary of Literary Works, Acknowledgments, Difficulties, Closing Prayers and Bibliography. Although these new steps appeared irregularly across the corpus, they were essential in the rhetorical analysis because they indicated strategies the authors employed in their production of the introduction sub-genre. In fact, unlike the natural and the social sciences where a straightforward, explicit construction of discourse prevails, it is believed that research in the humanities and to a greater degree in the field of literature is characterized by a creative and dynamic discourse, or by what Hyland refers to as "disputational style of argument" <sup>4</sup>, requiring writers to unfold as many persuasive techniques and as much stylistic effort as they can. In genre analysis, as will be seen, the aptitude to exploit different rhetorical and generic resources may sometimes be accounted for in terms of the appearance of new steps while move cycling informs of preferences and tendencies in composition. Before discussing variations at the level of moves, we must first look at the preliminary findings as shown in table 11 on page 68.

SUB-CORPUS	INTRODUCTION n°	Move One				Move Two			Move Three										
		Claim) Importance in the real World	Step 1-b (centrality Claim) Importance in Research	generalizations)	Step 2 (Review Literature/present topic	New Step Summary of Literary Work	Step1-a (Question Raising) Indicate question in real world	Step1-b (Question Raising) Indicate question in research	Step 2 (Positive Justification)	Step 1 (State Goals/Argument of DI)	Step 2-a (Background) Present Hypothesis	Step 2-b (Background) Present Results	Step 3 (Preview Organization of DI)	New Step : Research Questions	New Step : Method	New Step : Difficulties	Prayers	Other New Steps: Bibliography/Acknowledgments/Closing	
DISINNS	1	0	7	27	1	0	3	4	3	0	1	1	0	2	0	0			
	2	0	8	13	0	0	0	0	6	0	1	1	2	2	0	0			
	3	0	4	9	0	0	1	4	3	0	6	3	0	4	0	0			
	4	0	2	28	2	1	3	6	4	1	2	3	1	2	0	0			
	Ts	0	21	77	3	1	7	14	16	1	10	8	3	10	0	0			
DISIA	5	0	3	5	0	0	3	3	2	0	2	3	3	2	2	5			
	6	0	1	1	0	0	1	1	2	0	1	2	2	1	1	6			
	7	0	1	2	0	0	0	1	0	0	0	1	1	1	1	3			
	8	0	2	2	0	0	0	0	0	0	1	1	0	1	2	1			
	Ts	0	7	10	0	0	4	5	4	0	4	7	6	5	6	15			
DISNS	9	0	6	11	0	0	0	2	0	0	3	0	0	0	0	0			
	10	2	0	15	0	0	0	1	0	0	4	4	0	2	0	0			
	11	0	1	8	1	0	5	3	0	2	8	2	0	0	0	0			
	12	3	4	5	0	0	0	1	1	0	0	2	0	0	0	0			
	Ts	5	11	39	1	0	5	7	1	2	15	8	0	2	0	0			
TOTALS		5	39	126	4	1	16	26	21	3	29	23	9	17	6	15			
		174 (51,17%)				43 (12,64%)			123 (36,17%)										
		340 steps (100%)																	

Table 11. The steps found in the corpus

### 1.1.1. Moves

In the twelve dissertation introductions included in the three sub-corpora (DINNS, DIA, and DINS) 98 rhetorical moves were identified. 33 (33,67%) were coded as Establishing a Territory, 27 ( 27,55%) as Establishing a Niche and 38 (38,77%) as Occupying the Niche move (see table 12 on page 71). As these figures show, Occupying the Niche is the predominant move. However, this tendency (predominance of Move 3) is only visible when the twelve introductions are considered as one corpus. For instance, while this move represents 38,77% of the total number of moves in the twelve introductions, it represents the same rate as move 1 (Establishing a Territory) in DIA sub-corpus, that is 38,88 % of this sub-corpus. It should also be noted that the same tendency is absent in some introductions when considered individually. For example, the same number of occurrences of move 3 and move 1 is observed in introduction 2, each representing 50,00% of the total number of moves in this introduction which is 8. This is also the case in introductions 10 and 12 where move 3 appeared as often as move 1, representing 42,85% and 40,00% of the total number of moves in these introductions respectively.

Another remark that arises from the quantitative representation of the move structure of the corpus is that the introductions did not show a common move pattern. Whereas the rigid T-N-O (Establish a Territory -> Establish a Niche -> Occupy the Niche) pattern is only reported in one introduction (8,33%), this pattern appears in cycles in six instances including introduction 3 (1 cycle), introduction 4 (3 cycles), introduction 5 (1cycle) and introduction 11 (1 cycle). Furthermore, as table 12 shows, the three rhetorical moves are not included in every introduction. Introductions 2 and 7 (16,66%) did not include Move 2 (Establish a Niche).



As far as move cycling is concerned, two general findings have to be pointed out: the sub-corpus with the highest number of cycles and the move which is most cycled in the total corpus. With regard to the sub-corpus with the highest number of cycles, it appears from table 12 that authors of the introductions in the DINNS group most noticeably resorted to cycling as a rhetorical strategy with 43 out of a total number of 64 cycles (67,18%) with an average of 10,75 cycles per introduction, followed by authors of the introductions written in English by native authors (DINS) with 14 cycles (21,87%) with an average number of cycles per introduction being 3,5 cycles. Of the three moves, it appears from table 12 (page 73) that the most cycled one was Occupying the Niche move with 26 cycles out of 64 (40,62%), followed by Move 1 with 21 cycles (32,81%). The move with the lowest number of cycles was Establishing a Niche whereby authors indicated a gap in the literature with 17 cycles (26,56%).

One concluding remark about the move structure of the introductions included in our corpus is that the opening move was not the opening move 1 (Establishing a Territory) as in Samraj's model in all the twelve introductions. Indeed, two authors of introductions (16,66%) both belonging to DINNS sub-corpus preferred to begin their introductory chapters with move 3 (Occupying the Niche). The remaining introductions (83,33%) began by move 1 (Establishing a Territory) which is a universally conventionalized feature in the introduction organization. As for the closing move (Occupying the Niche), it was employed as such in 9 introductions (75%). Introductions 2, 10 and 12 ended with moves 1, move 2 and move 1 respectively.

Table 12. Move structure and cycling in Master's DI introductions

SUB-CORPUS	DI n°	Move 1 (T)	C Y C L E S	Move 2 (N)	C Y C L E S	Move 3 (O)	C Y C L E S	MOVE STRUCTURE	C Y C L E S
D I N N S	1	3	2	4	3	5	4	T-O-T-N-T-O-N-O-N-O-N-O	9
	2	4	3	0	0	4	3	O-T-O-T-O-T-O-T	6
	3	6	5	5	4	6	5	O-N-O-T-N-O-T-N-T-O-T-N-T-O-N-T-O	14
	4	5	4	6	5	6	5	T-O-N-T-O-N-T-N-O-T-N-O-T-N-O-N-O	14
	Ts	18	14	15	12	21	17		
D I A	5	4	3	2	1	3	2	T-O-T-N-O-T-N-T-O	6
	6	1	0	1	0	2	1	T-O-N-O	1
	7	1	0	0	0	1	0	T-O	0
	8	1	0	1	0	1	0	T-N-O	0
	Ts	7	3	4	1	7	3		
D I N S	9	1	0	2	1	2	1	T-N-O-N-O	2
	10	3	2	1	0	3	2	T-O-T-O-T-O-N	4
	11	2	1	4	3	3	2	T-N-T-N-O-N-O-N-O	6
	12	2	1	1	0	2	1	T-O-N-O-T	2
	Ts	8	4	8	4	10	6		
TOTALS		33 33,67 %	21	27 27,55 %	17	38 38,77 %	26	64 Cycles	
		98 Moves							

After describing the move structure of the corpus, the following sections will deal with the sub-corpora individually. More specifically, each move and its

constituent steps will be described. In so doing, reference will be made to the quantitative data as shown in table 12 with examples taken from the introductions.

### **1.1.1.1 Establishing a Territory**

#### **1.1.1.1.1 The DINNS group**

In DINNS sub-corpus, Establishing a Territory appeared 18 times with introduction 3 counting the highest number of occurrences. The role of this move is to establish a territory for the research to be presented through two strategies: the first one works to establish in the eye of the reader the importance and/or the centrality of the research field and the second strategy provides generalizations about or reviews previous research concerning the research topic.

#### ***Step 1 (Claiming Centrality)***

In this sub-corpus, step 1-a (claiming centrality by showing the importance in the real world) was not employed. Table 11 indicates that no author resorted to this strategy in establishing his research territory. Rather, step 1-b (showing the importance in research) was employed by authors of the four introductions with 21 instances representing 53,84% of the total number of occurrences in the entire corpus. The following are examples of step 1-b:

Austen was the first English novelist whose works were published in a scholarly edition. Many studies were done on Austen's works. (DI 1)

This is the type of stories that catches you off guard. There is a huge turn, you do not expect anything, you have big hope in the beginning and then they slowly start to deteriorate as the story progresses. Both tales represents solemn reads. (DI 2)

To argue this, Said certainly depends on the way in which ideas and practices are presented and continue to have impact on the contemporary world which proved to be of a vital importance due to the forms of representation. (DI 3)

In his *Bloom's Modern Critical Views: Ralph Ellison*, Harold Bloom commented on Ralph Ellison's *Invisible Man*. Bloom stated that *Invisible Man* is an American novel which has importance and value as such greatest American novels of writers as Hemingway, Faulkner, Fitzgerald. (DI 4)

### ***Step 2 (Review Literature or Topic Generalizations)***

Table 11 indicates that this step was the most heavily deployed by authors of DINNS group in realizing move 1 (Establishing the Territory). Like step 1-b (importance in research), this step seemed to be more employed in DINNS group than in the other two groups with 64,10% of the total number of move 1 steps. This is indicative of students' tendency to retrospectively show the importance of their topic rather than relating it to the real world or the research being done, which also explains their use of references with 18 out of a total number of 37 across the corpus (48,64%). These are illustrations of step 2 in the DINNS group:

Another literary figure who had an influence on Austen's art was Marry Wollstonecraft (1759 1797) whose novels criticized the social construction of marriage and its effects on women. In her first novel, *Mary: A Fiction* (1788) she tells the tragic story of a heroine who is forced into a loveless marriage for economic reasons, and who suffers from successive "romantic friendships" with a woman and a man. Through this heroine Wollstonecraft criticizes the 18th-century sensibility and its damaging effects on women. (DI 1)

Both oeuvres were the bull's eye of a large number of critics and scholars that scrutinize each part which can be studied in both chefs-d'oeuvres. Patrick Cheney, in his book *The Cambridge Companion to Christopher Marlowe*, gathers a series of articles which correspond to Marlowe's novel *Doctor Faustus*. We are provided with Marlowe's background, textual and contextual analysis. (DI 2)

While the plots of the plays are not completely similar, the setting, themes, and the characters lend themselves to further comparison in order to discover whether Shakespeare was trying to refute Marlowe's anti-Semitic play or simply write a play that would sell. Many critics dispute for both sides of the argument, whether Shakespeare's play or Marlowe's that holds the anti-Semitic tones. (DI 3)

The narrator's and Clifton's main concern was to denounce, through organized campaigns and street corner speeches, and prevent evictions to which blacks were subjected. But, Tod's life in the brotherhood ended as he left to sell Sambo Dolls in

the street that led to his death. Most critics failed to understand what led him to behave that way. (DI 4)

### ***Summary of Literary Work (new step)***

A new step coded Summary of Literary Works was found in some introductions. Indeed, while introducing their academic sources some authors found it worthwhile to provide detailed accounts that looked more like summaries of literary sources as a strategy to attract and more fully involve their readers. This new step was employed four times across the entire corpus with 3 instances (75,00%) in the DINNS group. Here are some examples:

Emma Woodhouse, a female character who was always afraid of losing her independence if married, thinks that a woman in her position can remain a spinster for all her life without facing any problem because she is secured financially, and thus she will not be dependent on any one. But as soon as she falls in love, she accepts to marry; the irony is that after all she falls in love with Mr. Knightley who belongs to the same social class as hers, a relation that will keep on her independence. (DI 1)

Throughout the novel, Gatsby dreamed of having an identity among the well-off in order to convince Daisy to love him again and repeat their past. (DI 4)

#### **1.1.1.1.2 The DIA group**

The total number of steps of move 1 that occurred in the sub-corpus written in Arabic amounted to 17. This number represents only 10,30% of the 165 steps of move 1 found in the three sets of introductions, indicating that authors of the Arabic texts poorly introduce their research fields.

#### ***Step 1 (Claiming Centrality)***

There is no difference to be reported as to employing step 1-a (importance in the real world) by this and the previous groups both showing no occurrence of this rhetorical strategy. Step 1-b (importance in research) was therefore equally preferred by authors of this group as these examples show:

في الحياة الأدبية نعثر دوماً على قضايا ومشكلات يتوجب على كل من الأديب والباحث والناقد السير نحو إيجاد حلول ناجعة لها عن طريق البحث عن نوع ومصدر وأسباب هذه القضية أو المشكلة المتعرض لها والعديد من المشكلات خلقت في أوساط الأدباء زوبعة من الصراعات نظراً لانتماء هؤلاء الأدباء والباحثون إلى عدة اتجاهات ووجهات النظر وتيارات فكرية متشعبة الينابيع مما جعلهم ينقسمون إلى فرق ومدارس متنوعة ومختلفة كل يدافع على نظريته أو رأيه على حسب الاتجاه أو التيار الذي ينتمي إليه (DI 5)

لكن هذا الأمر لا يعني أنه تجاهل المنابع الأخرى، فسعة ثقافته جعلته يحيط بالكثير من الجوانب الإنسانية والتاريخية، وهذا من خلال استخدامه للرمز واستدعائه للشخصيات التي تخدم موضوع قصائده وكذا الاستناد على بعض النصوص الشعرية المختلفة باختلاف الحقبات الزمنية. والمبروك زيد الخير و من خلال خلفياته المعرفية لا يستدعي انتاجات السابقين كاملة في نصوصه بل يحيل إليها إحالة فقط (DI 8)

مما لا شك فيه أن مشكلات وأساليب السرد الروائي لم تلقى في الماضي الاهتمام الذي ينبغي أن تلقاه، إلا أنه وفي الآونة الأخيرة بدأ الاهتمام بأساليب السرد ومشكلاته تزداد شيئاً فشيئاً، ذلك لأن السرد هو السبيل الذي نعقل به الأشياء (DI 6)

## **Step 2 (Review Literature or Topic Generalizations)**

Another similarity with DINNS is how authors of this group deployed step 2. Step 2 represents the majority of Establishing the Territory steps in both DINNS and DIA, with 76,23% and 58,25 of move 1 respectively. The following are examples:

لاشك أن التناص كنظرية شغلت حيزاً كبيراً في الساحة الأدبية النقدية الغربية والعربية، و هو آلية ضرورية لا يمكن الاستغناء عنها في أي خطاب أدبي – و الخطاب الشعري خصوصاً - لأن الشعراء يستندون في أعمالهم الشعرية على التراث الفكري، فكانت صورهم الشعرية مستمدة من منابع مختلفة كالقرآن والحديث والرمز وغيرها من المنابع الأخرى (DI 8).

ومثال ذلك أن مفكر عصر النهضة قد أحيوا ما كان قديماً، كرد فعل على التوجه الذي كان الفكر الديني المتشدد منجرافاً فيه. لقد كان الفكر اليوناني أشبه بلمسة ذهبية أنعشت الفكر الأوروبي برمته. وجاءت الداروينية والأيدولوجيات التطورية كرد فعل على الفكر النهضوي. فالرومانسية حاولت أن تأتي بنظرية مضادة لنظرية الكلاسيكية الجديدة. كما حاولت الانطباعية أن تأتي بنظرية تنطلق من مواجهة الفرد للأثر الأدبي مواجهة صادقة (DI 5)

#### 1.1.1.1.3 DINS group

As shown in table 11, move 1 steps seem to be moderately deployed by authors of introductions written in English L1. A quick comparison with the first set of introductions produced in English (DINNS group) points at a quantitative difference. While in the former authors overused the different strategies resulting in the highest number of moves and the subsequent phenomenon of move cycling, in the native sub-corpus authors seemed to more economically and more effectively deploy those strategies. More details will be given about comparison of DINNS and DIAN groups in the following sections.

##### *Step 1-a (Claiming Centrality by Showing the Importance in the Real World)*

One of the distinctive characteristics of this group is that students related their research foci to the real world. The only five steps reported in the entire corpus (100%) are used by authors from this group. This, however, does not mean that they did so as an alternative to establishing their territory by highlighting the importance it enjoys in research (step 1-b), but they seem to enhance this by grounding their research topic in experiential facts and real contexts, which they often did in the opening lines of their introductory chapters so as to achieve the effect this strategy is meant to exert. Five instances were reported. The following are examples from introductions 10 and 12:

Most notably, in November 2008, the United States elected its first biracial president who has become a conspicuous symbol of America's growing multicultural and multiracial society. This prevalence of racial and cultural hybridity in Western society symbolizes a desire for this diversity even while it catalyzes existing fears of such multiracial mingling. (DI 10)

Much has been said in popular media regarding the alleged February 8, 2009 occurrence of domestic violence between singers Chris Brown and Rihanna. Radio and television talk show hosts have been discussing what this latest report of abuse

means for the African American community and for our wider American culture. On March 19, 2009, the Oprah Winfrey show aired her interview with men who admit to having beaten women, and she provided these staggering statistics: “one in three high school students have been—or will be—involved in an abusive relationship” and “every day, three women die as [a] result of abuse—that's nearly 1,100 killed every year.” (DI 12)

***Step 1-b (Claiming Centrality by Showing the Importance in Research)***

As hinted above, authors in this group did not use step 1-a at the detriment of step 1-b whose communicative purpose is to highlight the research potential. Instead, their intention is to show this potential in yet more realistic terms. Although step 1-b did not appear in introduction 10, which might suggest that it is replaced by step 1-a, one can safely claim that this only happened incidentally given that the importance of a literary subject is more likely to be situated in research than in the real world. These are statements that exemplify step 1-b:

Proulx’s remarkable ability to capture the essence of her characters in such abbreviated terms and to express their humanity without condescension or sentimentality speaks to her talent and critical acclaim as an author. (DI 9)

Their novels shape useful messages for men through their depiction of approachable protagonists, and they go even further by offering secure male role models who set paths for the protagonists and the rest of us to follow. (DI 12)

This is, to my mind, one of the most fascinating aspects of the play’s history because it means that even before its tentative inclusion in Shakespeare’s canon, there was something unsettling about the play. (DI 11)

***Step 2 (Review Literature or Topic Generalizations)***

As is the case with all writers across the corpus, those in this group heavily relied on step 2 (70,90% of Establishing the Territory move) by either reviewing past literature as in these examples:

As Noel Ignatiev explains in his 1995 *How the Irish Became White*, Irish immigrants and African- Americans were grouped together as part of America’s working and poverty classes during the nineteenth and early twentieth centuries as



they competed against each other for employment and fought the political system and each other in order to gain citizenship and acceptance in the States. (DI 10)

In her article, “The Familiar Face of Genocide: Internalized Oppression among American Indians,” Lisa M. Poupart argues that the “acts of genocide committed against Indian people are founded on and legitimated by Western constructions of abject Otherness” (Poupart 87), and that “like Others who internalize the dominant subject position, American Indians sometimes express pain, grief, and rage internally toward ourselves and externally within our families and communities” (89). (DI 12)

or by providing topic generalizations as in the following examples:

No century has been particularly kind to *Timon of Athens*. Indeed, the play hardly deserves it. (DI 11)

Proulx’s fiction examines the cost that this vision of the Dream exacts upon individuals who, despite their hard work and the desire to succeed, are betrayed by its promise, often due to the very attributes—social position, economic standing or national origin—over which it claims to prevail. (DI 9)

Hybridity, a blending or cross-breeding of cultures, elements or race, defines the twenty-first century, and not simply through hybrid technology in the types of cars we drive. (DI 10)

### ***Summary of Literary Work (new step)***

In addition to the steps that figure in Samraj’s model, a new step was found that the raters agreed to code as Summary of Literary Work. Employed at the beginning of the introduction after a general and brief statement, the author seems to provide a lengthy, detailed summary of several sentences in order to show the value and worthiness of a play whose origins are unsettled and that is so far overlooked by readers. So, by placing this strategy at the very beginning of the introduction, the author aimed primarily at making the reader continue reading it.

Depicting the ugliness of mankind, *Timon* is about a lord who gives extravagantly and indiscriminately until his creditors come demanding repayment. Suddenly, his friends have vanished and Timon, sick over this betrayal, flees Athens. Meanwhile, one of Timon’s friends, Alcibiades, visits the Athenian senators seeking pardon for a fellow soldier who has committed murder. [...] Timon braves these visitations, almost every time giving the greedy Athenians gold but making them promise to

incite social revolution. In the last visitation, two senators ask Timon, who is in the process of constructing his gravestone, to return to protect Athens against Alcibiades' imminent invasion. Timon's refusal is the last thing we hear from the former lord. (DI 11)

#### **1.1.1.2. Establishing a Niche**

Three interrelated features characterized move 2 in our corpus. First, it was the least present. Second, it had the lowest number of cycles. Finally, no additional step was reported in it. To put it otherwise, authors in the corpus focussed less on establishing a niche for their research. At the step level, a marked tendency to solely indicate a gap in research (step 1-b) rather than in the real world (step 1-a) was noticed together with providing positive justifications (step 2) which is the most frequently employed step in this move (60,46%) in the entire corpus. While introducing a similar step he called Stating the Value of the Present Research in his revision of Move 3 structure, Swales (2004) remarks that Samraj's Positive Justifications is the step most writers resort to when presenting the niche in the field of the humanities including literary studies.<sup>5</sup> A more detailed description of move 2 steps across the three groups is provided in the following sections.

##### **1.1.1.2.1 The DINNS group**

###### ***Step 1-a (Indicate a Question in the Real World)***

The only instance of step 1-a in all the corpus was reported in this group (introduction 4):

The ample treating of the theme of identity by both writers can be interpreted as the fact that identity is an American dilemma which proved the existence of a dominant social class and highlighted the spread of social inequalities and racism in American society. (DI 4)

###### ***Step 1-b (Indicate a Question in Research)***

As in the rest of the disciplines in the humanities and to a greater degree in the literary discourse, research gaps are far more likely to be raised in research than

in the real world, a disciplinary convention that seemed to be fully observed across the corpus. Step 1-b was found in three introductions in DINNS group and it represented 31,81% of move 2 in this group where the highest number of occurrences of this step is reported (43,75%). The following statements are cited to exemplify step 1-b in the DINNS group:

Although many works analyzed the novels of Austen, yet few of them compared between *Pride and Prejudice* and *Emma*; noting that the two novels belong to two different periods in history, it is a fact that both deal with themes of marriage courtship, education, but from different scopes. (DI 1)

Although there are many critics who ventured to interpret different aspects of both novels, there are few critical essays that handle a comparative study between *The Great Gatsby* and *Invisible Man* concerning the theme of identity quest. (DI 4)

For this reason, we are subjected to study two Elizabethan plays as samples that will be compared to each other and to show prevalent techniques used by the authors to harmonize their writings as well as their ideas. This is the main issue of our investigation, while the main subject is the presence of Jews in England. (DI 3)

### ***Step 2 (Positive Justification)***

Rather than explicitly indicating a research gap by way of raising questions, authors often pointed at a gap in the literature and at the same time provided a rationale or a positive justification (move 2/step 2) for filling it. This happened in 3 of DINNS introductions. It represents 63,63% of Establishing a Niche move in this group with 14 occurrences. These are some examples:

On such grounds, *The Merchant of Venice* and *The Jew of Malta* as samples taken in this study will be analyzed and criticized since their historical context is somewhat different. (DI 3)

What motivated me to study these two American novels, *The Great Gatsby* and *Invisible Man*, is their common handling of the theme of identity quest, and especially how Francis Scott Fitzgerald and Ralph Ellison, who belong to separate ethnic groups and distinct communities, dealt with the same theme. It is also important to note how these fictional novels reflected their social and historical background and are considered as social documents. (DI 4)

What motivated me to choose and study these two novels is their common portrayal of the situation of women in a society dominated by men, where women rich or poor face the same destiny. (DI 1)

#### 1.1.1.2.2. The DIA group

Within this sub-corpus, move 2 (Establishing a Niche) occurred 4 times, thus representing only 14,81% of the entire number of moves in this group which is 27.

The only instance of move deletion, which consisted of move 2 deletion, occurred in this group, precisely in introduction 7.

#### *Step 1-b (Indicate a Question in Research)*

While no occurrence of step 1-a (Indicate a question in the real world) was reported, step 1-b was reported 4 times, representing almost half of the total of move 2 steps in this group (44,44 %). The following are examples:

ومن هنا يسعى هذا البحث إلى الإجابة عن جملة من التساؤلات وعلى رأسها تحديد مفهوم السردية بتعدد أنواعها، فإن البحث سيكشف عن الوظائف السردية والارتكاز على الأشكال السردية كما لا ننسى الزمن السردى، وذلك من خلال مدونة تنتمي إلى الأدب الجزائري ألا وهي رواية "حلم على الضفاف" للروائية "حسيبة موساوي" ولأجل هذا سنحاول مقارنة "حلم على الضفاف" من حيث بناءها، وكيف وظفت الروائية الوظائف السردية؟ وكيف جاءت صيغ السرد في الرواية؟ وهل وظفت التقنيات السردية الحديثة؟ (DI 6)

وعليه فقد حثتني دوافع ذاتية وموضوعية على انتقاء هذا الموضوع، فأما الذاتية فتتمثل في رغبتي الشخصية لفهم عالم الأدب وما وصل إليه من نتائج إيجابية بعبارة أخرى الإجابة على الأسئلة التالية: ما غاية الأدب؟ ما الفائدة منه وما وظيفته؟ إذ كنت أتساءل إن كان فعلا من وراء الأدب منفعة إنسانية وإنجازات فكرية ملموسة؟ فهل داوى الأدب المريض نفسيا بعد استماعه لقصيدة شعرية لامرئ القيس مثلا أو من خلال قراءته لرواية زينب لمحمد حسين هيكل واستماعه لقصة مثلا في بطن الحوت للدكتور محمد عبد الرحمان العريفي (DI 5)

هل كان للأدب فعلا دور في البناء الثقافي والحضاري؟ أو لم يتعد كونه تشويقا وشعرية وجمالية سرعان ما تتبخر آثاره الجمالية من أفق الإنتظار لدى القارئ و فاصلة جمالية وتذوق أدبي ( نظريات القراءة و) محاولة إبراز أهمية الأدب وإعطاء طريقة صحيحة كوسيلة لتبني في الحضارة العالمية والجزائرية (DI 5)

#### *Step 2 (Positive Justification)*

It occurred as frequently as step 1-b. Sometimes a positive justification was provided via a direct question. Let's consider these examples:

وكان ميلي إلى وظيفة الأدب كقضية محاولة للإجابة على انشغال أخذ اهتمامي: ألا وهو: هل تجاوز الأدب مبدأ التشويق والتأني الأنّي إلى ما هو أنفع وأرقى من ذلك وهو تحقيق غايات من وراء النتاجات الأدبية من تحرير للإنسان وإصلاح للأوضاع الاجتماعية والاقتصادية، الثقافية والحضارية؟ وكيف كانت نظرة النقاد والباحثين حيال هذا الأدب أو بالأحرى الإبداع الأدبي؟ ما علاقة الأدب بالقيم الإنسانية والأفكار والجمال عامة والطبيعة والأفعال خاصة؟ وكيف يحقق الأدب بشقيه الشعر والنثر وما يحمله من فنون أخرى كالرسم والنحت والتمثيل الغاية الإنسانية والمنفعة الفكرية على حساب الجمالية أو الشكل؟ بمعنى آخر كيف يتحقق المعنى على حساب اللفظ أو هما وظيفتان ضرورتان معا في نفس الوقت؟ (DI 5)

ضف إلى ذلك قلة الأعمال السردية النسوية الإبداعية فضلا عن رغبتنا الجامعة لدراسة هذه الرواية التي لم تدرس بعد وإعطائها صبغة سردية، ومحاولة فك شفراتها، وتمهيدها للباحثين اللاحقين إذ يمكنهم أن يتخذوها نقطة انطلاق في دراستهم والتعمق فيها أكثر فأكثر ميولنا إلى الأدب الجزئري عامة، ورغبتنا في دراسة الأدب النسوي المكتوب باللغة العربية ولعل من أهم الدوافع التي دفعتنا لاختيار هذا الموضوع (DI6)

#### 1.1.1.2.3. The DINS Group

The frequency as well as the distribution of move 2 (Establishing a Niche) in this and the other two groups are similarly in proportion to the sum of the moves in each group (see table 12). However, some dissimilarities were noticed at the level of steps except for absence of step 1-a (Question Raising by Indicating a Problem in the Real World). The following details are given to compare the appearance of the other two steps, namely step 1-b (question in research) and step 2 (positive justifications), in this and the previous two groups.

##### *Step 1-b (Indicate a Question in Research)*

With 5 instances all found in one single introduction (25% of the introductions in this group), this step cannot be regarded as the dominating strategy in Establishing the Niche move. The following are examples from introduction 11:

These are just a sample of the issues of form and content that seem to have deterred critics from paying much attention to the play before the twentieth century—so

little, in fact, that the only two book-length studies of the play were written in 1966 and 1979. But even these books don't engage with how these oddities of form and content might make the reader rethink what the play is doing. (DI 11)

The play is often thought of as inferior or a failure because critics do not judge the play on its own terms; they do not think, for instance, about the possibility that the contradiction of the two epitaphs might be deliberate and indicative of a larger pattern of irreconcilable contradiction in the play. (DI 11)

### ***Step 2 (Positive Justifications)***

While step 1 was reported in one introduction, step 2 was found in all four samples with 7 occurrences and though quantitatively inferior when considering the four introductions individually, it is worth remarking that step 2 was used by all (100%) of DINS authors against one introduction (25%) in which step 1 was found.

These statements are illustrations of step 2 in DINS group:

This thesis focuses on three of Proulx's novels, *Postcards*, *Accordion Crimes* and *That Old Ace in the Hole*, works chosen for their longer length and greater potential to demonstrate the interplay of larger social and economic events upon the environment, communities and individual lives of her characters. (DI 9)

I am not interested in making the play make sense. I ignore the principle of the Arden editors that —we need first to make sense of the action itself before we can appreciate, or even see, what else is going on in the play because I believe that if we let *Timon* speak unmitigated by our impulses to edit or amend it, we hear contradiction, not just in the epitaphs but also in aspects of Timon's character. (DI 11)

### **1.1.1.3. Occupying the Niche**

Move 3 is the move where the described niche is occupied. According to Swales (1990), whenever move two occurs move three should follow.<sup>6</sup> This is done by one or more of three options: stating the goals or argument of the dissertation, presenting the hypotheses or results and previewing the organization of the DI. To these options new strategies are sometimes added depending on writers and corpora. The analysis of our corpus reported a number of new steps the raters agreed to code as Research Questions, Method, Bibliographical Sources,

Acknowledgments, Difficulties and Closing Prayers. Of the total number of move 3 steps found across the corpus, 47 were new. This number represents 38,52% of the total number of move 3 steps, which informs of the varying options writers choose in occupying their niches.

#### **1.1.1.3.1. The DINNS group**

All DINNS authors used move 3 of CARS but seemed to cycle it more often than authors of the other two groups, with 21 out of 38 occurrences and 17 out of 26 cycles (55,26% and 65,38% respectively). Table 12 shows that Occupying the Niche was the opening move in 2 introductions (50%) as shown in these examples:

In the following dissertation, I intend to examine the differences between Oscar Wilde's *The Picture of Dorian Gray* and Christopher Marlowe's *Doctor Faustus*, all the way through a close examination of both texts, as well as references to biographical information of the two authors. (DI 2)

For the requirement of a Master degree in English, we would like to conduct a work of literature and civilization in which the objective is to show the way the playwrights trace history and civilization through literature. (DI 3)

#### ***Step 1 (Stating goals/argument of DI)***

While the above examples of step1 were found at the beginning of two introductions whose authors preferred to start their introductory chapters by Occupying the Niche either for rhetorical or structural reasons, other examples of step 2 happened elsewhere in the body of this part-genre. These are taken from DINNS sub-corpus as illustrations:

Throughout this research work, I intend to analyze the characters and the themes of marriage and education of the aforesaid novels, within the context of the Sentimental Tradition and Realism. (DI 1)

In the following dissertation, I intend to handle a comparative study between these famous American oeuvres of the twenties: Francis Scott Key Fitzgerald's *The Great Gatsby* and Ralph Ellison's *Invisible Man*. (DI 4)

***Step 2-a (Present Hypotheses)***

In its entirety, the corpus saw two instances of statements coded as hypotheses by inference from context, one found in this group and the other in the native sub-corpus:

Yet, both affinities and differences lie partly in the theme of identity quest itself. Indeed, both protagonists experienced the same fate through their search of identity, but the major power behind their dreams and the way they pursuit it remain divergent. This can be illustrated through the authors' separate communities. (DI 4)

***Step 2-b (Present Results)***

With 10 occurrences (31,25% of the total number of steps as identified in Samraj's schema) ,this step was far more preferred than step 2-a (3,12%). The following are some examples:

This will in fact lead us to ample themes relevant to both novels which explore the ideologies and philosophies of narcissist, hedonist, greedy and covetous characters, and the consequences that result from those kinds of excess. (DI 3)

All in all, our dissertation will be a reply to the racist anti-Semitic activities, hence we are trying to show accurate events and shed light on the Jewish way of life all along the ancient history until 16th and 17th Centuries, especially to be considered as refugees. (DI 3)

Both novels were nourished by their historical, cultural and social movements as well as their authors' experiences. This affinity will be studied in reference to the literary theory of New Historicism, as both Fitzgerald's *The Great Gatsby* and Ellison's *Invisible Man* reflected their periods. (DI 4)

***Step 3 (Preview Organization of the Dissertation)***

This option was found in the entire corpus, with 8 instances in this group:



To support in depth the exploration of our dissertation, three chapters will be given. The first chapter explores the historical background of Jews (...). It conveys the major characteristics that set them apart from their neighbours and especially the reason that contributed to the prejudice, persecution and expulsion from England in 1290 during Edward I until their readmission to the country in 1566 by Oliver Cromwell... (DI)

This work will be divided into three chapters. The first chapter will be devoted to the analysis of both novels contextually and textually (...) The second chapter, which is the rudiment of my research work, it will deal with the theme of identity quest. (DI 4)

### ***Research Questions (new step)***

As indicated earlier in this section, some of move 3 steps found in the corpus are not part of Samraj's revised CARS model (2008), which is the framework against which our analysis was carried out. Among the new strategies, Research Questions which consisted of interrogative sentences amounted to 3 in this group. These are some examples:

The aim of my dissertation is to provide answers to these questions: can man really be against nature, live without respecting the social conformities and transgress divine laws? In reference to Freud's Theory, what are the affinities that tie the two books relying to the existing themes and characters? (DI 2)

I will try to give answers to these questions: what are the events present in both texts, *The Great Gatsby* and *Invisible Man*, which reflect the real situations of both authors' days? What are the motivations of both protagonists behind their identity quest? How did the authors of both novels portray the societies to which both protagonists wanted to adapt? (DI 4)

### ***Method (new step)***

Present in 9 introductions (75% of the corpus), this newly identified step refers to the research theories that inform the literary analysis of the selected corpora. Though often explicitly stated as in the following examples:

This will be achieved through relying on the theory of psychoanalysis which reveals the affinities between the two aforesaid works, predominantly the relation between the characters' personae and beliefs and their parts in shaping the story lines. (DI 2)

Throughout this analysis, I intend to rely on the literary theory of New Historicism, especially on Michel Foucault's notion of discourse. This theory consists of analyzing fictional writings in their historical backgrounds. Both *Invisible Man* and *The Great Gatsby* are built out of the prevailing discourses that shaped and were shaped by the real world... (DI 4)

this option is sometimes inferred from the text as exemplified through these two statements:

The playwrights share the same literary principles in their depiction of origin, history, race, ethnicity, and language. These principles are clarified through the portrayal of major themes and characters that are used as allusions to the past, and on which the comparison will be drawn. (DI 3)

The first chapter will be devoted to the analysis of both novels contextually and textually, that is to say, examining the Roaring Twenties as a historical and social background for *The Great Gatsby* and *Invisible Man*. In the textual analysis, I will refer to the authors' biographies, the plot overview of the novels as well as their narrative techniques. (DI 4)

#### **1.1.1.3.2. The DIA group**

All authors of the introductions produced in Arabic used move three (Occupying the Niche) including the introduction in which Establishing the Niche (move 2) was deleted. Seven instances were reported in this group, representing 38,88% of the total number of moves reported in this group. The following is a description of move 3 steps as well as the new steps that appeared in the Arabic corpus.

#### ***Step 1 (Stating goals/argument of DI)***

Two introductions included step 1, each counting two occurrences:

ومن هنا يسعى هذا البحث إلى الإجابة عن جملة من التساؤلات وعلى رأسها تحديد مفهوم السردية بتعدد أنواعها (DI 6)

نهدف من خلال هذا البحث إلى محاولة التعرف على ماهية الإبداع الأدبي طبيعته، أشكاله، عوائده، إبراز أهمية الإبداع الأدبي بالنسبة للحضارة و الثقافة خاصة الجزائرية , تحديد مفهوم الأدب وخصائصه ووظائفه , أن يكتشف المتعلم علاقة الأدب بالفكر والجمال , إثراء الرصيد الأدبي و المعرفي , الوقوف على التواصل الحضاري , استغلال الكتب والآثار الإبداعية المقروءة في علاج القضايا المطروحة .التعمق في فهم الأفكار الأدبية والنقدية (DI 5) .

### **Step 2-b (Presenting Results)**

While no hypothesis was found, results (step 2-b) appeared eight times. Therefore, this step represents the most heavily deployed step in move 3 as outlined in Samraj's CARS model (i.e. without counting the new steps). Here are some examples:

حيث سوف نقوم فيه بتحليل بعض القصائد والروايات وحتى القصص لنستطيع إظهار الوجه الحقيقي للوظيفة الأدبية بإبراز البعد الفكري أي العقلي ومدى توافر الإبداع الأدبي أو بالأحرى النص الأدبي على أساليب الإقناع وتحقيق المنفعة الفكرية والإنسانية ثم تنتقل إلى استدعاء مظاهر البعد الفني أو الجمالي التي تطبع خاصة التعبير الشعري بإيضاح خصائصه ومزاياه الفنية (DI 5)

فإن البحث سيكشف عن الوظائف السردية والارتكاز على الأشكال السردية كما لا ننسى الزمن السردية، وذلك من خلال مدونة تنتمي إلى الأدب الجزائري ألا وهي رواية "حلم على الضفاف" للروائية حسبية موساوي (DI 6)

### **Step 3 (Preview Organization of the Dissertation)**

Authors of the four introductions (100%) previewed the structure of their dissertations as shown in the following two examples:

ولا شك أن أي بحث يحتاج إلى عمود فقري يسنده، ويشد بنيانه، والمتمثل في الخطة التي تحدد اتجاه الدراسة ومعالمها ، لذا جاءت خطة البحث كالتالي :مقدمة، مدخل، وثلاثة فصول، وخاتمة، إلى جانب قائمة المصادر والمراجع، وقد جمعنا في بحثنا هذا بين النظري والتطبيقي لتوضيح الرؤية أكثر للقارئ (DI7)

وقد قسمنا هذا البحث إلى فصلين :نظري وتطبيقي مسبقين بمدخل نظري عرفنا من خلاله السرد اولسردية والفرق بينهما إذ حاولنا إزالة الغموض الذي إكتسبا بهما، اما الفصل الأول فقسمناه على خمسة مباحث خصصنا في المبحث الأول الذي سبق بالتمهيد -لصيغ وكيفية العرض السردية وكذا الوظائف السردية،

وتحدثنا في المبحث الثاني عن الأشكال السردية التي يندرج ضمنها صوت السارد وعلاقة الضمير،  
المخاطب، المتكلم، الغائب، مع الشخصية. أما المبحث الثالث فقد خصصناه للمستويات السردية (DI 7)

### **Research Questions (new step)**

Not envisaged in Samraj's schema were some new strategies such as Research Questions which was present in 3 introductions in the sub-corpus produced in Arabic and occurred 6 times. These are examples from introductions 5 and 6:

فالسؤال الجدير بالطرح في هذا السياق هو: إلى أي مدى استطاعت وظيفة الأدب أن تكون فكرية على حساب الجمالية والعكس صحيح أي إلى أي مدى يمكن لهذه الوظيفة أن تكون جمالية، التعبير الفني الذي يكون في حاجة إلى ثوب خيالي براق وروح عاطفية تحرك الإحساس وتثير المشاعر، بما يتوافر عليه من لفظ منمق جميل. أو أن وظيفتنا الأدب (DI 5)

وقد حاولنا في هذه المذكرة الإجابة عن التساؤلات التالية:  
-ما هي أنماط الشخصيات الموظفة في هذه الرواية؟ وكيف ساهمت في الأحداث؟  
-كيف وظف إبراهيم سعدي الزمن في هذه الرواية؟  
-ما هي الأماكن التي استعملها الكاتب لتقديم مشاهد وقوع أحداث الرواية؟ ووظائفها؟ (DI 7)

### **Method (new step)**

Present in all DIA introductions, this strategy is either inferred as in this example:

ومحاولة منا في اختراق هذا العالم الإبداعي اتخذنا البنيوية منهجا في التحليل السرد للرواية رغم صرامة الشكليات التي تهتم بالنص من داخله وتهمل كل المكونات الخارجية، ورغم هذا فإن مسعانا هدفه فطلاسم هذه الرواية عن طريق المنهج البنيوي، وأن نقترّب من هذا المنهج بخطوات تأخذنا إلى صرخة السرد، واستنكار بعناصره الأكثر تأثيرا وتحديدا للصيرورة الفنية في مسارها وتجلياتها الظاهرة والخفية (DI 6)

or introduced using the heading **المنهج** as in this example :

من أجل تناول هذه القضية على الوجه الكامل يتعين علي كما أشرت مسبقا إتباع المنهج الوصفي مع الاستعانة ببعض المناهج الأخرى مثل الفني والتاريخي كون هذه المناهج الأنسب لتتبع هذا النموذج من الأطروحات كما يساعد المنهج التاريخي على ترتيب الأحداث والتطورات وردّها إلى أصولها (DI 5)

### *Difficulties (new step)*

Four newly identified steps were only found in the sub-corpus written in Arabic. They are 21 and represent 42% of occupying the niche move. Not only does such amount have a quantitative significance, but it also indicates discrepancies that will inform the comparisons between the different sub-corpora.

All the authors in this group stated the difficulties they faced in the course of producing their DIs. They usually did so at the end of the introduction. Six instances were reported and these are some examples:

وقد واجهتني بعض العقبات مثل صعوبة الحصول على بعض المصادر والمراجع حيث مجبرة على الاستدلال بأقوال النقاد والباحثين إذ شعرت بأنني مقيدة لا يمكنني أن أدون ما أراه شخصيا وهذا يعطينا انطبعا بعد إمكانية البحث في أي مجال باعتبار أن كل الدراسات قد تم التطرق إليها ولا تحتاج للإعادة بالإضافة إلى الصعوبة التي تلقيتها في جمع المصادر والمراجع نظرا لقلتها في المكتبة (DI 5)

وقد واجهتنا خلال بحثنا هذا بعض الصعوبات والعراقيل المتمثلة خصوصا في ضيق الوقت مما زاد في خوفنا وقلقنا وبالتالي صعوبة استغلال المراجع المتوفرة (DI 7)

خلال تعمقنا في الموضوع استنبطنا العديد من الإشكاليات أبرزها: صعوبة ضبط مفهوم التناص سواء عند الغرب أو عند العرب إذا وقفنا عند الغرب قلنا أن هناك تعدد في التعريفات (DI 8)

### *Bibliographical Sources (new step)*

ومن الطبيعي أن يتطلب موضوع كهذا قراءة مصادر ومراجع، وقد اعتمدنا في الدرجة الأولى على رواية "الأعظم" لإبراهيم سعدي باعتبارها موضوع الدراسة، وبعض المراجع نذكر منها: "بنية النص السردى" لحמיד لحميداني، في نظرية الرواية) بحث في تقنيات السرد (لعبد المالك مرتاض، و"جماليات المكان في الرواية العربية" لشاكر النابلسي، و"خطاب الحكاية" لجرار جنييت (DI 8)

وعبر هذه المسيرة كان أزدنا مجموعة من المراجع التي كانت نابغة من أصول النقد العربي والتي حاولنا أن توصلنا إلى معرفة بنية النص السردى ككتاب بنية النص السردى لحמיד الحمداني"، بالإضافة إلى "حسن بحاري" في بنية الشكل الروائي كما أخذنا من كتاب سعيد يقطين "الكلام والخبر، دون أن نهمل مجهودات "عبد المالك مرتاض" من خلال كتبه في نظرية الرواية (DI 6)

### *Acknowledgments (new step)*

Although the four introductions did include a part-genre called Acknowledgments dedicated to thank people who helped achieve the DI, some acknowledgments were found in the body of the introductions. These are some examples:

وذا كنت أشعر بالراحة النفسية لهذا الإنجاز الذي أشرف بوضعه بين أيدي السادة الأساتذة أعضاء لجنة المناقشة فأني أمل أن أستفيد توجيهاتهم وملاحظاتهم للارتقاء بمستواه إلى ما هو أحسن. أما وقد كان الأمر على هذه الحال، فإن الأصول تدعوني إلى الإشادة والتتويه بجهود كل من ساعدني على إنجاز هذا البحث (DI5)

وفي الأخير نحمد الله عز وجل الذي منحنا القوة والإرادة لاستكمال هذا البحث، كما نتقدم بالشكر الجزيل والكثير للأستاذ المشرف "سعيد إباون" على صبره الجميل ورعايته الطيبة والذي كان سببا في انجاز هذا العمل، كما نشكر جميع الأساتذة الذين رافقونا طوال مسيرتنا الدراسية (DI7)

وختاما فإن الواجب يقتضي أن نشكر جامعة "عبد الرحمن مي رة"، وكلية اللغة العربية، على ما أفضلت به علينا عامة والمكتبة المركزية خاصة، ونوجه بعض الشكر والامتنان إلى أستاذنا المشرف "رحيم يوسف" الذي خصنا بوقته، وخبرته، وتوجيهاته السديدة لتجاوز العقبات فله منا أوفى الشكر وأخلص الدعاء (DI 6)

### *Closing Prayers (new step)*

Another option that seems alien to the introduction part-genre and its communicative purpose is the prayers found at the ending paragraphs of some introductions in DIA group. Most genre analysts agree to code them as Closing Prayers.<sup>2</sup> The following are statements that exemplify this new step:

و أخير ا نأمل أن يكون بحثنا هذا عبارة عن إضافة للمكتبة الجز ائرية و أن نكون قد وفقنا في استكمال هذا البحث ليكون ثمرة ينتفع بها الآخرون.ولأن أي بحث لا يخلو من الهفوات و الأخطاء فإن أصبنا فمن الله و إن أخطأنا و قصرنا فمن أنفسنا (DI 8)

وإنني لا أستطيع – مهما حاولت – أن أفيه حقه من الشكر والتقدير، فجلال صنيعه عن وصف بدق. لهذا، فأني لا أملك إلا أن أتوجه إلى الله عز وجل ليجزيه عني وعن بحثي خير الجزاء، إنه سميع مجيب.ذلك فضل الله يؤتيه من يشاء و الله ذو الفضل العظيم (DI 5)

#### **1.1.1.3.3. DINS group**

Table 12 shows that the move structure of the DINS (L1 introductions) show the greatest degree of adherence to the CARS model as the result of the non-inclusion of new steps. Thus, authors realized move 3 (Occupying the Niche) through the use of the three steps as outlined in the model (Stating Goals of DI- Stating Hypothesis/Results-Preview DI Structure) with 27 steps (93,10% of move 3) against 2 new steps coded as Method. The following is a more detailed description of the step structure of DINS sub-corpus.

### ***Step 1 (Stating goals/argument of DI)***

The following example was the only instance of step 1 in the native sub-corpus:

In the following pages, I hope to demonstrate that American Indian women writers articulate some ways out. Their novels shape useful messages for men through their depiction of approachable protagonists, and they go even further by offering secure male role models who set paths for the protagonists and the rest of us to follow. (DI 12)

### ***Step 2-a (Present Hypotheses)***

One instance of this step was found across this group:

‘Non/human’ denotes clearly this integration of human and non-human entities. But the slash that separates the two parts of the term is a deliberate and important device that recognizes a porous border between the two parts [...] This is not to say (nor with this be my only time making this assertion) that the non/human is synonymous with something like the nightmares of posthumanism, the robot with human consciousness. Instead, the non/human resembles Donna Haraway’s cyborg and Bruno Latour’s quasi-object. (DI 11)

### ***Step 2-b (Present Results)***

Rather than hypothesizing, authors in the native sub-corpus preferred to present the results of their research (step 2-b) which was reported 15 times (53,57% of move 3) against one instance of step 2-a. It must be noticed that authors mostly

introduced step 2-b using self-mention (46 occurrences of personal pronoun *I*) and verbs in the active voice (see examples from DIs 10 and 11 below). The following statements are cited to instance this step.

By way of close examination of the novels *Postcards*, *Accordion Crimes* and *That Old Ace in the Hole*, as well through discussion of her work in critical and interpretive essays, this thesis will examine how Proulx confronts the perceived promise inherent to the American Dream to reveal its fundamental flaws. (DI 9)

In these early literary and historical analyses, I refer to Linda Colley's *Britons* and "Britishness and Otherness" to contextualize the point of view that sees pre-twentieth-century Ireland as a British colony and outsider rather than an equal participant in the United Kingdom. (DI 10)

Rather, I argue that at no point is Timon complete or even completely one thing or another—human or non-human. 'Non/humaning' recognizes the resistance against categorization; the non/human is always in-between and on the move. (DI 11)

### ***Step 3 (Preview Organization of the Dissertation)***

Except for introduction 9, the other three introductions included move 3 step 3 as the following two examples show:

The second chapter of my thesis focuses more heavily on literary explications, specifically regarding the exclusion of West Indian and African characters and those characters associated with blackness in Edgeworth's novels. (DI 10)

In the first chapter, I give a history of the term as it has been used primarily from epistemological philosophy. (DI 11)

In Chapter One, I address the problematic effects of internalized oppression on the oral tradition, and I present the ways in which American Indian women storytellers combat and subvert these problems by coming to voice and telling their stories. (DI 12)

### ***Method (new step)***



As indicated earlier, authors in this group did not resort to new strategies and the only 2 occurrences (6,90 % of move 3) were found in the same text (introduction 10):

Through applying Toni Morrison's definitions of literary whiteness, literary blackness, and Africanism from *Playing in the Dark* (1993), I illustrate how Edgeworth constructs an image of Irishness that claims British whiteness while she reserves racial stereotypes for African and the lower class Irish characters who do not fit the literary white British middle class identity. (DI 10)

Throughout my analysis of these novels and other Edgeworth's works, including *The Absentee* (1812), which follows Lord Colambre's attempts to restore his family to Ireland after they have abandoned their rural estate for London high society, I use a diverse group of theoretical texts to elucidate Irish racial identity and concepts of race in nineteenth-century Britain. (DI 10)

#### **1.1.2. Comparison between DINNS and DINS groups**

Comparison of DI introductions written by students of DINNS and DINS groups is meant to answer the first research question, viz., do master literature students from the University of Bejaia operate a different rhetorical structure to native students when writing their DIs introductions. This comparison will concern three levels of move organization: (i) frequency of moves and steps; (ii) moves or steps deletion, and (iii); elaboration of the move pattern.

##### **1.1.2.1 Frequency of Moves**

More than the other perspectives from which the move patterns of DINNS (English L2) and DINS (English L1) will be compared, frequency of moves and steps is particularly important because it, per se, more directly relates to the interdependent quantitative and qualitative aspects of the move organization itself. However, the difference in the frequency of moves and steps is not weighed by simply looking at the number of occurrences and rates of these two discourse units as shown in tables 11 and 12 respectively. The process requires us to run the Chi Square

test,<sup>7</sup> a statistical tool developed to measure statistical variables such as frequency which is the variable in our study. By telling how significantly the frequencies of moves and steps are statistically different across the two sets of introductions, this tool will enable us to say whether authors of DINNS introductions operated a different move pattern to authors of the native sub-corpus, which is our first research questions. After tabulating the move and steps data of the two groups in a contingency table, chi square test was run and the results can be seen in table 13:

Table 13. The contingency table and the chi square test results of DINNS and DINS groups

	Move 1	Move 2	Move 3	Rows Total
DINNS	18	15	21	<b>54</b>
DINS	8	8	10	<b>26</b>
Columns Total	<b>26</b>	<b>23</b>	<b>31</b>	<b>80</b>
Chi-square value: $X^2 = 0.091$ P-value: $p = 0.95551$ $p > 0.05$ (significance level)				

Table 13 shows that the difference between the two groups is statistically significant ( $p > 0.05$ ). Therefore, it can be concluded that there is a frequency difference in the move pattern between the introductions in DINNS and DINS sub-corpora.

#### 1.1.2.2 Deletion of Moves and/or Steps

The second phase of the comparison will check if the introductions of these two groups do comprise the three rhetorical moves, namely Establishing a Territory, Establishing a Niche and Occupying the Niche and their constituent steps as outlined in CARS. Tables 11 and 12 indicate that the three moves are present in all the

introductions of DINNS and DINS groups. However, differences exist at the level of steps. With regard to move 1 steps, authors of the native group seemed to show a marked preference for establishing their research territory by showing its importance in the real world (step 1-a) through 5 occurrences. Conversely, authors of DINNS sub-corpus totally overlooked this strategy and overwhelmingly resorted to step 1-b (importance in research) with 21 occurrences. Although this tendency seemed justifiable from a disciplinary perspective, relating one's topic to experiential facts is a strategy that is more and more resorted to in academic contexts and in different disciplines including those in the humanities.

#### **1.1.2.3. Move Pattern Elaboration**

Elaboration of move pattern refers to the way authors go about developing their introductions very often resulting in move cycling, the appearance of recurrent move sequences, and the appearance of new steps and predominance of particular linguistic devices. Since they are not envisaged in the CARS model (Samraj, 2008) against which our corpus is compared, these departures are particularly helpful in the generic analysis. For example, it is remarked that in DINNS group the sequence T-O occurred 9 times against 4 in the native corpus. This tendency of overlooking move 2 was also partly reflected in the quantitative account of moves across these two groups (see table 12), with only 27,77% and 33,33% of moves found in DINNS and DINS respectively. As far as the newly identified steps are concerned, while 2 steps (Summary of Literary Sources and Method) were reported in both groups, Research Questions which appeared as an additional strategy in Occupying the Niche move in two of DINNS introductions was not reported in DINS. Within the same rhetorical move, a substantial difference was reported as to the strategies students in both groups utilized to put forward their research outcomes. While DINNS students

resorted to step 1 (Stating Goals of DI) which they introduced using the inclusive pronoun *we*, those of the native sub-corpus used step 1-b (Presenting Results of DI) and heavily relied on self-mention through the personal pronoun *I* with 46 occurrences and the active voice in introducing this step.

#### **1.1.2.4. Summary**

The results of DINNS and DINS groups comparison point at a number of differences which are decisive in pursuing the next stages of the study. Frequency, move deletion as well as elaboration of the move pattern across the two groups were compared and the results reveal that there are differences at the level of the move organization between these two groups. Chi square test revealed a statistically significant difference in the frequency of the three rhetorical moves across both sets of introductions. Furthermore, absence of move 1/step 1-a (Claiming Centrality by Showing the Importance in the Real World) in DINNS sub-corpus and its inclusion in 50% of the native group further confirms that there is a real difference in how authors of the introductions composed by native postgraduates and those written by NNS postgraduates perceive the introductory part-genre's communicative purpose. This difference is further confirmed by native students' preference for stating the results (step 2-b) rather than the goals of DI (step 1) as a strategy to realize move 3. Finally, the difference at the level of the newly identified steps with Research Questions step being incorporated into move 3 in DINNS introductions and not found in DINS means that authors in the two groups differently developed their DIs introductions. The question whether these two groups of students exhibited different generic behaviors through different move patterns can be answered in the affirmative, which poses the question as to the origins of those differences. The following comparison between groups DINNS and DIA (DIs introduction written in

Arabic) will help us check if the above differences are due to the language background of these two groups by exploring their texts to look for any common preferential generic options that would explain the differences between DINNS and DINS.

### **1.1.3. Comparison between DINNS and DIA groups**

This section follows as a result of the comparison of DINNS and DINS groups which revealed that a difference does exist in the move pattern of the introductions included in these two groups. Comparison of DINNS and DIA (DIs introduction written in Arabic) is thus meant to check if any common preferential features can arise in the generic organization of these two groups presumably sharing a common background. This comparison will therefore bring an answer to the second research question, viz. is the operation of a different move structure primarily attributable to the background of Bejaia university English students? This comparison is conducted based on the same criteria as the above comparison, namely (i) move distribution across the part-genre, (ii) move/step deletion and (iii) elaboration of the move pattern.

#### **1.1.3.1. Moves and Steps Frequency**

As indicated earlier, the frequency of moves and steps was not measured by simply looking at and comparing the raw quantitative data as shown in table 12. With 54 moves (55,10% out of 98 moves) against 18 (18,75%) found in the two groups respectively, there was every likelihood that one would think move frequency was much higher in DINNS than in DIA. However, when it comes to measuring frequency, it is important to bear in mind other parameters such as text length and the steps which sometimes do not reflect the quantity of moves.<sup>8</sup> Since we are interested in revealing common aspects in the move organization of the DIs introductions of

these two groups that may be attributed to their common background and in order to optimize the results of this comparison, Chi Square will be run for both moves and steps. The data about moves from table 12 and data about the steps from table 11 are tabulated in two contingency tables and Chi Square tests are run to check if there are any statistically significant differences in the distribution of these data across the texts in these sub-corpora.

Table 14. The contingency table and the chi square test results for DINNS and DIA groups (moves frequency comparison)

	Move 1	Move 2	Move 3	Rows	Total
DINNS	18	15	21		<b>54</b>
DIA	7	4	7		<b>18</b>
Columns	<b>25</b>	<b>19</b>	<b>28</b>		<b>80</b>
Total					
Chi-square value: $X^2=0.278$ P-value: $p=0.87022803$ $p>0.05$ (significance level)					

Table 15. The contingency table and the chi square test results for DINNS and DIA groups (steps frequency comparison)

	M1S1-b	M1S2	M2S1-b	M2S2	M3	M3S2-a	M3S2-b	M3S3	Rows Total
DINNS	21	77	7	14	16	1	10	8	<b>155</b>
DIA	11	39	5	7	1	2	15	8	<b>93</b>
Columns	<b>32</b>	<b>116</b>	<b>12</b>	<b>21</b>	<b>17</b>	<b>3</b>	<b>25</b>	<b>16</b>	<b>248</b>
Total									
Chi-square value: $X^2=15.999$ P-value: $p=0.0251255$ $p>0.05$ (significance level)									

It can be seen on tables 14 and 15 that the difference in move frequency is significant ( $p>0.05$ ), which is conclusive of the difference in the overall move organization across these two groups. In the following phase, I will attempt to reveal any instances of move or step deletion by checking the data in tables 11 and 12.

#### **1.1.3.2. Deletion of Moves and/or Steps**

As indicated in the quantitative analysis of our corpus, the only instance of move deletion occurred in one introduction from the sub-corpus in Arabic in which move 2 (Establishing a Niche) was not reported. Although this move is the least found in the whole corpus (27,55%), it should be noticed that all twelve authors somehow established a research gap by using one of the options available in this move ( Question Raising or Positive Justification).

#### **1.1.3.3 Move Pattern Elaboration**

A major difference between DINNS and DIA introductions was in the new steps. Authors from both groups seemed to incorporate them into their texts but in markedly different ways and for different rhetorical and communicative purposes. While DINNS introductions included steps which seemed to serve the conventional research goals of the part-genre such as Summary of Literary Sources, Research Questions and Method, writers in the Arabic texts used options that are recognized as belonging to other sub-genres of the DI genre such as Bibliographical Sources and Acknowledgments and sometimes as steps that are completely alien to the introduction part-genre like Difficulties through which students listed factors that hindered them in the fulfillment of their dissertations such as lack of bibliographical resources and unavailability of books in Arabic and Closing Prayers, a culture-specific option found in all the introductions in the DIA group.

#### **1.1.3.4 Summary**

Although their language of composing is not the same, DINNS and DIA groups were expected to share certain aspects in the rhetorical organization of their texts as the result of their common background. The above comparison has shown that a statistically significant difference exists in the frequency of moves and steps in the texts of these two groups. Furthermore, students seemed to depart from the CARS framework in two different directions. While authors in DINNS group deployed new steps which espoused the CARS schema and further established its epistemological potential, those of the introductions written in Arabic seemed to depart from the structure quite differently by using Difficulties, Acknowledgments and Closing Prayers at the end of their introductions as a strategy to realize move 3 (Occupying the Niche). It is worth mentioning that none of these steps is found in DINNS's texts. More importantly, while many cross-linguistic genre-specific investigations involving Arabic texts have confirmed the contrastive rhetoric hypothesis assuming that writers' cultural patterns are recognizable in their writings in a foreign language,<sup>9</sup> absence of Closing Prayers which is a culture-specific step from DINNS texts seemed to refute this assumption. Comparison of DINNS and DIA introductions yielded two findings that suffice to claim that these two groups do not organize their introductions similarly. The difference at the level of moves and steps frequency as reflected through the application of the Chi Square statistical tool together with the difference in the rhetorical purposes of the new steps that appeared across the two groups implied that the background played no role in their move pattern, which is the answer to research question two.



## Chapter Four

### Discussion

#### 1. Discussion

In this section, I will use the findings from the last two sections to answer the question about the origins of the differences in the generic organization of DINNS and DINS introductions, which is our final research question. More specifically, since language background could not explain the differences between these two groups of Literature postgraduate students, there must be other factors that could more directly intervene in shaping the generic behavior of English literature students of the University of Bejaia as reported in table 12. To schematize the findings from the comparisons between DINNS and DINS and between DINNS and DIA (DIs introductions written in Arabic), I can place the three groups on a continuum as in the following:

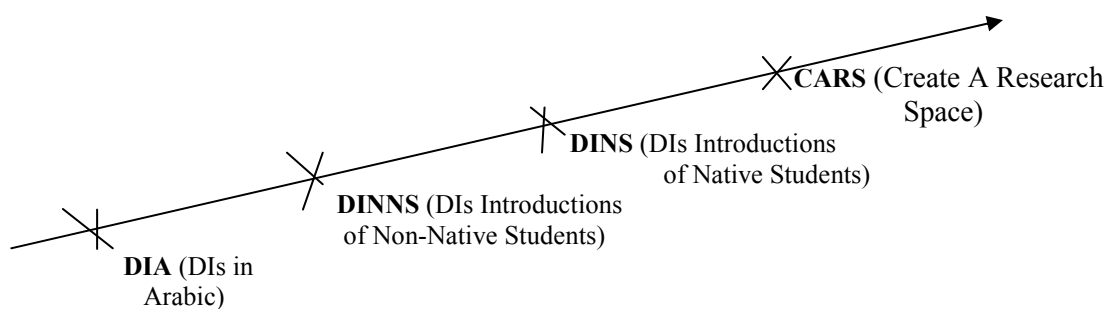


Figure 3. A Continuum Representing the Move Structures of the Three Groups.

Closest to CARS (Create A Research Space) is the DINS (English L1) group followed by DINNS (English L2 group) while the group writing in Arabic appears at

the other end of the continuum. The reason behind this positioning lies in the degree to which students' writings adhere to CARS schema as reflected in how they go about investing their rhetorical resources to create and present their research. To put it otherwise, their generic behavior seems to depend more directly upon how they perceive the communicative purpose of the introduction part-genre, the disciplinary discourse and the sociorhetorical community in which they operate. Although the CARS model was, at least partly, reflected in all the introductions, native authors seem to be more aware of the introduction's general communicative function, that is to establish a research space. In operating the pattern that seems to best realize this function (to Create A Research Space), they followed a number of strategies. First, their use of move 1/step 1-a (Establishing A Territory/Claiming Centrality by Showing the Importance in the Real World) in the opening lines of their introductions not only highlights the pertinence of their research by connecting it to experiential facts, a strategy rhetoricians refer to as promotionalism,<sup>10</sup> but is also aimed at capturing a wider readership that would comprise readers outside the immediate discourse community of the department or the faculty. Furthermore, their preference for step 2-b (Presenting Results) among the options available in move 3 (Occupying the Niche) on the one hand, and, on the other hand, their use of the personal pronoun *I* in introducing this step with a total number of 46 occurrences across the four introductions (11,5 per introduction as average) denoting authors' will to put forward their research findings and thus secure themselves a place in the community and acquire a chance for research beyond post-graduation, both further confirm the generic competence and genre knowledge of the native authors as seen through their perception of these three interdependent variables : disciplinary

discourse conventions, the communicative purpose of the part-genre and their discourse community.

Comparison of the move pattern of DINNS and DINS groups has pointed at a number of differences. In addition to the difference in move frequency and the difference in the newly identified steps, I can summarize the other differences in the move structure in table 16.

Table 16. Differences between DINNS and DINS Groups

DINNS (DIs introductions written by non-native students )	DINS (DIs introductions written by native students)
<ul style="list-style-type: none"> <li>• Absence of move1/step1-a (Importance in the Real World)</li> <li>• Predominance of step 1 (Stating Goals of the DI) in move 3</li> <li>• Impersonalization<sup>11</sup> or hedging through passive voice and inclusive <i>we</i> in move 3/step 1</li> </ul>	<ul style="list-style-type: none"> <li>• Use of move 1/step 1-a (Importance in the Real World)</li> <li>• Predominance of step 2-b (Stating Results of the DI) in move 3</li> <li>• Self-mention<sup>12</sup> or boosting using discursive <i>I</i> and use of verbs in the active voice in move 3/step 2-b</li> </ul>

Since the comparison between DINNS and DIA (DIs introductions in Arabic) could not reveal any common predominating tendencies at the move organization level so as to explain the differences between DINNS and the native sub-corpus as attributable to their different backgrounds, I assumed that the differences can be explained otherwise. In other words, since we could not investigate the differences in terms of what Atkinson (2004) terms the *large cultures* from which these two groups come from (Western vs. Arab), it is anticipated that far more adequate explanations are to be found in the *small cultures* where these groups operate.<sup>13</sup> This stage of the present genre analysis consists of interpreting the

differences in the light of the answers elicited from the students through the interview. It is worth noticing that the questions were formulated considering the above mentioned variables, namely the discipline, the part-genre and the discourse community because it is assumed that the way students perceive them would directly impact their writing choices.

In what follows I will attempt to explain the differences in table 16 (p.104) from the point of view of these three interdependent variables and in the light of the information elicited through the interview.

#### **(i) Disciplinary Culture**

With regard to discipline, answers to question IV point at the fact that predominance of Move 1 step 1-b in DINNS introductions finds its explanation in students' perception of Literature as a discipline, further enhanced by the instruction on the part of their supervisors. To the question whether they have received any explicit instruction or guiding advice on how to achieve a good introduction, 10 out of 12 have answered in the affirmative. One student elaborated on her answer as follows:

He (the supervisor) talks of the introduction as the backbone of the dissertation and insists that most often this part makes him decide to continue or stop reading the chapters. More importantly, what he considers is how the literature on the topic is covered and how the student goes about reporting his or her research in relation to it.

Most answers seem to corroborate the idea expressed above, which accounts for predominance of move 1 step 2 (Establish a Territory by Reviewing Literature or Presenting Topic Generalizations). Conversely, native students, in addition to preparing their territory through generalizations and literature reviews, have often resorted to highlighting their topic's importance in the real world (Move 1 step 1-a),

a strategy that has little chance to occur among their non-native counterparts according to the following statement by one of the interviewees:

On the rare occasions where we had the opportunity to tackle the issue of writing our DI, the main idea that I could retain is that, first and foremost, students have to place their research alongside the existing literature but never could they do so without telling how their research topic is important. One should not think of literature as of sociology or history. There is a huge difference between them obviously. I personally think literature is typically about imagination, fiction, etc. and it can be important only from this perspective.

Comparing literature to sociology and history is significant in some respects. What the student seems to allude is the fact that the importance of these two disciplines, though both sharing some disciplinary conventions with literature, can generally be shown in the way they relate to the real life. If such a belief is a widespread one among the students community, it is not surprising that move 1-step 1-a (Showing the importance in the Real World) is absent from their introductions wherein move 1-step 1-b (Showing the importance in Research) becomes, by implication, a conventionalized feature.

## **(ii) Generic Culture**

Generic culture, or genre knowledge, refers to the way students perceive the introduction part-genre, and how this perception directly or indirectly impacts on their textual realization of this part-genre. More specifically, students' generic culture is what they think an introduction's communicative purpose is and how they endeavour to realize this purpose through rhetorical strategies and linguistic choices.

Since the results of the move analysis are obtained through the application of the Create A Research Space (CARS) model, the results are thus meant to reflect the extent to which this schema is enacted in students' introductions. To put it clearly, these results should inform us how effective students are in realizing the

communicative purpose of this part-genre (which is to enrich the literature by presenting one's research to the community). Though post-graduates are not expected to make personal contributions to the existing literature, it should be remembered that genre analyses using the CARS model do not only consider the newness and originality of the research being reported, which is the case with RAs' and PhDs introductions, but it also measures how this communicative purpose is attained by drawing from the existing literature. Interview question III is posed to check whether students are cognizant of this communicative purpose and only 4 out of 12 (33,33%) responded that their intent when composing their introductory chapters was to convince the supervisor of their personal knowledge instead of good command of their research topic. One interviewee further commented his answer as follows:

As far as I am concerned, I do not think we are expected to bring anything new. At least personally, I find this a demanding task. This is my first experience writing a dissertation and I only started studying the English language like six or five years ago. The discipline plays an equal part, too. This is not a hard or social science where language has the sole function of reporting and commenting facts and figures. Literature is something else. Suffice it to say, to come up with an original research would require years of study.

This answer suggests that students are somehow aware of the communicative purpose of the introduction part-genre, but seem at the same time handicapped by their limited genre knowledge, which is further evidenced by their answers to interview questions I and II. Predominance of move 3-step 1(Occupying the Niche by Stating the Goals of the DI) as opposed to move 3-step 2-a (Occupying the Niche by Presenting the Results of the DI) in the native sub-corpus, while informing us of a certain tentativeness on the part of the non-native students to overtly plunge into the results of their DIs, concomitantly makes their DIs introductions deficient from a generic standpoint. As their answers to interview questions II, IV and V corroborate,

such a generic performance is the result of lack of experience (100% of respondents said this was/is the only DI they produce) and inappropriate genre-based instruction (100% have no methodology module and/or no genre-based instruction).

### **(iii) Sociorhetorical Culture**

How the relation of speaker to audience shapes discourse is as old as rhetoric itself.<sup>14</sup> It is often assumed that the nature of the relationships writers entertain with their discourse communities heavily accounts for their rhetorical strategies. For example, Burgess (2002) attributes the absence of move 3 (Occupying the Niche) in favor of lengthy realizations of move 1 (Establishing the Territory) in her corpus of RAs introductions produced by Spanish ESL writers to their uncertainty about their knowledge claims as newcomers in the community of international linguistics RAs writers.<sup>15</sup> In the present study, move 3 is present and is almost as frequent in the non-native sub-corpus as in the native one, with 31,48% and 38,46% of the total number of moves in these two groups respectively. In fact, while absence of move 3, which is an avoidance strategy, indicates that writers are aware of their discourse community (the native community which they want to avoid), its inclusion in this study indicates quite the opposite. As their answers to interview question VI reflect, students seem to think that their DIs will be read by the immediate discourse community they belong to (the supervisor, the examiners, and other students). This unawareness of a wider community (such as the virtual or the Internet community that would comprise native members) is therefore responsible for the manner in which they realize move 3 characterized by predominance of step 1 (Stating Goals) and impersonalization through two hedging strategies, namely the passive voice and the inclusive *we*. While Presenting the Results (step 2-b) predominates move 3 in the native group (DINS) with self-mention as a boosting strategy using personal pronoun *I* and the active

voice allows students to appropriate their texts and create an identity in the discourse community, resorting to impersonalization through the inclusive personal pronoun *we* and the passive voice in the non-native sub-corpus (DINNS) is meant to enable students to secure agreement from the discourse community as the following opinion of one of the interviewees suggests:

In the introduction as in the other sections of the dissertation, I do not see a frontier between me and the readers. There is no reason to venture ideas that would make my work different. I think that is a common belief in the students' community.

In both groups, it is obvious that the discourse community determines the move pattern and the subsequent microstructural devices such as pronouns and verb forms.

## **2. Conclusion**

The discussion following the quantitative phase of this study as outlined through the move analysis raises a number of observations. After eliminating the null hypothesis stipulating that students' background accounts for differences in the move structure of their texts compared to those written by native students, it has shown that students' perception of the disciplinary discourse, their perception of the part-genre and their relation with the discourse community are in fact the real factors that shape their writing.

Three illustrative differences are investigated to confirm the veracity of this alternative hypothesis in the light of the information elicited through the interview. Absence of move 1/step 1 in the non-native sub-corpus and its presence in the native one is shown to be due to a limited perception of the discipline on the part of the non-native students whose lack of rhetorical flexibility precludes them from exploring different paths to promote the importance of their research topic as did the



native students when they show the importance of their research topic through real facts and experiences (Move 1/Step1-b).

The second difference is meant to illustrate the role of students' perception of the introductory part-genre in producing it or, to put it simply, how effective they are in realizing its communicative purpose, which is to create a space for their research proposals. It was remarked that while native authors do so by putting forward the results of their DI (move 3/step 2-b) those of the non-native introductions state the goals of their DIs (move 3/step 1). With regard to students' relationship with the discourse community, which is the third variable from the perspective of which non-native and native groups are shown to be different, it was noticed that these two rhetorical options (move 3/step 2-b in the non-native group and move 3/step 1 in the native one) are realized using different microstructural devices, mostly referred to as metadiscourse.<sup>16</sup> It is these devices that quite discernibly reflect the type of relationship authors have with their sociorhetorical communities, with non-native authors using the inclusive pronoun *we* and verbs in the passive voice and native authors using *I* and verbs in the active voice. These ways of negotiating knowledge claims resulting in distinct move structures are different because students' perception of the discourse community is different from one group to the other.

## Endnotes

- <sup>1</sup> John M. Swales, *Research Genres: Explorations and Applications* (UK: Cambridge University Press, 2004), 228-229.
- <sup>2</sup> Ibid., 230.
- <sup>3</sup> Ibid.
- <sup>4</sup> Ken Hyland, "Academic Attribution: Citation and the Construction of Disciplinary Knowledge," *Applied Linguistics* 20, no. 3 (1999): 362.
- <sup>5</sup> John M. Swales, *Research Genres*, 232.
- <sup>6</sup> John M. Swales, *Genre Analysis: English in Academic and Research Settings*, cited in Abdulkhaleq Al-Qahtani, "A Contrastive Rhetoric Study of Arabic and English Research Article Introductions," 102.
- <sup>7</sup> The Chi Square test is a statistical tool that aims to determine whether the difference between two distributions of frequencies is due to chance or it is high enough to be statistically significant. In case the difference between the two distributions is small, the null hypothesis is accepted; if it is high, the null hypothesis is rejected. In this case, the difference is said to be statistically significant because the difference between the two distributions is too important to be attributed to chance only: a real difference does exist. Examples of contrastive studies having applied the Chi Square test include Al-Qahtani's study of RA introductions written by American and Arab writers (2006) and Sheldon's contrastive study of RAs introductions and conclusions written by Spanish NNS writers and their native counterparts (2013).
- <sup>8</sup> Swales, e-mail message to author, November 2015.
- <sup>9</sup> Al-Qahtani, 193..
- <sup>10</sup> Tatiana Yakhontova, "'Selling' or 'Telling'? The Issue of Cultural Variation in Research Genres," in *Academic Discourse*, ed. John Flowerdew (Harlow: Longman, 2002), 229.
- <sup>11</sup> Ken Hyland, "Humble Servants of the Discipline? Self-Mention in Research Articles," *English for Specific Purposes* 20, no. 3(2001): 223-224.
- <sup>12</sup> Ibid.

<sup>13</sup> Ulla Connor and Ana Travesta, "The Role of Intercultural Rhetoric in ESP Education," *CELC Symposium* (2013): 20-21.

<sup>14</sup> James E. Porter, "Audience," in *Encyclopedia of Rhetoric and Composition: Communication from Ancient Times to the Information Age*, ed. Theresa Enos (New York: Routledge, 1996), <http://grammar.about.com/od/ab/g/audiencterm.htm> (accessed May 22, 2016).

<sup>15</sup> Sally Burgess, "Packed Houses and Intimate Gatherings: Audience and Rhetorical Structure," in *Academic Discourse*, ed. John Flowerdew (London: Longman, 2002), 211.

<sup>16</sup> Ken Hyland, "Disciplinary Interactions: Metadiscourse in L2 Postgraduate Writing," *Journal of Second Language Writing* 13(2004): 134-135.

## **General Conclusion**

Thus far in the study, the analysis of the move pattern of our corpus is carried out and the findings reported and discussed. Before summarizing the findings and offering some pedagogical implications as well as directions for further research, some limitations might be noted.

### **1. Limitations of the Study:**

As noted in one of the previous sections, this study concerns a limited population of students. Therefore, its findings cannot be generalized. Since genres are properties as Swales (1990) describes them, other rhetorical features may be conventionalized depending on the universities and disciplines.

As it is a contrastive genre-specific study targeting a non-native population, it is primarily based on the concept of the rhetorical move. Ideally, a comparison that aims to reveal similarities due to a shared cultural background should encompass culture-specific rhetorical properties. In the case of the present study, when comparing English L2 and Arabic introductions, comparison of the rhetorical properties of Arabic such as parallelism and repetition would have revealed further resemblances or differences.

Furthermore, in order for a study of this type to produce the most reliable findings, the ethnographic section should have as its subjects the same authors of the introductions analyzed who should ideally be interviewed in the process of writing their DIs. Almost half of the interviewees in the present study have produced their DIs well before the interview and thus could not provide fresh answers.

One last limitation concerns the raters. The texts in English are coded by non-native raters while this task requires a native collaborator with good knowledge of both the discipline and the research area. Indeed, cross-linguistic genre analyses that do not involve native analysts cannot render satisfactory results.<sup>1</sup>

## **2. Pedagogical Implications and Recommendations:**

Beyond the findings as described and discussed in the last section, perhaps the major outcome of the present study is the contested role of culture as a vague and monolithic concept in interpreting differences in cross-cultural and cross-linguistic interactions. Put in other words, while the introductions of the two groups of students of Bejaia university were expected to share some macrostructural features, their comparison revealed instead substantial differences. Because the differences between non-native and native introductions could not be attributed to the different backgrounds of the students who wrote them, these differences should then be ethnographically investigated through the use of an open-ended interview.

Three variables were taken into account when formulating the interview questions: the discipline, the part-genre and the discourse community. With regard to discipline, students seem to think that the importance of a literary topic can be settled solely in the research world through literature reviews and general statements, hence absence of move 1-step 1-a from their introductory chapters. Furthermore, through interview question III I could investigate how students' perception of the part-genre could intervene in their introductions' move structure. Most answers indicate that presenting goals rather than the results of DI (use of move 3-step1 instead of move3-step 2b) resulted in flat texts the reading of which hardly makes us recognize the communicative purpose of the part-genre which is to

create a research space. The last variable from the perspective of which the differences between native and non-native students' introductions were investigated is the discourse community. The study has shown that the move structure of introductions is largely influenced by students' interaction with their discourse communities.

Showing that cultural background cannot be directly involved in how students make rhetorical and textual choices when they write, this study joins the view of writing as a dynamic and complex activity shaped by the interplay between different contextual parameters such as students' genre knowledge, the discipline and the discourse community. It is these contextual factors or what Atkinson (2004) refers to as the *small cultures* that more directly influence students' writings. Rather than accusing students' linguistic or cultural backgrounds, reasons behind rhetorical variations between NNS and native students should be explored from the perspectives of these small cultures. We can adjust Atkinson's Classroom Model<sup>2</sup> to schematize the findings of the present genre-specific study as follows:

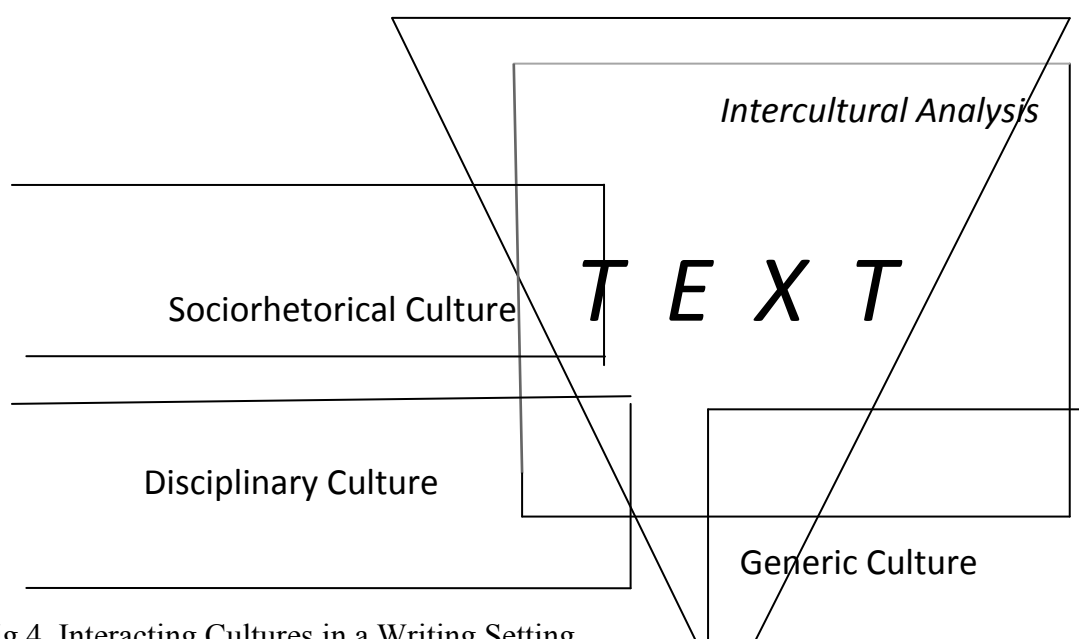


Fig.4. Interacting Cultures in a Writing Setting (adapted from Ulla Connor and Ana Travesta, "The Role of Intercultural Rhetoric in ESP Education," *CELC Symposium* (2013): 21)

The implicational value of cross-linguistic genre-based studies is known in intercultural communication. As pointed out in the general introduction of this dissertation, the academic mobility that characterizes today's world requires students to adapt themselves to the norms and expectations of the target cultures. Such an outcome can only be attained through improving students' genre awareness and this involves further efforts on the part of both the student and the community.

Besides criticizing students' lengthy reviews of previous literature as a strategy to show the importance of their research territory, this study has pointed out a tendency to overlook the communicative purpose of the part-genre through advancing goals rather than stating the results of the DI. In such a large size academic genre produced by large cohorts of students, authors should indicate the results rather than goals so as to help supervisors and readers evaluate, consult and read their DIs.

Furthermore, if postgraduates wish to pursue their academic careers, they should involve themselves in their writings through using more boosters and self-mention devices such as the pronoun *I* and avoiding talking on behalf of their communities so as to develop a stance and negotiate their ideas and proposals. Therefore, it can be argued that even if genre-based instruction can be constraining and even if genre knowledge can only be acquired implicitly through socialization and literacy,<sup>3</sup> our findings can be exploited in special workshops to more precisely explain the communicative function of the introduction part-genre and, thus, enhance our postgraduate students' generic awareness. We can also use the results of this cross-linguistic comparison to suggest a model (see table 17 on page 117) to be used by postgraduates in the process of writing their DIs introductions. Although resorting to such models is indicative of students' rhetorical and generic

inefficiency, they can prove helpful in the case of non-native contexts. It should be noticed that the model is based on the original CARS by Samraj (2008) and the new steps discovered in the move analysis of our corpus (see table 11):

Table 17. A proposed model for Master's DI Introduction Organization

<p><b>Move 1 Establishing territory</b>  1-Claim centrality  1-a Importance in the real world  1-b importance in research  2-Review literature or present topic generalizations  3-<i>Summary of literary sources*</i></p>
<p><b>Move 2 Establishing a Niche</b>  1-Question Raising  1-a Indicate a gap/question in research  1-b Indicate a problem in the real world  2-Positive justification</p>
<p><b>Move 3 Occupying the niche</b>  1-<i>Research Questions*</i>  3-<i>Method*</i>  4-Background  4-a Present results  5-Preview organization of the dissertation</p>
<p>(* New steps)</p>

A major area that can be explored cross-linguistically concerns the microstructure level features of the introduction. While this study has dealt with the macrostructure level of rhetorical moves, further works can tackle the textual devices used by non-native speakers in their writings. In fact, such devices, referred to as metadiscourse, are a particularly rich source of rhetorical deviation. Since to construct a text and guide the readers through it and negotiate meaning can only be achieved through an intelligent use of these devices, their investigation is highly recommended in intercultural interaction. More importantly, study of metadiscourse would supplement the macrostructure analysis of rhetorical moves. There is a



growing consensus that these two levels of text construction are interdependent. Finally, it can be suggested that this further research be extended to the other part-genres.

## Endnotes

<sup>1</sup> Ulla Connor, *Contrastive Rhetoric: Cross-cultural Aspects of Second-language Writing* (Cambridge: Cambridge University Press, 1996), 163.

<sup>2</sup> Connor (2013) gives Atkinson' original model as follows:

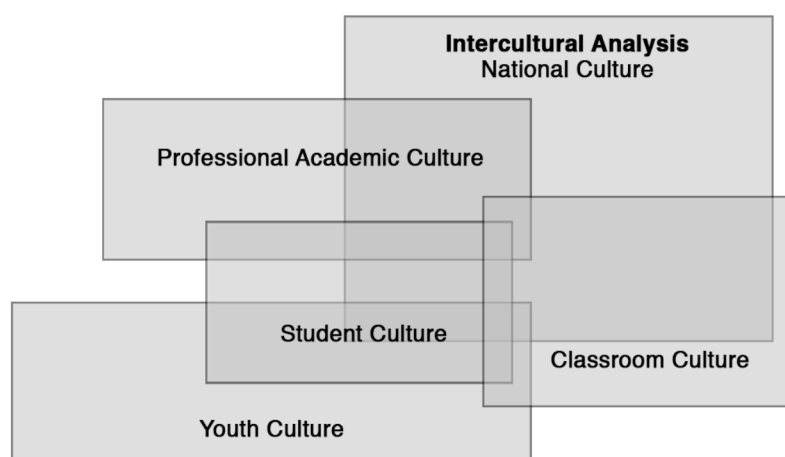


Figure 5. Interacting Cultures in an Educational Setting, Ulla Connor and Ana Travesta, "The Role of Intercultural Rhetoric in ESP Education," *CELC Symposium* (2013): 21 (adapted from Atkinson, 2004).

<sup>3</sup> Maylis Rospide, "Pour une Rhétorique des Genres : de la Sensibilité à la Généricité dans l'Enseignement de l'Anglais," *Université Paul Valéry, Montpellier* 3, 2013.

## Selected Bibliography

- Al-Ali, Mohammed. "Genre, Schema, and the Academic Writing Process: An Enquiry into the Generalisability of Generic Structure and its Relationship to Schematic Knowledge." PhD. Diss., Durham University, 1999. <http://etheses.dur.ac.uk/1471/>
- Al-Qahtani, Abdulkhaleq. "A Contrastive Rhetoric Study of Arabic and English Research Article Introductions." PhD Diss., Oklahoma State University, 2006. [https://shareok.org/bitstream/handle/11244/7050/English%20Department\\_01.pdf?sequence=1](https://shareok.org/bitstream/handle/11244/7050/English%20Department_01.pdf?sequence=1)
- Amara, Farida. "A Genre Analysis Study of Algerian Magister Dissertations in Linguistics and Didactics: the Case of the English Department of the University of Algiers." Magister Diss., University of Tizi-Ouzou, 2009.
- Askehave, Inger and Swales, John M. "Genre Identification and Communicative Purpose :a Problem and a Possible Solution." *Applied Linguistics* 22, no.2 (2000): 196-212.
- Bawarshi, Anis and Reiff, Mary Jo. *Genre, An Introduction to History, Theory, Research, and Pedagogy*. Indiana University: Parlor Press, 2010.
- Bawarshi, Anis. "The Genre Function." *College English* 62, no. 3 (January 2000): 335-360.
- Bhatia, Vijay K. "Applied Genre Analysis: A Multi-Perspective Model." *Ibérica* 4 (2002): 3-19.
- \_\_\_\_\_. *Worlds of Written Discourse: A Genre-Based View* (London: Continuum International, 2004).
- \_\_\_\_\_. "Critical Reflections on Genre Analysis." *Ibérica* 24 (2012): 17-28.
- \_\_\_\_\_. Interview by Salmani Nodoushan, *International Journal of Language Studies* 9, no.2 (April 2015): 121-130.
- \_\_\_\_\_. "A Generic View of Academic Discourse." In *Academic Discourse*. Edited by John Flowerdew, 21-39. London: Longman, 2002.
- Biber, Douglas. *Discourse on the Move, using Corpus Analysis to Describe Discourse Structure*. Philadelphia: John Benjamins, 2007.
- Bunton, David. "Generic Moves in PhD Thesis Introduction." In *Academic Discourse*. Edited by John Flowerdew, 57-77. London: Longman, 2002.
- \_\_\_\_\_. "The Structure of PhD Conclusion Chapters." *Journal of English for Academic Purposes* 4 (2005): 207-224.
- Burgess, Sally. "Packed Houses and Intimate Gatherings: Audience and Rhetorical Structure." In *Academic Discourse*. Edited by John Flowerdew, 196-215. London: Longman, 2002.

- Chang, Yueh-ching and Sperling, Melanie. "Discourse and Identity among ESL Learners: A Case Study of a Community College ESL Classroom." *Research in the Teaching of English* 49, no. 1(2014): 31-52.
- Cheng, An. "Understanding Learners and Learning in ESP Genre-Based Writing Instruction." *English for Specific Purposes* 25(2006): 76–89. doi:10.1016/j.esp.2005.07.002
- Colombo, Laura M. "English Language Teacher Education and Contrastive Rhetoric." *Elted* 15(2012): 1-6.
- Connor, Ulla and Traversa, Ana. "The Role of Intercultural Rhetoric in ESP Education." *CELC Symposium* (2013): 19-24.
- Connor, Ulla. *Contrastive Rhetoric: Cross-cultural Aspects of Second Language Writing*. United Kingdom: Cambridge University Press, 1996.
- \_\_\_\_\_. "Intercultural Rhetoric Research: Beyond Texts." *Journal of English for Academic Purposes* 3 (2004): 291-304. doi:10.1016/j.jeap.2004.07.003
- \_\_\_\_\_. "New Directions in Contrastive Rhetoric." *TESOL Quarterly* 36 (2002): 293-310.
- \_\_\_\_\_. "*Tertium Comparationis*: A Vital Component in Contrastive Rhetoric Research." Clevedon (2005): 153-164.
- Crossly, Scott. "A Chronotopic Approach to Genre Analysis: An Exploratory Study." *English for Specific Purposes* 26 (2007): 4–24.
- \_\_\_\_\_. "The Effects of Genre Analysis Pedagogy." (2012): 20-35.
- Derewianka, Beverly. "Trends and Issues in Genre-Based Approaches." *RELC Journal* 34, no.2 (2003): 133-152. doi: 10.1177/003368820303400202
- Flowerdew, John and Peacock, Matthew, "Issues in EAP: a Preliminary Perspective." In *Research Perspectives on English for Academic Purposes*. Edited by John Flowerdew and Matthew Peacock, 8-24. Cambridge: Cambridge University Press, 2001.
- \_\_\_\_\_. "Discourse Communities, Legitimate Peripheral Participation, and the Nonnative-English Speaking Scholar," *TESOL* 34 (2000): 127-150.
- Gee, James P. *An Introduction to Discourse Analysis: Theory and Method*. USA: Routledge, 1999.
- Gonzales, Laura. "Multimodality, Translingualism, and Rhetorical Genre Studies (RGS)." *Composition Forum*, 2015. <http://www.compositionforum.com> (accessed January 11, 2016).
- Helal, Fethi. "Discourse and Intercultural Academic Rhetoric." *Open Journal of Modern Linguistics* 3, no. 2 (2013): 149-156. <http://www.scirp.org/journal/ojml> (accessed December 22, 2015).

- Hyland, Ken. "Activity and Evaluation: Reporting Practices in Academic Writing." In *Academic Discourse*. Edited by John Flowerdew, 115-130. London: Longman, 2002.
- \_\_\_\_\_. "Academic Attribution: Citation and the Construction of Disciplinary Knowledge." *Applied Linguistics* 20 (1999): 341-367.
- \_\_\_\_\_. "English for Specific Purposes: Some Influences and Impacts." In *International Handbook of English Language Teaching*. Edited by J. Cummins and C. Davison, 379-390. New York: Springer, 2007.
- \_\_\_\_\_. "Persuasion and Context: the Pragmatics of Academic Metadiscourse," *Journal of Pragmatics* 30, no. 4 (1997): 437-455.
- \_\_\_\_\_. *Academic Discourse*. London: Continuum, 2009.
- \_\_\_\_\_. *English for Academic Purposes: An Advanced Course book*. London: Routledge, 2006.
- Hyon, S. "Genre in Three Traditions: Implications for ESL," *TESOL Quarterly* 30n°4 (1996): 693-722.
- Johns, Ann M. "The History of English for Specific Purposes," *The Handbook of English for Specific Purposes* 1 (2013): 7-17.
- Kaplan, Robert B. "Cultural Thought Patterns in Intercultural Education," *Language Learning* 16, no. 1 (1966): 1-20.
- Kubota, Ryuko and Lehner, Al. "Toward Critical Contrastive Rhetoric." *Journal of Second Language Writing* 13(2004): 7-27.doi:10.1016/j.jslw.2004.04.003
- Lieungnapar A. and Todd R.W. "Top-down versus Bottom-up Approaches toward Move analysis in ESP." *Proceedings of the International Conference: Doing Research in Applied Linguistics*.
- Lodico, Marguerite G, Spaulding, Dean T and Voegtle, Katherine H. *Methods in Educational research: from theory to Practice*. San Francisco: John Wiley & Sons, 2006.
- Lunsford, Andrea A and Muth, Marcia. *The St. Martin's Pocket Guide to Research and Documentation*. New York: Bedford/St. Martin's, 2010.
- Mauranen, Anna. "Cultural Differences in Academic Discourse: Problems of a Linguistic and Cultural Minority." In *The Competent Intercultural Communicator*. Edited by L. Löfman et al., 157-174. Helsinki: AFinLA, 1993.
- Millar, Diane. "Promoting Genre Awareness in the EFL Classroom." *English Teaching Forum* 2(2011): 1-14.

- Moreno, Ana I. "Intercultural Rhetoric in Language for Specific Purposes." *The Encyclopedia of Applied Linguistics* (2013): 1-5.
- \_\_\_\_\_. "The Importance of Comparable Corpora in Cross-Cultural Studies." In *Contrastive Rhetoric: Reaching to Intercultural Rhetoric*. Edited by U. Connor, E. Nagelhout and W. Rozycki, 25–41. Amsterdam: John Benjamins, 2008.
- Paltridge, Brian. "Thesis and Dissertation Writing: Preparing ESL Students for Research." *English for Specific Purposes* 16(1997): 61-76.
- Patrick, Peter L. "The Speech Community." *Handbook of Language Variation and Change* (2003): 1-47.
- Samraj, Betty. "Introductions in Research Articles: Variations across Disciplines." *English for Specific Purposes* 21 (2002): 1-17.
- Samraj, Betty. "Disciplinary Variation in Abstracts : the Case of Wildlife Behavior and Conservative Biology." Edited by John Flowerdew, 40-56. London: Longman, 2002.
- Sayfour, Nasrin. "SFL and ESP Genre Analysis of English Research Articles in Iranian and English American Medical Journals: A Contrastive Study." PhD Diss., Teheran University, 2010.  
<http://www.isfla.org/Systemics/Print/Theses/Sayfour2010.pdf>  
 (accessed November 30, 2015).
- Sheldon, Elena. "The Research Article: a Rhetorical and Functional Comparison of Texts Created by Native and Non-native English Writers and Native Spanish Writers." PhD Diss., Zaragoza University, 2013. <http://www.isfla.org/Systemics/Print/Theses/Sheldon2013.pdf> (accessed November 30, 2015).
- Soliman, Ismail. "Arabic and English Persuasive Writing of Arabs from a Contrastive Rhetoric Perspective." PhD Diss., Indiana University of Pennsylvania, 2010. <https://dspace.iup.edu/bitstream/handle/2069/265/Soliman%20Ismail.pdf?sequence=3> (accessed November 30, 2015).
- Sekkal, Faiza. "Raising ESP Students' Awareness of the Generic Structures and Linguistic Features of Job Application Letters through the Application of Genre-Based Instruction at the Tertiary Level: The Case of 3rd Year Management Students Djillali Liabes University, Sidi Bel Abbes." Magister Diss., Djillali Liabes University, 2011.
- Shahal, Dana. "Research Article Introductions in Cultural Studies: A Genre Analysis Exploration of Rhetorical Structure." *The Journal of Teaching English or Specific and Academic Purposes* Vol. 2, no. 1:(2014), 1-20.

- Swales, J. M., and Feak, C. B. *Academic Writing for Graduate Students: Essential Tasks and Skills*. MI: The University of Michigan Press, 2004.
- Swales, John M. and Lafi M. Al-Harbi. "Arabic and English Abstracts in Bilingual Science Journals: Same or Different?" *Languages in Contrast* 11,no.1(2011): 70-86. doi: 10.1075/lic.11.1.06alh
- Swales, John M. "Integrated and Fragmented Worlds: EAP Materials and Corpus Linguistics." In *Academic Discourse*. Edited by John Flowerdew, 115-130. London: Longman, 2002.
- \_\_\_\_\_. "A Text and its Commentaries: Toward a Reception History of "Genre in Three Traditions"." *Ibérica* 24 (2012): 103-116.
- \_\_\_\_\_. *Genre Analysis: English in Academic and Research Settings*. New York: Cambridge University Press, 1990.
- \_\_\_\_\_. *Research Genres: Explorations and Applications*. New York: Cambridge University Press, 2004.
- \_\_\_\_\_. Interview by Carmen Pérez-Llantada, *Ibérica* 8 (2004): 139-148.
- Tardy C. M. "It's like a Story: Rhetorical Knowledge Development in Advanced Academic Literacy." *Journal of English for Specific Purposes* 4 no. 4(2005): 325-338.
- Yakhontova, Tatiana. "'Selling' or 'Telling'?: The Issue of Cultural Variation in Research Genres." In *Academic Discourse*. Edited by John Flowerdew, 216-232. London: Longman, 2002.

# Appendices

<b><u>Appendix A:</u></b> .....	126
---------------------------------	-----

**Letter of Permission signed by the Head of the Library of the  
Faculty of Letters and Languages**

<b><u>Appendix B:</u></b> .....	127
---------------------------------	-----

**The Interview Questions**

<b><u>Appendix C:</u></b> .....	128
---------------------------------	-----

**Electronic Communications with Pr. J. Swales**

<b><u>Appendix D:</u></b> .....	129
---------------------------------	-----

**Online Chi Square Calculations**

<b><u>Appendix E:</u></b> .....	132
---------------------------------	-----

**The Corpus**



**Appendix A Letter of Permission signed by the Head of the Library of the Faculty of Letters and Languages**

Zerka Hakim  
Faculté des Lettres et des Langues  
Département d'Anglais  
UMMTO

A l'adresse du Responsable de la Bibliothèque  
Faculté des Lettres & des Langues  
Université Abderrahmane Mira de Béjaia  
Pole Universitaire Aboudaou.

**Objet :**

Demande d'accès à la bibliothèque de la Faculté des Lettres et Sciences Humaines-Pole Universitaire Aboudaou.

Monsieur,

J'ai l'honneur de venir par la présente solliciter votre bienveillance de bien vouloir m'accorder l'accès à votre établissement. Pour toute fin utile, je vous tiens informé que je suis étudiant en 2ème année Magister à l'Université Mouloud Mammeri de Tizi-Ouzou (UMMTO), option Anglais, spécialité Didactique des Textes Littéraires et de Civilisations, et que je suis habilité par ladite institution de mener un projet de recherche qui portera sur la structure générique des introductions de mémoires Master 2 en Littérature. Ainsi, aimerai-je vous rassurer que mon passage au sein de votre bibliothèque est strictement lié à deux aspects du volet pratique du projet de recherche sus-cité, à savoir la sélection du corpus ainsi que la rencontre de la communauté estudiantine.

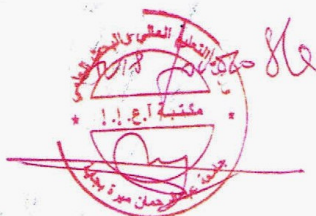
Dans l'attente de votre acceptation de ma demande citée en objet, veuillez, Monsieur, agréer mes sincères remerciements.

**Pièces jointes :**

- ✓ Photocopie de la carte étudiant ;
- ✓ Certificat de scolarité 2ème année ;
- ✓ Carte de la Bibliothèque du Département d'Anglais de l'UMMTO ;
- ✓ Carte de la Bibliothèque Centrale de l'UMMTO.

Fait à Tizi-Ouzou le 26 Décembre 2014.

ZERKA HAKIM



## **Appendix B**

### **The Interview Questions**

- i. When writing your dissertation, which part did you find most difficult to write?
- ii. Is it the first that you have ever written?
- iii. What was your intent in writing the introductory section of your DI? Was it to
  - a) Convince your supervisor that you have a good command of the topic
  - b) Convince him/her of your personal knowledge about the topic
- iv. Did you have Methodology as one of your modules?
- v. Did you receive any explicit instruction or any guiding advice on the part of your supervisor on how to achieve a good introduction? If the answer is yes, please explain in detail and exemplify your answer?
- vi. Who do you think your dissertation will be read by? Who do you think its readers will be?
  - a) The supervisor and the examiners
  - b) The supervisor, the examiners and the other students
  - c) Other

[Compose Mail](#)  
[Inbox \(1735\)](#)  
[Starred](#)  
[Sent Mail](#)  
[Drafts \(46\)](#)  
[All Mail](#)  
[Spam \(8\)](#)  
[Trash](#)  
[Contacts](#)  
[Labels](#)  
[les annonces](#)  
[mes docs](#)  
[Edit labels](#)

[« Back to Search results](#)
[More Actions...](#)
[Go](#)
1 of 3 Older >

[Collapse all](#)
[Print](#)
[New window](#)

### Seeking guidance [inbox](#)

☆ [Zerka Hakim](#) <kimodz80@gmail.com> Tue, Apr 12, 2016 at 1:45 PM

To: [jmswales@umich.edu](#)

[Reply](#) | [Reply to all](#) | [Forward](#) | [Print](#) | [Delete](#) | [Show original](#)

Dear Pr.Swales,

I am writing to you again about my thesis. Let me remind you that I am a postgraduate in Didactics from UMMTO, Algeria. My research subject is about contrastive rhetoric from generic and microstructure level perspectives.

While sequencing and coding my corpus of introductions I came across sequences (moves) that look like two moves...I wonder how to code those? One possibility is to consider them as being both moves and calling this Move-mixing, a phenomenon reflecting some aspect of the discourse in research in literature which is the discipline of my corpus.

You opinion regarding this will be particular help to me.

Regards,

Hakim Zerka  
Department of English  
UMMTO

[Reply](#) | [Reply to all](#) | [Forward](#) | [Print](#) | [Delete](#) | [Show original](#)

☆ [John Swales](#) <jmswales@umich.edu> Tue, Apr 12, 2016 at 2:31 PM

To: [Zerka Hakim](#) <kimodz80@gmail.com>

[Reply](#) | [Reply to all](#) | [Forward](#) | [Print](#) | [Delete](#) | [Show original](#)

Can you explain more or send me an example?

[- Show quoted text -](#)

☆ [Zerka Hakim](#) <kimodz80@gmail.com> Mon, Apr 18, 2016 at 12:48 PM

To: [John Swales](#) <jmswales@umich.edu>

[Reply](#) | [Reply to all](#) | [Forward](#) | [Print](#) | [Delete](#) | [Show original](#)

Thanks for replying.

Sometimes when looking at move 3/step3 (structure of thesis), the move also includes moves 3/step1 (results) and even a new step (methodology).Let's consider this example : In chapter two, I will describe the condition of women in the Victorian era using insights from feminism. In such a statement, there is, I think, more to move 3/step 3 structure of thesis).

I also want to know how moves are counted. I count them according to steps. I consider that a move appears once the steps recognized as belonging to the another move stop appearing in a text. For example, in a sequence comprising M1/S1 - M1/S2 - M1/S3 -M1/S3- M2/S2 - M1/S3 , I consider that there is 2 Establishing a Territory move (M1) and one Establishing a Niche move (M2). I don't know if this is the number of moves of move cycles.

Any advice or articles will be of considerable help.

Regards  
H.Zerka  
UMMTO  
Algeria.

[- Show quoted text -](#)

[Reply](#) | [Reply to all](#) | [Forward](#) | [Print](#) | [Delete](#) | [Show original](#)

☆ [John Swales](#) <jmswales@umich.edu> Tue, Apr 19, 2016 at 2:21 PM

To: [Zerka Hakim](#) <kimodz80@gmail.com>

[Reply](#) | [Reply to all](#) | [Forward](#) | [Print](#) | [Delete](#) | [Show original](#)

I think your chapter 2 example is essentially step 3; the mention of using feminism seems rather minor. Your second comment would seem to be correct in terms of counting moves.

[- Show quoted text -](#)

## Appendix D

## Online Chi Square Calculations

### First Comparison (DINNS and DINS moves)

### CALCULATION FOR THE CHI-SQUARE TEST

*quantpsy.org*

*An interactive calculation tool for chi-square tests of goodness of fit and independence*

[Curriculum vitae](#)  
[Selected publications](#)  
[Supplemental material for publications](#)  
[Online utilities](#)  
[Mediation & moderation material](#)  
[PSY-GS 8879: Factor Analysis](#)  
[Vanderbilt Psychological Sciences](#)  
[Vanderbilt Quantitative Methods](#)  
[Organizations](#)  
[Friends and colleagues](#)  
[Contact me](#)

© 2010-2016,  
Kristopher J. Preacher

Finally, if any expected frequencies are 0, the chi-square statistic is undefined (division by zero). This will happen if you enter a row or column consisting entirely of 0 values. Avoid this!

	Gp 1	Gp 2	Gp 3	Gp 4	Gp 5	Gp 6	Gp 7	Gp 8	Gp 9	Gp 10
Cond. 1:	18	15	21							54
Cond. 2:	8	8	10							26
Cond. 3:										0
Cond. 4:										0
Cond. 5:										0
Cond. 6:										0
Cond. 7:										0
Cond. 8:										0
Cond. 9:										0
Cond. 10:										0
	26	23	31	0	0	0	0	0	0	80

Output:

Chi-square: 0.091

degrees of freedom: 2

p-value: 0.9555196

Yates' chi-square: 0.027

Yates' p-value: 0.98659072

Status:

#### "Custom" expected frequencies

When using the chi-square goodness of fit test, sometimes it is useful to be able to specify your own expected frequencies. If there is a theoretical reason for doing so, the following table will allow you to enter your own  $E_{ij}$ 's. Non-integer expected frequencies are allowed. Use as many cells in this table as necessary, making sure that (1) the marginal total is the same for both observed and expected frequencies, (2) there are no expected frequencies less than 1, and (3) no more than 20% of your expected frequencies are less than 5. If a frequency is entered in an Observed cell, then a frequency must also be entered in the corresponding Expected cell (and vice versa).

	Gp 1	Gp 2	Gp 3	Gp 4	Gp 5	Gp 6	Gp 7	Gp 8	Gp 9	Gp 10
Observed:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Expected:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Output:

Chi-square:

## Second Comparison (DINNS and DIA moves)

### CALCULATION FOR THE CHI-SQUARE TEST

*quantpsy.org*

*An interactive calculation tool for chi-square tests of goodness of fit and independence*

[Curriculum vitae](#)  
[Selected publications](#)  
[Supplemental material for publications](#)  
[Online utilities](#)  
[Mediation & moderation material](#)  
[PSY-GS 8879: Factor Analysis](#)  
[Vanderbilt Psychological Sciences](#)  
[Vanderbilt Quantitative Methods](#)  
[Organizations](#)  
[Friends and colleagues](#)  
[Contact me](#)

© 2010-2016,  
Kristopher J. Preacher

2x2 contingency tables), so use at your own risk for tests with  $df > 1$ .

**Warnings**

Use of the chi-square tests is inappropriate if any expected frequency is below 1 or if the expected frequency is less than 5 in more than 20% of your cells. The *status cell* at the bottom of the table will let you know if there is a problem. In the 2 x 2 case of the chi-square test of independence, expected frequencies less than 5 are usually considered acceptable if Yates' correction is employed.

Finally, if any expected frequencies are 0, the chi-square statistic is undefined (division by zero). This will happen if you enter a row or column consisting entirely of 0 values. Avoid this!

	Gp 1	Gp 2	Gp 3	Gp 4	Gp 5	Gp 6	Gp 7	Gp 8	Gp 9	Gp 10
Cond. 1:	18	15	21							54
Cond. 2:	7	4	7							18
Cond. 3:										0
Cond. 4:										0
Cond. 5:										0
Cond. 6:										0
Cond. 7:										0
Cond. 8:										0
Cond. 9:										0
Cond. 10:										0
	25	19	28	0	0	0	0	0	0	72

Output:

Calculate Reset all

Chi-square: 0.278

degrees of freedom: 2

p-value: 0.87022803

Yates' chi-square: 0.078

Status: Status okay Yates' p-value: 0.96175071

**"Custom" expected frequencies**

When using the chi-square goodness of fit test, sometimes it is useful to be able to specify your own expected frequencies. If there is a theoretical reason for doing so, the following table will allow you to enter your own  $E_{ij}$ 's. Non-integer expected frequencies are allowed. Use as many cells in this table as necessary, making sure that (1) the marginal total is the same for both observed and expected frequencies, (2) there are no expected frequencies less than 1, and (3) no more than 20% of your expected frequencies are less than 5. If a frequency is entered in an Observed cell, then a frequency must also be entered in the corresponding Expected cell (and vice versa).

	Gp 1	Gp 2	Gp 3	Gp 4	Gp 5	Gp 6	Gp 7	Gp 8	Gp 9	Gp 10
Observed:										
Expected:										

Output:

Calculate Reset all

Chi-square:



### Third Comparison (DINNS and DIA steps)

## CALCULATION FOR THE CHI-SQUARE TEST

*quantpsy.org*

*An interactive calculation tool for chi-square tests of goodness of fit and independence*

[Curriculum vitae](#)  
[Selected publications](#)  
[Supplemental material for publications](#)  
[Online utilities](#)  
[Mediation & moderation material](#)  
[PSY-GS 8879: Factor Analysis](#)  
[Vanderbilt Psychological Sciences](#)  
[Vanderbilt Quantitative Methods](#)  
[Organizations](#)  
[Friends and colleagues](#)  
[Contact me](#)

© 2010-2016,  
Kristopher J. Preacher

Finally, if any expected frequencies are 0, the chi-square statistic is undefined (division by zero). This will happen if you enter a row or column consisting entirely of 0 values. Avoid this!

	Gp 1	Gp 2	Gp 3	Gp 4	Gp 5	Gp 6	Gp 7	Gp 8	Gp 9	Gp 10
Cond. 1:	21	77	7	14	16	1	10	8		154
Cond. 2:	11	39	5	7	1	2	15	8		88
Cond. 3:										0
Cond. 4:										0
Cond. 5:										0
Cond. 6:										0
Cond. 7:										0
Cond. 8:										0
Cond. 9:										0
Cond. 10:										0
	32	116	12	21	17	3	25	16	0	242

Output:

Chi-square: 15.999  
degrees of freedom: 7  
p-value: 0.0251255  
Yates' chi-square: 11.915  
Yates' p-value: 0.10338902

Status:

**"Custom" expected frequencies**

When using the chi-square goodness of fit test, sometimes it is useful to be able to specify your own expected frequencies. If there is a theoretical reason for doing so, the following table will allow you to enter your own  $E_{ij}$ 's. Non-integer expected frequencies are allowed. Use as many cells in this table as necessary, making sure that (1) the marginal total is the same for both observed and expected frequencies, (2) there are no expected frequencies less than 1, and (3) no more than 20% of your expected frequencies are less than 5. If a frequency is entered in an Observed cell, then a frequency must also be entered in the corresponding Expected cell (and vice versa).

	Gp 1	Gp 2	Gp 3	Gp 4	Gp 5	Gp 6	Gp 7	Gp 8	Gp 9	Gp 10
Observed:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
Expected:	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>

Output:

Chi-square:

## **Appendix E**

## **The corpus**

### **DINNS**

### **DI1**

#### **Jane Austen's *Pride and Prejudice* and *Emma* between Sentimental Tradition and Realism**

Late eighteenth century and early nineteenth century saw a rise in women's literacy and a corresponding increase in the number of female readers and writers. Although poetry and drama remained primarily as a male's privilege, the novel had number of female practitioners with its emphasis on behavior and marriage ability, targeted women reader.

It is said that from 1790s to 1810s the widespread literary form was the novel, a literary genre that was mostly dominated by women, written about and for women, and before 1810 the number of female novelists exceeded that of male (Darryl Jones, 2004). Among those female writers was Fanny Burney (1776–1828), a very successful writer in her time. Her first novel, *Evelina*, appeared in 1778 and was an epistolary novel that tells the story of 17years old Evelina, who learns to navigate the complex layers of 18th-century society and earn the love of a distinguished nobleman. This sentimental novel, which has notions of sensibility and early romanticism, satirizes the society in which it is set and is a significant precursor to the work of Jane Austen and Maria Edgeworth (1768–1849). The latter who became known in fashionable literary and social circles, received mostly favorable reviews though also criticized for being too didactic and moralistic. She was a pioneer of social realism and historical tales, influencing the younger writers such as Jane Austen, with her mostly hero-less tales. The title page of her first and most famous Irish tale which she first had published anonymously, *Castle Rackrent* (1800), says "*an Hibernian Tale. Taken from facts, and from the manners of the Irish squires, before the year 1782*".

Another literary figure who had an influence on Austen's art was Marry Wollstonecraft (1759 1797) whose novels criticized the social construction of marriage and its effects on women. In her first novel, *Mary: A Fiction* (1788) she tells the tragic story of a heroine who is forced into a loveless marriage for economic reasons, and who suffers from successive "romantic friendships" with a woman and a man. Through this heroine Wollstonecraft criticizes the 18th-century sensibility and its damaging effects on women.

Jane Austen (1775-1817) a famous novelist whose works of romantic fiction, set among the landed gentry, her realism and sharp irony have gained her historical importance among scholars and critics, and reserved her a place as one of the most widely read writers in English literature. Austen's works criticize the novels of sensibility of the second half of the 18th century; her plots, though fundamentally comic, highlight the dependence of women on marriage to secure social standing and economic security. Austen brings to light the hardships women faced, who usually did not inherit money, could not work and where their only chance in life depended on the man they married. She reveals not only the difficulties women faced in her day, but also what was expected of men and of the careers they had to follow. She does

this with wit and humor and with endings where all characters, good or bad, receive exactly what they deserve.

Jane Austen was a critical of the Sentimental novel, an 18th century literary genre which celebrated the emotional and intellectual concepts of sentiment, sentimentalism, and sensibility. Sentimental novels relied on emotional response, both from the reader and the character, and an epistolary novel, an especially typical form for eighteenth-century novels of sensibility, started with the influential novels of Samuel Richardson (1689–1761), *Pamela or virtue Rewarded* (1740), *Clarissa* (1748), and *The History of Sir Charles Grandison* (1753). *Clarissa* (1748), for instance *Clarissa* established a new kind of prose fiction in English epistolary novel. But it is the novel of *The History of Sir Charles Grandison* (1753) that had a direct influence on Jane Austen's literary techniques. The influence of Richardson's art can be found in her early works. Austen's first two novels were written in an epistolary form, *Elinor and Marianne*, later on *Sense and Sensibility*, and *Lady Susan*.

The epistolary novels revolve around the theme of marriage, courtship and love, a recurring theme in Jane Austen's novels. Yet Jane Austen reports those themes in a satirical way through the use of irony, which aims at criticizing the over sentimentality and to drag attention to the situation of middle class women, and even the upper class. Although Austen is now revered for her handling of romantic love, her social conservatism was actually at odds with the Romantic sensibility. With her advocacy of reason over fancy and moderation over excess, Austen wrote of marriages and social relations based on rational companionship rather than on the feverish emotionality espoused by the Romanticism that was dominant when she wrote. Her skillful irony and subtle but firm morality refined the genre of the novel, which was really still in its early childhood at the turn of the 19th century.

Although the English novel began in the late seventeenth-century as an offshoot of continental romance, its later rejection of the fabulous imaginings and idealism of the romance and classical narrative has prompted most critics since then to define its realism as the antithesis of romance. This shift found its most legendary expression in Spanish literature, with the "anti romantic" *Don Quixote*, written by Miguel Cervantes in the early seventeenth century.

In this work, the protagonist, a minor nobleman with depleted funds, determines to live his life as a questing knight and according to the ethic of chivalric romance of which he has read too much. But Quixote's world is a "realist" one, in which the circumstances do not conform to the rules of romance, and his struggles demonstrate again and again the often pathetic conflict between his favorite genre and the "real" world. Realism in the nineteenth century came to mean not just the depiction of the commonplace, but even of the base and low. Writers, called "naturalists" as well as realists, described human imperfection with a single-mindedness that emphasized degradation and misery. One effect of broadness of the term "realism" is that most fiction can be understood to be "realist" in some sense. For example, a storyline quite like a traditional romance dealing with improbable and idealized people and events could be deemed "realist" because the descriptive style is realist. However, this broad



range of characteristics of realism in literature have fueled its rise to literary prominence in and throughout the nineteenth-century and on into the twentieth, and have become almost synonymous with the novel itself. As Mandal calls it

[T]he national tale is its combination of sentimentalism (focusing on the depiction of the heroine), travelogue (focusing on the depiction of the landscape), and realism (attempting in some way to give a texture of verisimilitude to the narratives, which competes with the sentimentalism for ascendancy over the travelogue elements). In many ways, the heroine of the national tale inherits a number of the traits and postures of eighteenth-century sentimental femininity. Despite her intellectual achievements, she exists very much in the world of affect—her tutelage of the male protagonist realizes itself through her emotional influence, rather than her rational powers of mind. (143)

And Jane Austen is said to have engaged her literature in this new genre “the national tale”. Austen’s literary works emphasized reason over emotions, from the right beginning of her career as

Austen’s national romances reveal an often overlooked English thread among the early-nineteenth-century fictions of national character produced by such Scottish and Anglo-Irish writers as Scott, Susan Ferrier, Edgeworth, and Sydney Owenson. ... Her works stretch the borders of the genre Owenson named ‘the national tale’: it was not only England’s colonies and dominions that produced fictions of resistance to ‘foreign’ usurpation and cultural conquest, but also England itself. (Qtd in Mandal 152)

So in the following dissertation, I intend to undertake a comparative study between Austen’s two novels *Pride and Prejudice* and *Emma*.

Austen was the first English novelist whose works were published in a scholarly edition. Many studies were done on Austen’s works. In the 1970s and 1980s Austen studies were influenced by Sandra Gilbert and Susan Gubar's seminal *The Madwoman in the Attic* (1979), which contrasts the "decorous surfaces" with the "explosive anger" of 19th century female English writers. This work, along with other feminist criticism of Austen, has firmly positioned Austen as a woman writer. The interest generated in Austen by these critics led to the discovery and study of other woman writers of the time.

Claudia L. Johnson in her book *Jane Austen: Women, Politics and the Novel* (1990), offers an original effective assessment of Jane Austen’s thought, by exploring the ways in which Austen claims the desirability of personal happiness as a moral liberation in *Pride and Prejudice*, and validates the rights of female authority in *Emma*. Also Marry Poovey’s work

*The Proper Lady and the Woman Writer: Ideology as Style in the Works of Mary Wollstonecraft, Mary Shelley, and Jane Austen (Women in Culture and Society Series)* (1985), studies the struggle of the three prominent writers to accommodate the artist's genius to the late 18th century, and early 19th century. The creativity of this book lies in its factual report of women writers in the 19th century. Poovey analyses the three writers -Wollstonecraft, Mary Shelley, and Jane Austen- and argues that Wollstonecraft could never fully transcend the ideology of properties she attacked, Mary Shelley, assumed a feminist property in her social and literary styles, and Jane Austen who was neither as critical of property as Wollstonecraft, nor accepting as Shelley ultimately became.

There are other works that dealt directly with the theme of marriage and courtship. As an example we can mention the work of Hazel Jones, *Jane Austen and Marriage* (2009); it is a well known fact that all of Jane Austen's novels centre on the theme of marriage and courtship. The marriage of Austen's heroines is the culmination of a realistic love story, and an enlightenment symbol of perfect unity. Jones in his book provides the reader with information and historical perspective that illuminates the importance and meaning of marriage in Austen's fiction; he surveys the subject through its various stages: courtship, proposal and wedding ceremony. Concluding his book with the fate of the unmarried women, as an example of an unmarried woman Miss Bates in *Emma*, he also explores the laws that regulated marriage in England during Austen's life time, a law that required from a couple willing to marry to buy a license from the church, but for those who were in rush or simply could not afford to buy it, they eloped to Scotland, Gretna Green where such a law was not applied; in *Pride and Prejudice* we find such an incident in Lydia's and Wickham's elopement to London; also the book underscores the extent to which marriage law and customs were in the favour of men.

On the other hand, there is Marilyn Butler an important writer who gave Austen a sense of belonging to her time, in her book *Jane Austen and the War of Ideas* (1975). Butler argues that Austen was steeped in, not insulated from the principal moral and political controversies of her time and espoused a partisan, fundamentally conservative and Christian position in these controversies. Besides, Peter Knox-Shaw, who argues in his book *Jane Austen and the Enlightenment* (2004); that Austen's writings and thoughts were derived directly from the Enlightenment principles and ideas, Peter Knox-Shaw presents a new perspective on the study of Austen's novels.

Although many works analyzed the novels of Austen, yet few of them compared between *Pride and Prejudice* and *Emma*; noting that the two novels belong to two different periods in history, it is a fact that both deal with themes of marriage courtship, education, but from different scopes. It is a significant fact that all Jane Austen's works centered on those themes, and they are recurrent in all her novels, but still there are always differences, and newness. The characters, the social status, the setting may change, yet the central theme remains the same. By the end of each novel almost all the characters get what they longed for all along the novel. There is always a wedding by the end of the novel, like in *Emma* and *Pride and*

*Prejudice* there are three marriages. Despite the fact that each character marries for a reason, each one of them longs for something, whether to get financial security, or only to secure their future like Charlotte Lucas in *Pride and Prejudice*, Jane Fairfax and Harriet Smith in *Emma*, though the two latter are said to be married out of love, it is not easy to deny that both needed to get married, because marriage was their only possible option to prevent poverty and social stigma. Charlotte Lucas is the only one who is said openly that she is marrying for the sake of gaining financial security because for her "happiness in marriage is entirely a matter of chance" (Austen, 20). Jane Bennet and her sister Elizabeth both marry out of love, yet Elizabeth accepted Darcy's marriage proposal only after she visits Pemberley 'Darcy's estate', she was impressed by the view, "...and at that moment she felt that to be mistress of Pemberley might be something." (187).

Emma Woodhouse, a female character who was always afraid of losing her independence if married, thinks that a woman in her position can remain a spinster for all her life without facing any problem because she is secured financially, and thus she will not be dependent on any one. But as soon as she falls in love, she accepts to marry; the irony is that after all she falls in love with Mr. Knightley who belongs to the same social class as hers, a relation that will keep on her independence.

Jane Austen wrote her novels in late 18th century and early 19th century; that's why her novels were divided into two groups, those belonging to the first period (18th c): *Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice* which were written in a time during which the Sentimental Tradition and Romanticism were at their zenith, and the remaining three novels: *Mansfield park*, *Emma*, and *Persuasion* written in the early 19th century at a time where the national novel started to take its shape as a new literary genre that will dominate the 19th and 20th world literature.

Throughout this research work, I intend to analyze the characters and the themes of marriage and education of the aforesaid novels, within the context of the Sentimental Tradition and Realism, through the help of the "Enlightenment Feminism" theory, which is presented by Mary Wollstonecraft, using her book *A Vindication to the Rights of Woman* (1792) a literary movement that dates back to 1760-1800, during this period feminist activists focused on the issue of female education and marriage. The notions that Mary Wollstonecraft adopted and included in her previously mentioned book can be traced in the works of Jane Austen, whether about marriage or education.

Although many critics already handled analytical studies on *Pride and Prejudice* and *Emma*, there are few of those who attempted to analyze them in parallel, and within the context of Sentimental Tradition and Realism. Thus in my dissertation I intend to analyze the two novels within these two contexts, and I will try to give answers to the following questions: to what extent Jane Austen reflected the situation of women of her days in her novels? And how much she was influenced by the art of her predecessors and her contemporaries?

What motivated me to choose and study these two novels is their common portrayal of the situation of women in a society dominated by men, where women rich or poor face the same destiny.

This work will be divided into three chapters. The first chapter will be devoted to presenting the historical background of Jane Austen's time, in which I will shed some light on the late eighteenth and early nineteenth century England, for example education, marriage, the existing social classes, the economics, besides the influence of the epistolary literature, Romanticism, and Enlightenment Feminism. Finally I will refer to the influence of French Revolution and Napoleonic Wars, the loss of the Thirteen Colonies on Jane Austen's life. The importance of this chapter lies in its attempt to take off some of the ambiguities on the life of Jane Austen.

The second chapter will be committed to *Pride and Prejudice*, it will analyze the novel's characters for example Elizabeth Bennet, Jane Bennet, Mr. Fitzwilliam Darcy, and Mr. Collins, and themes of marriage and education within the context of Sentimental Tradition and Realism, through the Enlightenment Feminism of Marry Wollstonecraft. This chapter aims at demonstrating to what literary context *Pride and Prejudice* belongs, whether to that of Sentimental Tradition or Realism.

The third chapter will be devoted to *Emma*. It will also examine the novel's characters such as Emma Woodhouse, Jane Fairfax, Mr. Knightley and Mr. Frank Churchill, and themes of marriage and education, again within the context of Sentimental Tradition and Realism, novels? And how much she was influenced by the art of her predecessors and her contemporaries?

What motivated me to choose and study these two novels is their common portrayal of the situation of women in a society dominated by men, where women rich or poor face the same destiny. This work will be divided into three chapters. The first chapter will be devoted to presenting the historical background of Jane Austen's time, in which I will shed some light on the late eighteenth and early nineteenth century England, for example education, marriage, the existing social classes, the economics, besides the influence of the epistolary literature, Romanticism, and Enlightenment Feminism. Finally I will refer to the influence of French Revolution and Napoleonic Wars, the loss of the Thirteen Colonies on Jane Austen's life. The importance of this chapter lies in its attempt to take off some of the ambiguities on the life of Jane Austen.

The second chapter will be committed to *Pride and Prejudice*, it will analyze the novel's characters for example Elizabeth Bennet, Jane Bennet, Mr. Fitzwilliam Darcy, and Mr. Collins, and themes of marriage and education within the context of Sentimental Tradition and Realism, through the Enlightenment Feminism of Marry Wollstonecraft. This chapter aims at demonstrating to what literary context *Pride and Prejudice* belongs, whether to that of Sentimental Tradition or Realism.

The third chapter will be devoted to *Emma*. It will also examine the novel's characters such as Emma Woodhouse, Jane Fairfax, Mr. Knightley and Mr. Frank Churchill, and themes of marriage and education, again within the context of Sentimental Tradition and Realism, through the Enlightenment Feminist theory of MarryWollstonecraft. This chapter, once more, aims at demonstrating to what literary context the novel of *Emma* belongs, whether to that of Sentimental Tradition or Realism.

## DI2

### **Man Against Nature in *Doctor Faustus* and *The Picture of Dorian Gray***

I am convinced of the phenomenalism of the inner world also: everything that reaches our consciousness is utterly and completely adjusted, simplified, schematised, interpreted—the actual process of inner ‘perception’, the relation of causes between thoughts, feelings, desires, between subject and object, is absolutely concealed from us, and may be purely imaginary.(Nietzsche 7)

During one's life, one needs to experience what the world has to offer. In order to reach a harmonious life both internally and socially, one may search for any way promising to live a fullest life. We were put on this earth to live not just merely by breathing but by making life the best it can possibly be. It has been said that you have not really died if you have lived. This theory has been applied to several pieces of literature.

Literature is the mirror of reality. It ranges from fiction to non-fiction. Literature represents what is needed to be known. The truth about human nature and its mysteries are revealed through a work of literature, a work which represents the expressions of an author, of his observations on society and his own experiences. The author under social and psychological influences builds up his ideas and reflections in a work of art, portraying a realistic image of a given period of time or a specific situation through fiction. Literature via a good approach can reveal and divulge valuable realities and truths about nations, societies and human behaviors. Literature is of great help to human maturity. It gives answers to many raising questions, and solutions to many challenging issues. Thus, Literature reveals what is concealed, and helps us to order and harmonize our principles and style of life, throughout the morals that we conclude through the righteousness and malevolence of the characters of the work of art.

In the following dissertation, I intend to examine the differences between Oscar Wilde's *The Picture of Dorian Gray* and Christopher Marlowe's *Doctor Faustus*, all the way through a close examination of both texts, as well as references to biographical information of the two authors. Both works are starting with greed and temptation, then with a sense of immorality and cold heartedness, and ending with destruction of one's morals and soul. Without repentance, one will be forever punished. In the play of *Doctor Faustus*, a doctor sells his soul to the Devil in order to obtain power and infinite knowledge. He dies regretting the life that he chooses to live. Also, in the novel, *The Picture of Dorian Gray*, the main character

haphazardly trades his soul for that wish he most desires; everlasting youth and beauty. He ends up dying after living a tormented life because he had done so much damage to his soul. A common theme in the two pieces of writing is that giving into greed and temptation will eventually cause one's downfall. Without forgetting that the protagonists in these works are intellectuals and thirsty for knowledge, and value pleasure and experience before everything.

Accordingly, I should note that in both Marlowe's and Wilde's tales the two protagonists were narcissistic characters. They show men overreaching the natural order, while evil is primarily interpreted as surpassing the natural, specifically of desiring eternal life rather than bowing to the natural processes of change that are essential in nature. Further, I should highlight that God's laws are synonymous with nature, and both Faustus and Dorian Gray go against nature and embrace artifice and art.

Throughout this research work, I hope to establish both the similarities and differences between Oscar Wilde's *The Picture of Dorian Gray* and Christopher Marlowe's *Doctor Faustus*. Despite the gaps in time separating the two works, I have found many similarities between them. I have chosen a comparative study between the two novels to ensure the liaison that ties both pieces. Throughout the two novels, themes, characterization of the storylines and men's will to reach the unreachable are very alike. Yet, a comparative analysis will reveal the similitude of *The Picture of Dorian Gray* and *Doctor Faustus*.

In the Elizabethan Era, the Renaissance reached England a hundred years after its blossoming in Italy. This was just as the Protestant Reformation ripped Western Europe apart in religious war. Hence, the Elizabethan England assumed a different character. Many variations and many literary interpretations of the over changing Elizabethan period appeared. The mode of the thought also stressed the need for a rounded development of an individual's diverse power.

Into this chaotic world, about 1588, Christopher Marlowe (1564-1593) presented life on stage, *The Tragic History of Doctor Faustus*. In a disappearing medieval world on the end of the Elizabethan period, Faustus is portrayed as a laurelled doctor of all the 'White Arts'. Christopher Marlowe has been a significant figure in the reformation of the English Elizabethan period. Marlowe lived in a time of great transformation for Western Europe. In *Doctor Faustus*, Christopher Marlowe has vividly drawn up the character of an intelligent, learned man tragically seduced by the lure of power greater than he was mortally meant to have. The character of Doctor Faustus is, in conception, an ideal of humanism, but Marlowe has taken him and shown him to be damned nonetheless, thus satirizing the ideals of Renaissance Humanism.

On the other hand, the Victorian Era was a time of great paradoxes, despite the great changes and developments. This era was also the time of traditionalism and repression. During the High Victorian Era, values such as earnestness and seriousness were highly praised. By the end of the 19th century, however, such moral terms felt oppressing and were

being mocked by Oscar Wilde and the likes of him, encouraged essentially by the apparition of aestheticism. Aestheticism arose as a reaction against this High Victorian ethics with its prudence and feelings of duty.

Oscar Wilde, born on October 16, 1854 in Dublin and died in 1900; is a dramatist, poet, and author. He had his first encounters with literature and writing early on; he wrote the darkly sardonic Faustian themed *The Picture of Dorian Gray* (1891).

In Wilde's masterpiece, the author introduces us to the youthful Dorian Gray and his tragically inescapable decline. He has one peculiarity that everyone seeks; eternal youth. But he is also able to see the one thing that no one wants to see, the degradation of the soul and the decadence of morality. Wilde portrays the decadence of Dorian Gray masterfully and at times with a poetic touch. We can witness the change of his persona from naive and excited to guilty and cold.

This is the type of stories that catches you off guard. There is huge turn, you do not expect anything, you have big hope in the beginning and then they slowly start to deteriorate as the story progresses. Both tales represents solemn reads. There is much gloom and sadness in them. It causes you to search into the depth of your soul as the main characters did. Both are classic dark tales of intrigue. They are filled with depths to which the human conditions can sink. They are a page turner that may leave your feeling empty at the end. That is what they did for me. They are haunting books.

This is my great motivation behind my intent to lead a comparative study between Oscar Wilde's *The Picture of Dorian Gray* and Christopher Marlowe's *Doctor Faustus*. Yet, this will be achieved through relying on the theory of Psychoanalysis which reveals the affinities between the two aforesaid works, predominantly the relation between the characters' personae and beliefs and their parts in shaping the story lines. This will in fact lead us to ample themes relevant to both novels which explore the ideologies and philosophies of narcissist, hedonist, superfluity, greedy and covetous characters, and the consequences that result from those kinds of excess. Oscar Wilde asserts that:

The real moral of the story is that all excess, as well as all renunciation brings its punishments and this moral is so far artistically deliberately suppressed that it does not enunciate its laws as a general principle, but realizes itself purely in the lives of individuals .(Letters 263)

However, if we consider the term philosophy broadly as a set of thoughts and beliefs that guides a person's conduct; it can be true that an attachment to philosophy can lead to the most undesirable consequences. This might be seen in Faustus, through his philosophy of seeking-truth about the universe, and in Dorian Gray through his philosophy of hedonism which he learns from his friend Lord Henry. Yet, the works will be examined from a philosophical, ideological and spiritual perspective.

Both oeuvres were the bull's eye of a large number of critics and scholars that scrutinize each part which can be studied in both chefs-d'oeuvres. Patrick Cheney, in his book *The Cambridge Companion to Christopher Marlowe*, gathers a series of articles which correspond to Marlowe's novel *Doctor Faustus*. We are provided with Marlowe's background, textual and contextual analysis.

In his article *Christophre Marlowe and the Golden Age of England*, Michael J. Kelly states that Marlowe is the embodiment of the Golden Age. Yet Marlowe focused mainly on criticizing the evils and flaws in which that society is featured. Marlowe through his Character doctor Faustus portraits this situation through this later psychological instabilities, "This displayed not just the psychiatric (not psychological) self treatment of Faustus justifying social separation, but also alluded to the God/dog anagram which Marlowe and colleagues were said to have joked about" (7).

Lisa Hopkins in her book *Christopher Marlowe, Renaissance Dramatist* shows that Marlowe does not only rely on existing knowledge, but is also interested in questioning, charting and stretching the frontiers of what is known, practiced, believed and expected. She as well explores Marlowe's exploration of extreme psychological states, and his transgressive heroes, represented mainly on the character of Doctor Faustus.

Peter Raby, in his book *The Cambridge Companion to Oscar Wilde*, collects a series of essays related to Wilde's novel *The Picture of Dorian Gray*. This collection of essays are divided into three parts: the first gives some references to the context, beginning with Merlin Holland's review of the variety of attempts to recreate a sense of Wilde himself. The second places the focus on Wilde's achievements in most of the major kinds of writing he practiced beginning by the writing of plays which characterizes him. The third part contains essays which highlight Wilde relation to the Victorian society and the difficulties that faces him throughout his career and his life.

Besides to his examination of Wilde's life, and context, Harold Bloom in his work *Oscar Wilde* incorporates a survey of article dealing with the different themes relevant to the story of Dorian Gray.

Jarlath Killeen concerned with the interpretation of *The Picture Dorian Gray* as an intervention in the debate about the affinities that exists between the novel and reality in the nineteenth century, proving that through *The Picture f Dorian Gray* we can have an image of Wilde's society, the Late Victorian society.

In my research paper, I will focus on the matter of moral decadence, man surpassing the natural order; the causes that they have and the consequences that result from. The aim of my dissertation is to provide answers to these questions: can man really be against nature, live without respecting the social conformities and transgress divine laws? In reference to Freud's Theory, what are the affinities that tie the two books relying to the existing themes and characters?



I will divide my work into three chapters. The first chapter will be devoted to the historical background and the literary theory to be applied. I will start with the contextual analysis of the two works through examining the ideologies of the two eras that is to say The Elizabethan era and the Victorian one. In addition to the socio-historical analysis of the two writers and the relation that gathers both authors. Ultimately, I will demonstrate how the two tales reflect the real world of their setting. Then I will move to the second chapter that will deal with the literary analysis of both oeuvres by dint of the psychoanalysis theory. However, in this chapter I will provide the characters' analysis, and an investigation of the theme relating the two works. The third chapter will be as an answer to this question: can man be against nature? The answer will be according to the analysis of the two works' protagonists. To begin with the notion of the sense of guilt, then, I will highlight the tragic end of both heroes. Following with the notion of conflicts: man vs society, man vs fate, man vs the self, to end with the morality that the reader can learn from the books and the protagonists' fate. I hope to establish the existent affinities between the two chefs-d'oeuvre.

### **D3**

#### **The (Mis) Representation of Jews in William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta***

For the requirement of a master degree in English, we would like to conduct a work of literature and civilization in which the objective is to show the way the playwrights trace history and civilization through literature. For this reason, we are subjected to study two Elizabethan plays as samples that they will be compared to each other and to show prevalent techniques used by the authors to harmonize their writings as well as their ideas. This is the main issue of our investigation, while the main subject is the presence of Jews in England.

In the whole body of the present dissertation, our interest is to reflect the long, tragic history of the Jews and their unrivalled capacity to survive their misfortunes. It is important to illustrate, discover the curious ambivalence whatever good or bad attitudes of the Jews towards the possession and occupation of land by foreign Empires. So at the outset, we wish to introduce a historical origin of Jewish people in order to realize the prior encounters with European nations. We have always been astonished by the fact that a majority of Jews have for the most times lived outside the land they call their own "Israel", precisely for more than three quarters of their existence as a race. Throughout the ages, there has been a fascination with Jewish history; hence we have admired by this and thus questioned the miracle of the survival of the Jewish people despite the almost consistent delight in their persecution and ridicule.

All in all, our dissertation will be a reply to the racist anti-Semitic activities, hence we are trying to show accurate events and shed light on the Jewish way of life all along the ancient history until 16th and 17th Centuries, especially to be considered as refugees. In order to trace the Jewish historical course of events, it would be necessary to emphasize some aspects of the

problem. This process represents the data which we have achieved to get from a series of examination on the Jewish issue.

In the course of analysis, we have dealt with such significant subjects including the representation of Jews beginning from their presence in Israel and beyond in the Diaspora; reasons of annihilation throughout the ages and the portrayal of Jews in William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta*. This work contributes independently to the discussion and our choice of this topic is conscious.

In the process of reading *the Merchant of Venice* and *the Jew of Malta*, we are so fascinated by the current Elizabethan ideas that are articulated in both the plays; we have got so excited by the author's thoughts of portraying the Jews. Thus, through the deepest study and interpretation of the texts, certain new discoveries increased our thirst to understand more about the playwrights' plays and accomplish this research.

At a general level, we have entitled this dissertation: The (Mis) representation of the Jews in William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta* for specific purposes. Historiography of Jews is quite denoted in a more detailed and huge accounts. We are going to trace some of the major important points of Jewish history from their homeland and into Europe with special emphasis on England taken on such issues including Diaspora and migration which brought about various persecutions. Apart from that, focus will be stressed to overlaps substantially with the subjects of such activities like that of money lending, usury, and banking; those they practiced all over the way for financial benefit assuring their living. In this task, somehow historical studies were used to support the representation of Jews.

As a matter of fact, in the present introduction we should point out that, in terms of representation, Edward Said said in "*The world, The Text, and The critic*", that representation is "one of the key problems in all criticism and philosophy." (P, 103) To argue this, Said certainly depends on the way in which ideas and practices are presented and continue to have impact on the contemporary world which proved to be of a vital importance due to the forms of representation.

The central interest of our work is literature, to be more specific, we will analyze *The Merchant of Venice* and *The Jew of Malta* which trace two similar and somewhat different plots that aimed at telling current events. The playwrights share the same literary principles in their depiction of origin, history, race, ethnicity, and language. These principles are clarified through the portrayal of major themes and characters that are used as allusions to the past, and on which the comparison will be drawn.

In time of making this work, we have chosen to undertake a thematic study, and pick up the parallel points between Shakespeare's play and that of Marlowe. Both the two plays represent the story of a Jew who is hated and despised by everyone in the society around him, mainly because of his religion and his commercial activity. The two respective writers

adapted the notion of Anti-Semitism through which prejudices occur towards Jewish people during the Elizabethan age in order to reach a precise goal. On the periphery, both writers came to the conclusion that, the fact that Jews had not been allowed in England for centuries, stereotype is the only thing Marlowe has to base his character on and then Shakespeare's inspiration of Shylock came from Marlowe's work. Both men love their money more than anything, even their own daughters.

On one hand, *The merchant of Venice* is a play by William Shakespeare written in 1596. Its plot has been described on the nature of racial and religious interactions. The differences between Jews and Christians in this play are the fact that all Jews were expelled from England in 1290. English monarchs performed a new critical stage of cruelty and exploitation. When the abuse of the Jew as usurer is combined with Christian bias, the result is the demonization of the Jew. This led to the degradation of "Shylock" and portrayal of an image of a wanton murderer. Shakespeare developed his images of Jews, which undermined his characterization of Shylock who has been taken as a paradigm for the Jewish community. Shylock is described as the greed one. As a Jew, he was despised, patronized by the Christians even though they are reluctant to pay a debt.

On the other hand, *The Jew of Malta* was written in 1594 by Christopher Marlowe. Its plot is a story of conflict and revenge, set in a struggle for the supremacy between Spain and the Ottoman Empire in the Island of Malta. There has been extensive debate about the play's portrayal of the Jews and how Elizabethan audiences would have viewed it. Barabas; the complex character has been taken as an example of a Jew who has lost all of his wealth as the Maltese governor of Turks robbed him. After on, he tried to take revenge with the aid of his daughter; "Abigail", however the girl consigns herself to a runnery. As we see, despite Barabas was even resuming revenge, but at the end the Maltese turn on him and killed him as they regain control of Malta.

Arguably, in each of the plays, one of the central characters is a Jew who has a beautiful daughter. In *the Merchant of Venice*, it is Shylock and his daughter Jessica and in *the Jew of Malta*, it is Barabas and his daughter Abigail. The two Jewish men are similar as they both deal with money. Shylock as a lender and Barabas as a merchant. Both of them determined to have been derived from the same closed-minded stereotypes of Jews that existed at Elizabethan time, and which might explain the similarities between the two Jewish characters. They both reside in Italy and have stakes in ships that are at sea. So, this is the predominant method of Comparison which is adopted on these plays.

On such grounds, *The Merchant of Venice* and *The Jew of Malta* as samples taken in this study will be analyzed and criticized since their historical context is somewhat different. The writers of these plays have always been the object of a comparative study. Many Critics see that Shakespeare; the great playwright wrote *the Merchant of Venice* in order to capitalize on the success that Marlowe had found with his play. While the plots of the plays are not completely similar, the setting, themes, and the characters lend themselves to further comparison in order to discover whether Shakespeare was trying to refute Marlowe's anti-

Semitic play or simply write a play that would sell. Many critics dispute for both sides of the argument, whether Shakespeare's play or Marlowe's that holds the anti-Semitic tones.

To put the matter more precisely, before Shakespeare wrote *the Merchant of Venice*, Christopher Marlowe had written a barbaric anti-Semitic play of *the Jew of Malta* which is about a Jew and his daughter and the quest for greed. In this way, the story of a Jew who is forced to give up everything because he is a Jew is anti-Semitic, while Shakespeare's play can be viewed as a response to the hate of Jews. There is evidence that Shakespeare wrote the play simply because Marlowe's play was a wild success, and its popularity may have been the reason why Shakespeare decided to write his own version of the tale. The similar characters, setting and plot all suggest that Shakespeare knew what would sell and produced something that would bring him money.

Otherwise, it has been said that Shakespeare, the greatest playwright of all time, is not looked upon in this manner. The evidence is inconclusive because there are also arguments for the other since being a man who wrote great plays for enjoyment and because he had talent with enough creativity mixed in to write play after play. Hence, somehow apparently, Shakespeare wrote *the Merchant of Venice* in response to *the Jew of Malta* as a kind of social justice to refute the blatant anti-Semitism of Marlowe's play.

The objective of this study is to examine carefully the Jewish history and civilization with special emphasis on the Elizabethan period. We will dig enough in our quest in order to discover about Jewish people and their mystery all over the centuries. Find out the extent to which Jews are considered as a foreign and selfish people who value their roots and are despised worldwide for this reason. Moreover, the reason that we adore history was our pushing factor which made us deal seriously with this topic. It makes us come to terms with what we account in this task about Jews. Our acute curiosity about Jewish roots (race) was also considered as another pushing factor, so we intend to satisfy it by dealing with this quest. We have tried our best to persuade the reader about the importance of the past in the history of Jews especially under the oppression of any nation.

In this process, we will analyze and interpret the given plays referring to the social, religious and cultural life of Jews especially during the Elizabethan times. In so doing, we will use «a Post Colonial Theory »which is considered as an academic discipline that comprises methods of intellectual discourse that present analyses of, and responses to the cultural legacies of colonialism and imperialism. This theory draws mainly from different post – modern schools of thought such as critical theory.

In studying the history of Jews, we will examine the relations of their power under exploitation through analyzing cultural representations. Our task is to ask and reinvent the cultural ways of viewing Jewish relations among the people who exploited and despised them. By using post colonial critical theory, we will address matters of identifying gender, race and racism and their interactions in the development of a post colonial society. And understand

the way exploitation was used against Jews in service of the anti-Jewish people and what was the victim's creative resistance to their opponents.

In the light of all this, the most related books that are significant to this dissertation constitutes mainly: Johnson Paul's "*A History of the Jews*", Mahood Mauly Maureen's "*The Merchant of Venice*", James Shapiro's "*Shakespeare and the Jews*", as well as Peter Childs and Patrick Williams' "*An Introduction to Post-Colonial Theory*". References to other books, articles and Internet resources which similarly enlightened us and makes us somehow understand the real identity of Jews and the reason of their expulsion worldwide came to be known even in the bibliography.

To support in depth the exploration of our dissertation, three chapters will be given. The first chapter explores the historical background of Jews beginning from their origins, their first encounters with Europeans, Mediterraneans (Venetians and Maltese) and particularly English. It conveys the major characteristics that set them apart from their neighbours and especially the reason that contributed to the prejudice, persecution and expulsion from England in 1290 during Edward I until their readmission to the country in 1566 by Oliver Cromwell. This chapter looks at the role of the civilized Jewish Society and human rights in environment marked by discrimination.

The second Chapter considers the relationship between native and alien people in terms of Post-Colonial Theory. The latter gives a precise definition with further explanation of its origin and formulation. In addition to this, Post-Colonial Theory introduces its main features, principles, as well as its main concepts. This theory will be implied to the study of *The Merchant of Venice* and *The Jew of Malta* with accordance to these precise concepts that are mainly: Hybridity, Diaspora, alterity/otherness, ambivalence, mimicry and frontier. Besides, the second chapter recognizes in one section the centrality of aliens as a means to address matters.

The last Chapter adopts yet another topic which deals with the textual analysis, particularly the portrayal of Jews in both William Shakespeare's *The Merchant of Venice* and Christopher Marlowe's *The Jew of Malta*. This representation will be undertaken by examining the prevalent themes of the plays and the major characters that they incorporate following the significant analysis of the dominant discourses in the plays. The strength of this work is remarkable in wrestling with issues of such magnitude and topicality. Finally, the dissertation ends with a general conclusion which represents a personal view point.

#### **DI4**

#### **Racism and Identity Quest in *The Great Gatsby* and *Invisible Man***

In the course of history, America received a huge wave of immigrants from distinct countries and for different reasons. America was considered as the melting pot of races and the land of dreams. This started when the puritans left England in search of religious freedom,

and the protection of the tradition, culture, and beliefs of Puritanism; “They persuaded the Virginia Company to allow them to settle in the northern part of its American lands. On September 16, 1620, the Pilgrims left the English” (O’Callaghan 17). Owing to the hard harassments of the dominant Catholic Church, these English puritans went on establishing their own church and were determined to wipe out “all ceremonies reminiscent of Catholicism” (Findling and Thackeray 102). They crossed the ocean hoping to achieve their ultimate dream of religious freedom in the New World, they tended to build a society based on puritan philosophy and therefore to be “an ideal community for the rest of mankind to learn from” (O’Callaghan 17).

During the colonial period, many northern Europeans settled in America, and adopted America as their new nation, “During the fifty years of 1733 settlers moved deeper into the continent. They travelled west... cutting down forests of oak trees to make hilly farms” (22-23).

America also received many black Africans. However, their presence in the New World was a compelled presence. Black Africans were transported by force by European colonists. These European colonists traded their luxury goods and guns for black Africans in order to provide the labor force in the plantation. This was known as the Atlantic Slave Trade. After the civil war period, a huge number of immigrants were outpouring into the New World. The bulk of them came from Europe; they were escaping their farms and villages because of their great population. They travelled in hope of finding economic opportunities in America. By the 19th century, America received Eastern Europeans, Irish, Italian...as well as other races from other parts of the world, Chinese, Indians... The latter differed from the northern Anglo-Saxon race physically and culturally.

The melting pot of races caused a great dilemma in America. Racism and unfairness were rampant among the Anglo-Saxons. They considered the southern assimilation as a threat to their race which they viewed as the most educated, enlightened, and civilized in the world with a superior culture. They were afraid that their culture would die out throughout the melting of races. Thus, they dominated the whole political, economic, and social systems of America, while chasing Native Americans, enslaving Black Africans and casting out the other races. They banned them from being equal, and put them on the fringe of their society. Accordingly, the oppressed races revolted against injustice, infringements and racism, and sought to assert an identity. They wanted equality, independence, and full rights as Americans.

American history was recorded through literature, from the early settlements, colonialism, slavery, revolution, independence to nowadays America, since literature is the mirror of reality, and the echo of human beliefs. In this dissertation, I have chosen to deal with the literature that explores the major race issue and identity quest in American society. Many writers explored this serious issue in America, but in separate social and cultural communities. This race issue had chiefly affected African Americans who were accustomed

to enslavement. Therefore, many writers dealing with the aforesaid theme were Black American writers.

In the following dissertation, I intend to handle a comparative study between these famous American oeuvres of the twenties: Francis Scott Key Fitzgerald's *The Great Gatsby* and Ralph Ellison's *Invisible Man*. Both novels were chefs- d'oeuvre and constructed around American modern times, the Roaring Twenties.

Francis Scott Fitzgerald (1896\_1940) is among the greatest and famous American writers of the Jazz Age. His masterpiece, *The Great Gatsby*, according to Richard Shephard, was classified as the second major work written in the 1920s.

In *The Great Gatsby*, Fitzgerald yields the romantic story between the protagonist Jay Gatsby and Daisy Buchanan. Jay Gatsby who rose from an impoverished childhood became a millionaire through bootlegging and gambling. He is obsessed with the idea of reviving his lost love with Daisy who married a powerful, old wealthy man called Tom Buchanan. Throughout the novel, Gatsby dreamed of having an identity among the well-off in order to convince Daisy to love him again and repeat their past. Fitzgerald also explores the American Dream through Jay Gatsby. According to Harold Bloom, Jay Gatsby is widely seen as the embodiment of the American Dream. Yet, in the Roaring twenties there was no place for the American Dream. The pursuit of happiness, love, liberty and wealth through one's hard work was then submitted by the greediness for wealth, worldly vanities and excitement. Thus Gatsby was a victim of his obsession with both love and the American Dream.

Ralph Ellison (1914-1994) is a great Afro-American writer. His novel *Invisible Man*, regarded as a classic, won the US National Award for Fiction in 1953. It made Ellison the first Afro-American to win this award.

*Invisible Man* explores black identity quest during the Harlem renaissance. It portrays the life of a black boy, the Narrator, searching for his identity and a place in the white society. He went through different stages trying to fulfill his dream; first, as a student in a college, then as a worker in the Liberty Paints and finally an activist member in the Brotherhood. However, neither of these positions was fruitful in promoting his identity. At last, the Narrator came to a better way to appropriate an identity; it is through admitting and being proud of his past, race and culture.

Despite the fact that both authors were entirely from distinct ethnic groups, their novels, *The Great Gatsby* and *Invisible Man*, yield the same theme of identity quest but from different social and cultural perspectives. In fact, both novels' protagonists struggle to adopt an identity. The ample treating of the theme of identity by both writers can be interpreted as the fact that identity is an American dilemma which proved the existence of a dominant social class and highlighted the spread of social inequalities and racism in American society. This can also reveal that identity quest is really one major, prevailing American literary subject.

Throughout this research work, I intend to establish both the similarities and differences between the aforesaid novels. Yet, both affinities and differences lie partly in the theme of identity quest itself. Indeed, both protagonists experienced the same fate through their search of identity, but the major power behind their dreams and the way they pursued it remain divergent. This can be illustrated through the authors' separate communities. Equally important, American novels dealing with identity quest were always associated with loss. The big dream of embracing an identity leads to disaster.

*The Great Gatsby* represents the greediness and covetousness of the middle class American people, who acquired their fortune through bootlegging to be assimilated into the sophisticated, moneyed world of the old aristocracy. Jay Gatsby, who built his fortune through bootlegging and gambling, hoped to embody the ideologies of the better off to be accepted by the aristocratic girl he loved (Daisy). His love for Daisy, whom he met while in poverty, was widely seen as Gatsby's great motivation for his dream of material success.

As for Ralph Ellison, his novel, *Invisible Man*, reflects the black struggle for identity during the Harlem Renaissance. In this period, blacks were still bereft of their identity, denied their individuality and subdued to white racism, discrimination and humiliation. Accordingly, their fight for equality and independence kept thriving among blacks especially in the southern states.

Another existing similarity is that both novels' protagonists were facing the same racism from the white society that they wanted to belong to. The white society, which dominated the whole American system, cared about its race. They did everything beneficial to keep their power and control over other races.

Both novels were nourished by their historical, cultural and social movements as well as their authors' experiences. This affinity will be studied in reference to the literary theory of New Historicism, as both Fitzgerald's *The Great Gatsby* and Ellison's *Invisible Man* reflected their periods.

In the 1920s, American people were embedded into a world of huge prosperity. They were eager to gather more and more money in order to be assimilated into the gentry. It was a time of hedonism when the primary concern of Americans, besides the pursuit of wealth, was to enjoy themselves and exhibit their wealth in order to show that they were rich. This decade also witnessed the decadence of the American Dream. Self individuality, happiness, and wealth that were supposedly achieved from one's hard work were corrupted. *The Great Gatsby* was highly considered as a social document that examines mostly all aspects of the Jazz Age.

*Invisible Man* was influenced by the Harlem Renaissance, though it was published in 1952. As a black American, Ellison was profoundly affected by this rebirth. During the period of the Harlem Renaissance, black identity gained some values as Black Americans made considerable accomplishments, chiefly in literature and music. Of more importance, the Afro-



American became known as the New Negro. Unlike the African American who searched to assert his “whiteness”, the New Negro became proud and conscious about his race and culture. Harlem literary achievements were widely characterized with their high artistic values. The central concern of these literary products was to yield this New Negro movement and urge the Black Americans to stick to this new mentality of race and culture, consciousness and pride.

Throughout this analysis, I intend to rely on the literary theory of New Historicism, especially on Michel Foucault’s notion of discourse. This theory consists of analyzing fictional writings in their historical backgrounds. Both *Invisible Man* and *The Great Gatsby* are built out of the prevailing discourses that shaped and were shaped by the real world. In this regard, one can assume that the literary writings constructed both the historical, cultural and social movements of the 1920s and their authors’ lives and experiences; at the same time, these authors’ experiences and history constructed literature.

These novels are the target of wide criticism, as they can be interpreted from different angles and perspectives. Harold Bloom, in his collection of critical views, *Bloom’s Guide: F. Scott Fitzgerald’s The Great Gatsby*, examines *The Great Gatsby’s* text and context. In this book, we are provided with Fitzgerald’s biography. Bloom stated that Fitzgerald longed for being a famous writer; “during his grade school in ST Paul, he wrote plays, songs, poems and the likes gaining him local popularity” (11). Fitzgerald’s life and experiences were highly featured in his fictional work *The Great Gatsby*, “the roots of the story go back deep in Fitzgerald early life” (15). Such correspondences can be revealed through such accounts as the early romantic fiction between Gatsby and Daisy and the romantic life between Fitzgerald and his wife Zelda. Fitzgerald took a commission as an officer in the army service as did Gatsby in the novel. Like Gatsby, Fitzgerald wrote lists in his journals to follow in order to achieve self improvement; “he puts day dreams on papers about being a famous novelist and influential man” (15). As for his female character Daisy, she was highly regarded as the model of Fitzgerald’s wife Zelda.

In his work, Bloom referred to many critical essays related to *The Great Gatsby* as: Mathew J. Broccoli’s essay entitled “*Fitzgerald’s maturation as reflected in the novel*”. Broccoli declares that *The Great Gatsby* “marked an advance in every way over Fitzgerald’s previous works” (78). This novel, *The Great Gatsby*, is highly rich with artistic values due to the use of imagery and symbolism. This symbolic abundance gradually extended the meaning of the novel. In comparison to his previous writings, Fitzgerald mainly brings about some improvements to the structure of his writings. Broccoli states that Fitzgerald greatly imitated Joseph Conrad’s method of writing. This is achieved through Fitzgerald’s use of Nick Caraway as both the character and the narrator. The story of Jay Gatsby is told through Nick’s perspective. Nick is “reluctantly compelled to judgment” (81).

Dan Seitters, on the other hand, in his article “*Images and Symbolism in The Great Gatsby*” is interested in studying the different, prevailing images and symbols in the book. He mainly centered on the major symbol dominating the novel: the car. The car was highly symbolical in

the 1920s. All of *The Great Gatsby*'s characters were associated with cars; Nick has a conservative old Dodge, the Buchanans have an easy blue coupé and Gatsby a rich cream color car. He asserts that Gatsby's car was fashionable, and most teenagers desired to earn it during this age; this can illustrate Fitzgerald's influence by this age. Gatsby's cream color car, the mixture of both white and yellow, stands for Gatsby's dream of money. However, this dominant symbol referred mainly to death and decadence. The fatal accident that killed Myrtle strengthened this assumption of death. After the accident, Gatsby's car was depicted as merely yellow by the witnesses. This came to highlight that Gatsby acquired money through corruption. Yet this mortal accident was also foreshadowed by the car. Eventually, this developed car also refers to carelessness and infidelity. This is epitomized through the characters of Tom Buchanan and Jordan Baker. Dan Seitters noted that the automobile is associated as well with the symbol that "[has] the more normal function of carrying people to excitement" as it was the case of America in the Roaring Twenties (84).

Joyce A. Rowe deals with a comparative study between four American novels; *The Scarlet Letter*, *The Adventures of Huckleberry Finn*, *The Ambassadors* and *The Great Gatsby*. In this work, Rowe stated that all of these novels were only depicting American culture. His work, *Equivocal ending in Classic American novels* analyses the common end in the aforesaid novels. All of their protagonists "refuse either to consider or to surrender a visionary hope" even in a moment of despair (11). What is also common in the protagonists' life is that "all their longings separate [them] from direct engagement with common social experience" (11).

Tanfer Emin Tunc, in his article "*The Great Gatsby: the Tragedy of the American Dream on the Long Island's Gold Coast*" investigates the theme of the American Dream in the novel. Tunc states that although the old aristocracy "possess sophistication, refinement, and breeding, they don't embody the American Dream"; instead, they feature in its decay (70). In *The Great Gatsby*, the old aristocracy were represented through the Buchanans family whose immoral behaviors and corrupted manners illustrate their contribution to the decadence of the American Dream. They were depicted as racist, violent, careless and arrogant. In the other hand, Jay Gatsby, a member of the nouveau riche, embodied the American Dream. Gatsby is the epitome of the American Dream, as he is a self made man and possesses a library full of books. In the same measure, his bootlegging and extravagant parties stand for the corruption of the American Dream. Eventually, Gatsby's allusion to and obsession with the American Dream made him only a victim. Thus, Gatsby represents the rise and the fall of the American Dream.

Alberto Lena wrote "*Deceitful Traces of Power: an Analysis of the Decadence of Tom Buchanan in the Great Gatsby*". As the title suggests, Lena examines the decadence of the old aristocratic character Tom Buchanan. Through this character, one can understand Fitzgerald's disapproval with the upper classes, as Lena asserts it: "Fitzgerald had launched one of his sharpest and most devastating attacks on the upper classes, in the form of his character Tom Buchanan, in the Long Island's millionaire in *The Great Gatsby*" (40). Lena also explores the defects and imperfections that lie behind the inheritance of huge wealth; "The heredity millionaire had become simply a consumer who had laid aside his role as a producer" (42).

Thus, it constitutes an obstacle to the progress of society. Besides his violence, cruelty, lack of maturity, and arrogance, Tom is a member of the leisure society which also, as Lena states it, represents a hindrance to the development of the society.

*Invisible Man* is also the target of much criticism. In his *Bloom's Modern Critical Views: Ralph Ellison*, Harold Bloom commented on Ralph Ellison's *Invisible Man*. Bloom stated that *Invisible Man* is an American novel which has importance and value as such greatest American novels of writers as Hemingway, Faulkner, Fitzgerald...*Invisible Man's* major artistic values are due to its "highly rich texture, overtones and under songs" (1). In this work, Bloom analyzed the major prevailing themes and the novel's characters.

Alan Nadal's work entitled "*Clifton in spiritual and Carnal*" examined the character Tod Clifton. Tod is a member of the brotherhood, a Harlem director of youth and a close friend to the Narrator. The narrator's and Clifton's main concern was to denounce, through organized campaigns and street corner speeches, and prevent evictions to which blacks were subjected. But, Tod's life in the brotherhood ended as he left to sell Sambo Dolls in the street that led to his death. Most critics failed to understand what led him to behave that way. There can be "no meaning which would be revealed through interpretation" (11). Many critics attempted to decode the meaning of Tod's decision; some of them suggested that "Clifton has come to accept the inevitable dehumanization and exploitation of blacks" (16). But, the bulk of them "view Tod as a victim of his own conscious and / or the white manipulation" (16).

Andrew Hoberek's "*Race Man, Organization Man, Invisible Man*" questions whether *Invisible Man* is an artistic work or merely corresponds to the racial and political black movement. Robert Penn Warren asserted that Ellison is "more concerned with the way a man confronts his doom than with the deviation of that doom" (38). Houston A. Baker commented that Ellison's highest modernism "is merely a mask behind which the author conceals his real devotion to an inevitably politicized African American vernacular culture" (39). It is the same assumption shared by Philip Brian Hamper who viewed Ellison's modernist eloquence as a "metaphysical quest of individual identity" (39).

Although there are many critics who ventured to interpret different aspects of both novels, there are few critical essays that handle a comparative study between *The Great Gatsby* and *Invisible Man* concerning the theme of identity quest. Thus, I intend my study of both novels will shed light on this common theme. In this dissertation, I will try to give answers to these questions: what are the events present in both texts, *The Great Gatsby* and *Invisible Man*, which reflect the real situations of both authors' days? What are the motivations of both protagonists behind their identity quest? How did the authors of both novels portray the *Invisible Man* concerning the theme of identity quest. Thus, I intend my study of both novels will shed light on this common theme. In this dissertation, I will try to give answers to these questions: what are the events present in both texts, *The Great Gatsby* and *Invisible Man*, which reflect the real situations of both authors' days? What are the motivations of both

protagonists behind their identity quest? How did the authors of both novels portray the societies to which both protagonists wanted to adapt?

What motivated me to study these two American novels, *The Great Gatsby* and *Invisible Man*, is their common handling of the theme of identity quest, and especially how Francis Scott Fitzgerald and Ralph Ellison, who belong to separate ethnic groups and distinct communities, dealt with the same theme. It is also important to note how these fictional novels reflected their social and historical background and are considered as social documents.

This work will be divided into three chapters. The first chapter will be devoted to the analysis of both novels contextually and textually, that is to say, examining the Roaring Twenties as a historical and social background for *The Great Gatsby* and *Invisible Man*. In the textual analysis, I will refer to the authors' biographies, the plot overview of the novels as well as their narrative techniques.

The second chapter, which is the rudiment of my research work, it will deal with the theme of identity quest. This will be realized through analyzing the different characters of both novels. In this chapter, I will also analyze the American Dream theme in the novels. This will be accomplished throughout the analysis of both novels' protagonists; Jay Gatsby's embodiment of the American dream and the Narrator's. Eventually, this chapter will also examine the outcome of both protagonists' hope to adopt a new identity, show Jay Gatsby as a victim of his dream and the Narrator remaining true to his own identity.

The third chapter will provide an introduction to New Historicism, chiefly the New Historicist theory of Michel Foucault about discourse. Then it will explore the prevailing discourses relevant to both novels: racism, racial violence, corruption and their relation to power.

DIA

DI 5

### الأدب بين الفكر و الجمالية

في الحياة الأدبية نعثر دوما على قضايا ومشكلات يتوجب على كل من الأديب والباحث والناقد السير نحو إيجاد حلول ناجعة لها عن طريق البحث عن نوع ومصدر وأسباب هذه القضية أو المشكلة المتعرض لها والعديد من المشكلات خلقت في أوساط الأدباء زوبعة من الصراعات نظرا لانتماء هؤلاء الأدباء والباحثون إلى عدة اتجاهات ووجهات النظر وتيارات فكرية متشعبة الينابيع مما جعلهم ينقسمون إلى فرق ومدارس متنوعة ومختلفة كل يدافع على نظريته أو رأيه على حسب الاتجاه أو التيار الذي ينتمي إليه فمثلا في مادة من مواد الأدب العربي اختصاص نظرية الأدب نجد مواضيعها الأساسية كلها عبارة عن مدارس ونظريات قامت كل واحدة منها على أنقاض نظرية أخرى .

ومثال ذلك أن مفكرو عصر النهضة قد أحيا ما كان قديماً، كرد فعل على التوجه الذي كان الفكر الديني المتشدد منجرافاً فيه . لقد كان الفكر اليوناني أشبه بلمسة ذهبية أنعشت الفكر الأوروبي برمته. وجاءت الداروينية والأيديولوجيات التطورية كرد فعل على الفكر النهضوي.

فالرومانسية حاولت أن تأتي بنظرية مضادة لنظرية الكلاسيكية الجديدة . كما حاولت الانطباعية أن تأتي بنظرية تنطلق من مواجهة الفرد للأثر الأدبي مواجهة صادقة، وحاول تين، بكل اندفاع وحماسة بالغة، أن يأتي بنظرية شبيهة بالنظرية الوضعية لكونت، أو بالأحرى حاول تطبيق الوضعية في الأدب، كما حاول سبنسر تطبيق الداروينية الاجتماعية على الأدب . إن تين ربط الأثر الأدبي بالعصر والعرق والبيئة . وهذا فقط لإيضاح مدى اهتمام الأدباء والباحثين بالأدب ومشكلاته المتنوعة والمختلفة بغض النظر عن المشكلة التي أنا بصدد التعرض لها لأضيف مجهودي ولو بالقليل إلى أولئك الأدباء والباحثين الذين خدموا هذا الإبداع الأدبي بكل حماس وجدارة مما دفعني إلى العناية بآراء المهمتين بهذا الموضوع .

موضوع بحثي أو القضية التي أود معالجتها أختصرها بالعنوان التالي (الأدب بين الفكر والجمالية (بعبارة أخرى) وظيفة الأدب بين النفعية والجمالية (كما قدم سابقاً من عبد الحافظ بخيت متولي . أو بعبارة أخرى يقترب معنى إلى ما عرفه محمد طه عصر في كتابه) مفهوم الإبداع في النقد العربي القديم ( بالإبداع واللياقة الجمالية والإبداع واللياقة العقلية) الأدب شكلاً جمالياً خالصاً أو عملاً فنياً بحتاً(، ما يميز الأدب هو اللفظ أم المعنى، الصورة أم الإطار الجمالي؟ الفكرة أم أسلوب العرض؟ (أو الأدب بين الشكل والمضمون).

وعليه فقد حثتني دوافع ذاتية وموضوعية على انتقاء هذا الموضوع، فأما الذاتية فتتمثل في رغبتني الشخصية لفهم عالم الأدب وما وصل إليه من نتائج إيجابية بعبارة أخرى الإجابة على الأسئلة التالية: ما غاية الأدب؟ ما الفائدة منه وما وظيفته؟ إذ كنت أتساءل إن كان فعلاً من وراء الأدب منفعة إنسانية وإنجازات فكرية ملموسة؟ فهل داوى الأدب المريض نفسياً بعد استماعه لقصيدة شعرية لامرئ أقيس مثلاً أو من خلال قراءته لرواية زينب لمحمد حسين هيكل واستماعه لقصة مثلاً في بطن الحوت للدكتور محمد عبد الرحمان العريفي؟ بتعبير أكثر دقة وشمولية هل كان للأدب فعلاً دور في البناء الثقافي والحضاري؟ أو لم يتعد كونه تشويقاً وشعرية وجمالية سرعان ما تتبخر آثاره الجمالية من أفق الإنتظار لدى القارئ و فاصلة جمالية و تذوق أدبي ( نظريات القراءة (و محاولة إبراز أهمية الأدب وإعطاء طريقة صحيحة كوسيلة لتبني في الحضارة العالمية والجزائرية .

هذه الأسئلة كلها سنجيب عنها خلال الولوج في الموضوع معتمدين في ذلك على مراجع وأبحاث عدة نقاد وباحثين أمثال محمد طه عصر و كتابه) مفهوم الإبداع الأدبي في النقد العربي القديم(، صلاح فضل في عدة كتب وأبحاث، المقفع، مصطفى ناصف في مقالاته الكثيرة والمتنوعة بالإضافة إلى الجرجاني والعقاد وشوقي ضيف، محي الدين إسماعيل في كتابه) للعاصفة لا للريح..... إلى محمد حسين هيكل وسعيد يقطين وآخرين . أما الدوافع الموضوعية، منها اقتصار الباحثين والمؤلفين الذين تعرضوا للأدب على عرضه وشرحه بناءً على ما قدمه بعض الأدباء من أمثال طه حسين كتابه ( في الشعر الجاهلي ) و الجاحظ في كتابه" البيان و التبیین "وابن المقفع، مجاهد عبد المنعم مجاهد في كتابه " دراسات في علم الجمال "والدكتور مصطفى الجوزو في كتابه "نظريات الشعر عند العرب"، بالإضافة إلى كتاب ابن طباطبا عيار الشعر..... إلى غير ذلك من الكتاب و الأدباء الذين لا يحصون.

وكان ميلي إلى وظيفة الأدب كقضية محاولة للإجابة على انشغال أخذ اهتمامي: ألا وهو: هل تجاوز الأدب مبدأ التشويق و التأني إلى ما هو أنفع و أرقى من ذلك وهو تحقيق غايات من وراء النتاجات الأدبية من تحرير للإنسان و إصلاح للأوضاع الاجتماعية و الاقتصادية، الثقافية والحضارية ؟ وكيف كانت نظرة النقاد و الباحثين حيال هذا الأدب أو بالأحرى الإبداع الأدبي ؟ ما علاقة الأدب بالقيم الإنسانية و الأفكار و الجمال عامة و الطبيعة و الأفعال خاصة ؟ وكيف يحقق الأدب بشقيه الشعر النثر وما يحمله من فنون أخرى كالرسم و النحت و التمثيل الغاية الإنسانية و المنفعة الفكرية على حساب الجمالية أو الشكل ؟ بمعنى آخر كيف يتحقق المعنى على حساب اللفظ أو هما وظيفتان ضروريتان معا في نفس الوقت ؟ وانطلاقاً من هذه الإشكالية التي يتركز عليها بحثنا حول الجدال القائم بين دعاة فكرية الأدب الذي يعني أن غاية الأدب فكرية والذين يساندون فكرة أن وظيفة الأدب جمالية وتهتم باللفظ والشكل أكثر منه من المعنى أو الجدلية بين الأدب ووظيفة الأدب طبيعة.

### أهمية الموضوع:

تبرز أهمية هذا الموضوع في كونه يتناول موضوع حديث لم تتحدد معالمه بعد بصورة نهائية، ولقد اعتبرته الكثير من المدارس الأدبية والنقدية وسيلة ناجعة للتوسع والنمو والحفاظ على مكانة الأدب في بناء الحضارة الإنسانية والمحافظة على شموخها . كما تتجلى أهمية هذا البحث في تركيزه على تطبيق أحد النماذج التي من شأنها تحفيز الباحثين والنقاد في تبني الإبداع الأدبي كأداة فعالة وذات عوائد مهمة للحضارة والثقافة من أجل التحضر الحقيقي، وهو الهدف الأسمى لأي دولة وأي حضارة.

### أهداف البحث:

- نهدف من خلال هذا البحث إلى :
- محاولة التعرف على ماهية الإبداع الأدبي طبيعته، أشكاله، عوائده .
- إبراز أهمية الإبداع الأدبي بالنسبة للحضارة و الثقافة خاصة الجزائرية .
- تحديد مفهوم الأدب وخصائصه ووظائفه .
- أن يكتشف المتعلم علاقة الأدب بالفكر والجمال .
- إثراء الرصيد الأدبي و المعرفي.
- الوقوف على التواصل الحضاري .
- استغلال الكتب والآثار الإبداعية المقروءة في علاج القضايا المطروحة .
- التعمق في فهم الأفكار الأدبية والنقدية .

### المنهج المستخدم:

سوف نعتمد في الجزء النظري من هذا البحث على المسح المكتبي لمجموعة من الكتب باللغة العربية والفرنسية والمجلات التي تناولت موضوع الإبداع الأدبي وخصائصه ونظرياته الجمية ( شكله، مضمونه، طبيعته، وظائفه، وعلاقاته بالعلوم ..) بصفة عامة والإبداع الأدبي وعلاقته بالتقدم الحضاري بصفة خاصة، كما سنحاول الاعتماد على مواقع شبكة الانترنت للإطلاع على مختلف الدراسات الحديثة في هذا المجال.

أما في الجزء التطبيقي فسنعتمد على تحليل بعض القصائد لأن الأدب شعر وبعض الروايات والقصص والمقامات والمقال والخطاب لأن الأدب نثر ففي الشعر نستطيع أخذ قصيدة البحتري بعنوان سينية البحتري مثلاً، والتحليل الصوتي للخطاب الشعري قصيدة ( فلسطين على الصليب (للشاعر الثوري الجزائري مفدي زكرياء مقدم من طرف) جامعة قاصدي مرباح ورقة الملتقى الدولي الأول في تحليل الخطاب يومي 11 إلى 13 مارس 2003 الدكتور عمار ساسيث جامعة سعد دحلب البليلة. )

أما في الرواية فنستطيع الاعتماد على رواية " رؤية سجيبة " للباحث محمد أقضاض ضمن سلسلة علامات العدد 15 ورواية "ريح الجنوب "لنجيب محفوظ، وذلك بالتركيز على الحيز الروائي وأشكاله الذي نوضحه في كتاب بعنوان "في نظرية الرواية "الدكتور عبد المالك مرتاض ورواية "البعيدون "لبهاء الدين الطود بقلم الباحث عبد الرحمان م. الربيعي ضمن سلسلة علامات العدد 19 أما في القصة فسوف نأخذ قصة " عطش "لأميمة الناصر أميمة الناصر ، الغناء بعيداً، بدعم من وزارة الثقافة، ط 1 ، عمان، 1995 ، ص 41 ومثال عن مقامات الهذاني بعنوان "السردي في مقامات الهذاني " للباحث أيمن بكر . ومختلف الوثائق المتاحة والتي تسمح بالتعريف بالإبداع الأدبي نموذج الدراسة و مختلف وظائفه المنفعية والممتعة. وهذا في محاولة منا الإجابة عن الإشكالية والقدرة على اختبار صحة الفرضيات المقترحة من عددها من جهة أخرى.

### الصعوبات:

ندرة المراجع المتعلقة بالإبداع في المؤسسة باللغة العربية وخاصة منها الأجنبية ما استدعى البحث عنها من مصادر أخرى . صعوبة إيجاد منابع ملموسة وموثوقة للقيام بالدراسة التطبيقية من أجل استكمال خطوات البحث، يرجع هذا كما لا يخفى على أحد إلى ما تتميز به علاقة مؤسساتنا مع الجامعة من حيث الانغلاق وعدم التعاون.

### تقسيم الدراسة:

من أجل تناول هذه القضية على الوجه الكامل يتعين علي كما أشرت مسبقاً إتباع المنهج الوصفي مع الاستعانة ببعض المناهج الأخرى مثل الفني والتاريخي كون هذالمناهج الأنسب لتتبع هذا النموذج من الأطروحات كما يساعد المنهج التاريخي على ترتيب الأحداث والتطورات وردها إلى أصولها.

وهيكل هذا البحث يشتمل بعد المدخل الذي نتناول فيه الحديث عن الإبداع الأدبي ونشأته وخصائصه وأعلامه بصورة موجزة، وذلك قصد إيضاح غاية الإبداع الأدبي هذا لأنها تمثل جانبا هاما للبحث على ثلاثة فصول: تطرقنا في الفصل الأول إلى تحديد دلالة المصطلحين التاليين: الفكر والجمالية في الحقل اللغوي ومختلف حقول المعرفة، عن طريق تتبع تطور الإبداع الأدبي مع تبيان أهم التصنيفات المتعلقة به وصولاً إلى تحديد المفهوم العام للأدب وأهم أنواعه وعناصره وأجناسه الأدبية وخصائصه بالإضافة إلى المعوقات التي تصادفها من خلال مظاهر الحياة الفكرية والثقافية ثم نتحدث عن الجمالية وما يتصل بها من خصائص فنية وتعبيرية وينتهي هذا الفصل بالحديث عن الفكر الثقافي العامي والعربي وأهم النقاد والباحثين الذين تناولوا العناصر الثلاثة لعنوان البحث كل على حدة لأنه بفك رموز هذا العنوان يتيسر علي الجواب على جميع الأسئلة التي قد طرحتها وأبحث عن الإجابة عليها وذلك كالآتي:

نعرف الفكر والجمالية في اللغة والاصطلاح مع ذكر أهم المدارس والباحثين الذين تناولوا هذه المصطلحات، ونذكر منها دراسة الدكتور علي مصري عن الفكر والأدب بعنوان في رحاب الفكر والأدب، مفهوم الإبداع الأدبي عند محمد طه عصر، وعند شوقي ضيف في كتاب بعنوان البحث الأدبي طبيعته، مناهجه، أصوله ومصادره عز الدين إسماعيل في الأسس الجمالية في النقد، والجمالية عند الدكتور عفيف بهنسي في كتاب بعنوان "جمالية الفن العربي"، التوحيدي والفكر الجمالي، و هيجل في المدخل إلى علم الجمال فكرة الجمال . وتعاريف نخبة من النقاد الآخرين.

وفي الفصل الثاني حاولنا توضيح أهم الوظائف الأدبية وذلك من خلال عرض لبعض الإنجازات الأدبية وأهم العناصر الفنية التي تجعل من النص الأدبي أدبيا الفنية مثل البيان والبدع والفكرية الحضارة والإنسانية . وأهم القضايا المطروحة في شأنه وتبني العملية الإبداعية مروراً بتطوير المنتجات ووصولاً إلى عملية الإبداع في الخدمات والعمارة.

أما عن الفصل الثالث هو جانب تطبيقي حيث سوف نقوم فيه بتحليل بعض القصائد والروايات وحتى القصص لنستطيع إظهار الوجه الحقيقي للوظيفة الأدبية بإبراز البعد الفكري أي العقلي ومدى توافر الإبداع الأدبي أو بالأحرى النص الأدبي على أساليب الإقناع وتحقيق المنفعة الفكرية والإنسانية ثم ننقل إلى استدعاء مظاهر البعد الفني أو الجمالي التي تطبع خاصة التعبير الشعري بإيضاح خصائصه ومزاياه الفنية وما يتوافر عليه من جمال وقوة تأثير في النفوس ثم ننهي ذلك بالحديث على إمكانية قدرة الأدب على الجمع بين الوظيفتين الفكرية والجمالية وتحقيق التوازن بين التفكير العقلي وملكة التعبير الفني من خلال القصيدة أي الشعر . ثم أسعى من أجل تناول الخصائص الفنية والفكرية للنص الأدبي مثل الأسلوب والتشبيه والاستعارة والكناية وأفق التوقع والتذوق الأدبي.

أما الخصائص الفكرية فنتناول فيها الفكر العربي الإسلامي ونظيرته للحياة لأنه انطلاقاً من طبيعة الحياة تتجلى خصائص الأدب الذي تنتج تلك البيئة أو المنطقة . ثم أنهى بحثي بخاتمة تتناول ملخص لأهم النتائج التي توصلنا إليها من خلال عرض البحث وما أسفرتة هذه الدراسة من استنتاجات وإجابات الأسئلة المحيرة في مقدمة البحث . الذي سيراه القارئ متكوناً من قسمين: الأول نظري " الأدب بين الفكر والجمالية أما الثاني لبعض الشعراء والرواة يمثل الجانب التطبيقي للبحث باعتبار أن جميع المعارف والتخطيطات النظرية دائماً وأبداً تسبق الإجراءات التنفيذية والتطبيقية واستناداً إلى هذه الإشكالية التي سأقوم بدراستها والبحث في حقيقتها في هذه الرسالة نتطرق في بداية هذا البحث إلى تسليط الضوء على أهم المحطات التاريخية للأدب وتطوره مروراً بتعاريفه المتعددة ثم نقوم بعرض النظريات الخادمة لهذا الموضوع التي من بينها نظرية المحاكاة وتبيين خصائصها ومقوماتها وأخيراً المنهج التحليلي المقارن في القسم التطبيقي وسيجد القارئ أننا في القسم النظري ركزنا على محاور هامة هي :لمحة تاريخية عن الإبداع الأدبي عند العرب قديماً وحديثاً باعتبارهم قد عرفوا ومارسوا هذا النشاط ثم في الغرب أين مر الإبداع الأدبي بعدة مراحل جعلت منه علم ذو حدين فهو مسل وفي نفس الوقت هادف . بعد ذلك قمنا باستعراض لأهم نظريات الأدب الحديثة التي يمكن تلخيصها في اتجاهين: مقاربات تدعو إلى احترام فكر ومضمون النص الأدبي من جهة ومقاربات تدعو إلى تأييد الجمال والشكل لترك الآثار الأدبية واكتساب الأدب الحكمة الفنية ( نظرية القراءة ) من أجل تسهيل عملية الفهم . كما حرصنا على إدراج نظرة توفيقية تدعو إلى الاعتدال قصد تحقيق التوازن بين النص الجمالي والنص لأدبي أي تحقيق الغاية الفكرية والإنسانية . ثم نذكر ما توصلنا إليه من نتائج في الخاتمة التي ستكون تقريباً ملخصاً لأهم نتائج هذا البحث المقدم.

وإذن فالسؤال الجدير بالطرح في هذا السياق هو :إلى أي مدى استطاعت وظيفة الأدب أن تكون فكرية على حساب الجمالية والعكس صحيح أي إلى أي مدى يمكن لهذه الوظيفة أن تكون جمالية، التعبير الفني الذي يكون في حاجة إلى ثوب خيالي براق وروح عاطفية تحرك الإحساس وتثير المشاعر، بما يتوافر عليه من لفظ منمق جميل. أو أن وظيفتنا الأدب الفكرية والجمالية متلازمتين لا يمكن فصلهما عن بعضهما نظراً للتكامل الذي تحدثانه حين تلتقيان . ولمحاولة الكشف عن حقيقة هذه الحيرة التي تصاحب كل باحث وناقد، جاء بحثنا موسوماً بالعنوان التالي: "الأدب بين الفكر والجمالية الأدبية متخذين من الشعر سواء كان مدحاً أو جهاداً أو رثاءاً على غرار قصيدة سينية البحري مثلاً ومن النثر سواء كان قصة أو أسطورة أو رواية، مقالة نماذج "نبين من خلالها وظيفة الأدب أو بالأحرى ماهية الأدب الحقيقية ولاشك في أن البحث في هذه المسألة يدفعنا إلى أن نتتبع أصول الأدب عامة والعربي خاصة مما استوجب دراسة الحياة الفكرية التي نشأ الأدب في ظلها والتيارات الأدبية والنظريات التي سادت في هذه الحياة للوقوف على مدى خصوبة وتعدد وظائفه في الوطن العربي.

ولما كان التعبير عن الأدب وفنونه شعراً ونثراً، فإن الدراسة الأمينة تستوجب بدورها الوقوف على مدى توافر البعدين الفكري والفني في إنتاج وصوغ هذا الأدب بشقيه النثري والشعري، ولما كان الطابع الفني أقوى أثراً من الجانب الفكري والنفعي والمعرفي في التعبير الأدبي عموماً والتعبير الشعري على وجه الخصوص، فإن المهمة الأساسية لهذا البحث تتمثل في محاولة الإجابة على السؤال الآتي : هل استطاع الأدب أن يجمع بين تجريدية الفكر أو المنفعة الإنسانية والثقافية وبين

الخيال والعاطفة وما يطمحان إليه من تحرر في الفن لجعله يستخدم طاقات اللغة وإمكاناتها في الدلالة والتركيب والإيقاع والبدع والبيان والحقيقة والمجاز والترادف والتضاد والمقابلة والتجانس وغير ذلك من وسائل التعبير اللامحدودة.

إذا كنت قد أشرت في مقدمة إلى أن الأدب وتاريخه وطبيعته ووظائفه قد تم تناوله من طرف عدة دراسات التي عالجت هذا الموضوع من زوايا مختلفة، فقد تناوله على سبيل المثال ابن المقفع بعنوان " في الأدب الكبير " الدكتور ساسين عساف في كتابه "دراسات تطبيقية في الفكر النقدي الأدبي" محورها الرؤية والرؤيا، الدكتور ربيع عبد العزيز في دراسته بعنوان " النقد الأدبي الحديث " (حيث اعتبر أن الأدب ليس مجرد محاكاة فنية لا هدف لها سوى إشباع حاسة الجمال لدى النخب التي تتذوق الأدب، بل هو محاكاة اجتماعية في عبارة فنية جميلة)، كتاب النقد الأدبي في القرن العشرين لجرايف تاديه ترجمه د منير عايشي الذي عرض فيه مختلف المدارس التي درست الأدب شكلا ومضمونا نذكر منها مدرسة جنيف، وصلاح فضل في كتابه " إنتاج الدلالة الأدبية " هنا تحدث صلاح فضل عن غياب الشعر الحقيقي رغم الأولوية التي بلغها في القديم قائلا " ومن هنا بلغت أهمية الكلمة الشاعرة لديهم درجة العبادة، ووضعوا في الشعر الغنائي كل إمكاناتهم المبدعة في الرسم والنحت والموسيقى. فاستقطب قدراتهم وإلهامهم عن كل مكرمة أخرى في الفن.

ونبتت بينهم الحكايات والأقاصيص ولكنها ظلت دائما دون مرتبة الشعر، فلم ينعقد بينهما هذا الزواج السعيد الذي شهد مولد الأدب الكبرى . "والدكتور محمد زكي لعشماوي في كتابه " دراسات في النقد الأدبي المعاصر " حيث تحدث فيه عن الصراع على القيم في الأدب الإنجليزي المعاصر، أزمة الشعر الكبرى في أوائل القرن وأسبابها، بالإضافة إلى ديجان الرويلي في كتابه " دليل الناقد الأدبي " فيه عرض الأدب الإسلامي ونقده ثم انتقل إلى الحديث عن أهم الكتابات المعاصرة وكل ما يتعلق بالأدب من استشراق واستغراب وانحراف معرفي إلى البنيوية والنقد البنيوي والخطاب والسر.

هذا عن أهم الكتب أما الدراسات الأخرى للأدب نجد أدب محمد شكري بعنوان من الهامشية إلى المركزية ضمن سلسلة علامات بقلم حسن بحراوي، وسلسلة مقالات دراسات أدبية أما الشعر فنجد محمد العياشي في كتاب "الإيقاع الشعري في غناء أم كلثوم " مستهلا ذلك بالحديث عن الأساس الكمي في الإيقاع الشعري للأغنية المصرية. ومن الدراسات التي تناولت الشعر من الناحية الفنية والجمالية الدراسة التي أنجزها الدكتور منذر سلطان في كتابه " البديع في شعر المتنبي : التشبيه والمجاز حيث استطاع في موفى بحثه أن يبين ما تنفرد به تعابير هذا الشعر من خصائص جمالية قلما تجتمع عند شاعر . وغير هؤلاء كثير مثل الدكتور أمجد ريان في كتاب بعنوان "صلاح فضل والنظرية الشعرية " ويسعى هذا الكتاب إلى استعراض أهم جهود صلاح فضل في الدوبة على مدى زمني طويل أصدر فيه عددا كبيرا من كتب النقد الأدبي التي تتابع تاريخنا الأدبي بداية من العصور القديمة متدرجة حتى اللحظة الآنية. والدكتور فضل الله ووظيفة الشعر عند النقاد العرب القدامى، فائز العراقي وشعر الانتفاضة في البعدين الفكري والفني.

بناء على ما توصلت إليه كل هذه الدراسات الأدبية القديمة والحديثة بصفة عامة فقد استطعت الاستفادة مما قدمته للأدب مما جعلني أقدر هذه المسؤولية المنوطة بي في إنجاز بحثي ساعية وراء إبراز قضية نادرا ما تطرق إليها النقاد والباحثين إذ لم يتعدوا المرور على بعض الجوانب منها وهي الغاية من الأدب أي فكرية إنسانية أو جمالية أو البحث عن الوظيفة التي يؤديها الأدب عقلية فكرية ذات أهداف سامية أو تخدم فقط الشكل والجمالية قصد تشويق القارئ، أينحاز هذا النقد إلى الجمال الفني، فيكون هو شغله الشاغل، من منطلق أن أي تجربة أدبية هي ذات قيمة مستقلة بصرف النظر عن الآثار المترتبة عليها، أم أنه مطالب بالبحث في هذه الآثار، من منطلق أن القيم الفكرية التي تقدمها هذه التجربة، أو تعبر عنها، هي مما لا يمكن تجاهله، لأن الأدب ليس مجرد رسم بالألفاظ، أو هندسة فنية للعبارات، بل لا بد أن ينطوي هذا الرسم وهذه الهندسة على شيء ذي بال؟!

أينحاز النقد الأدبي إلى الجمال أم إلى الفكر أم إلى كليهما معا؟ أي يتعامل مع طبيعة الأدب أم مع وظيفته، أم مع كليهما؟ وإذا كان الجمال الفني في العمل الأدبي مما يمكن أن يتفق عليه، أو على الأقل مما لا خلاف بينا فيه، أفيكون الأمر كذلك بالنسبة إلى الفكر؟ وليس يخفى على أحد أن البحث معاناة، وجهد يكابدهما كل من خاض تجربة البحث العلمي.

وقد واجهتني بعض العقبات مثل صعوبة الحصول على بعض المصادر والمراجع حيث مجبرة على الاستدلال بأقوال النقاد والباحثين إذ شعرت بأني مقيدة لا يمكنني أن أدون ما أراه شخصيا وهذا يعطينا انطباعا بعدم إمكانية البحث في أي مجال باعتبار أن كل الدراسات قد تم التطرق إليها ولا تحتاج لإعادة بالإضافة إلى الصعوبة التي تلقيتها في جمع المصادر والمراجع نظرا لقلتها في المكتبة الجامعية ومكتبة المعهد الوطني للبحث في التربية ودور النشر والتوزيع، وحتى في صفحات الانترنت أين يطلب التسجيل ثم يتعقد الأمر وضيعت وقتي في الإعادة كثيرا وكل هذه المساعي تتطلب شيئا غير قليل من الجهد. ولكنني استطعت بعون الله – ورعاية أستاذي المشرف الذي لم يدخر جهدا في سبيل توجيهي توجيهي سديدا وتشجيعي.



في هذا العمل أرجو أن أكون قد وفقت في أدائه بالشكل الذي يستجيب للبحث العلمي ويبرز والدور الذي يؤديه الأدب في مختلف المجالات الثقافية والفكرية والفنية . وذا كنت أشعر بالراحة النفسية لهذا الإنجاز الذي أتشرف بوضعه بين أيدي السادة الأساتذة أعضاء لجنة المناقشة فإني أمل أن أستفيد توجيهاتهم وملاحظاتهم للارتقاء بمستواه إلى ما هو أحسن . أما وقد كان الأمر على هذه الحال، فإن الأصول تدعوني إلى الإشادة والتتويه بجهود كل من ساعدني على إنجاز هذا البحث . أما أستاذي المشرف رحيم – الذي يرجع إليه الفضل في احتضان هذا البحث منذ أن كان فكرة – فإني أثني على أسلوبه التربوي في بناء علاقته العلمية بشخصي، حيث ساعدني على تجريدي نفسي من كره الشعبة التي أنا أدرسها بقوله بأن العلم لا يهم بأي لغة درسته لأن هذه اللغة لا تجعل من العلم شيئاً آخر انطلاقاً من هذا استطعت التخلص شيئاً فشيئاً من تلك العقدة بالإضافة إلى الروح التي لديه حيث يسمع آراء طلبته أثناء المناقشات بكل تواضع بناءً على ذلك هناك مبدأ تربوي أصيل يقول "إننا نتعلم ببسر من الذين نحبه" كانت توجيهاته الرشيدة ونصائحه القيمة تصنع في عملي صنيع الغيث في التربة الكريمة . إن لبحثي هذا أن عرف النور . وإنني لا أستطيع – مهما حاولت – أن أفيه حقه من الشكر والتقدير، فجلال صنيعه عن وصف بدق . لهذا، فإني لا أملك إلا أن أتوجه إلى الله عز وجل ليجزيه عني وعن بحثي خير الجزاء، إنه سميع مجيب . "ذلك فضل الله يؤتيه من يشاء والله ذو الفضل العظيم 43" .

ولكنني استطعت - بعون الله - ورعاية أستاذي المشرف الذي لم يدخر جهداً في سبيل توجيهي توجيهها سديداً وتشجيعي.

في هذا العمل أرجو أن أكون قد وفقت في أدائه بالشكل الذي يستجيب للبحث العلمي ويبرز والدور الذي يؤديه الأدب في مختلف المجالات الثقافية والفكرية والفنية . وذا كنت أشعر بالراحة النفسية لهذا الإنجاز الذي أتشرف بوضعه بين أيدي السادة الأساتذة أعضاء لجنة المناقشة فإني أمل أن أستفيد توجيهاتهم وملاحظاتهم للارتقاء بمستواه إلى ما هو أحسن . أما وقد كان الأمر على هذه الحال، فإن الأصول تدعوني إلى الإشادة والتتويه بجهود كل من ساعدني على إنجاز هذا البحث .

أما أستاذي المشرف رحيم – الذي يرجع إليه الفضل في احتضان هذا البحث منذ أن كان فكرة – فإني أثني على أسلوبه التربوي في بناء علاقته العلمية بشخصي، حيث ساعدني على تجريدي نفسي من كره الشعبة التي أنا أدرسها بقوله بأن العلم لا يهم بأي لغة درسته لأن هذه اللغة لا تجعل من العلم شيئاً آخر انطلاقاً من هذا استطعت التخلص شيئاً فشيئاً من تلك العقدة بالإضافة إلى الروح التي لديه حيث يسمع آراء طلبته أثناء المناقشات بكل تواضع بناءً على ذلك هناك مبدأ تربوي أصيل يقول "إننا نتعلم ببسر من الذين نحبه" كانت توجيهاته الرشيدة ونصائحه القيمة تصنع في عملي صنيع الغيث في التربة الكريمة . إن لبحثي هذا أن عرف النور . وإنني لا أستطيع – مهما حاولت – أن أفيه حقه من الشكر والتقدير، فجلال صنيعه عن وصف بدق . لهذا، فإني لا أملك إلا أن أتوجه إلى الله عز وجل ليجزيه عني وعن بحثي خير الجزاء، إنه سميع مجيب . "ذلك فضل الله يؤتيه من يشاء والله ذو الفضل العظيم" .

## DI 6

### البنية السردية في رواية حلم على الضفاف لحسبية موساوي

مما لا شك فيه أن مشكلات وأساليب السرد الروائي لم تلق في الماضي الاهتمام الذي ينبغي أن تلقاه، إلا أنه وفي الآونة الأخيرة بدأ الاهتمام بأساليب السرد ومشكلاته تزداد شيئاً فشيئاً، ذلك لأن السرد هو السبيل الذي نقبل به الأشياء، ومن المسلم به أن لكل منا على الصعيد الفردي سردياته الخاصة التي تمكنه من بناء ما هو عليه وما يتجه إليه وعلى طريقة سرد الناس للأحداث تفهم القضايا والأفكار والتوجهات فأصبحت البنية السردية تحوي أناساً ومجتمعات وفكرًا ولغة، فأنصار الفكر الاجتماعي يرون فيه صورة من البناء الاجتماعي، وأنصار المذهب السيكلوجي يرون البنية السردية جزءاً من البناء النفسي للإنسان المبدع، ويرى اللسانيين فيه صورة من نموذج البناء اللساني للجملة.

ولعل من أهم الدوافع التي دفعتنا لاختيار هذا الموضوع: ميلونا إلى الأدب الجازري عامة، ورغبتنا في دراسة الأدب النسوي المكتوب باللغة العربية خاصة، ضف إلى ذلك قلة الأعمال السردية النسوية الإبداعية فضلاً عن رغبتنا الجامحة لدراسة هذه الرواية التي لم تدرس بعد واعطائها صبغة سردية، ومحاولة فك شفارتها، وتمهيداً للباحثين اللاحقين إذ يمكنهم أن يتخذوها نقطة انطلاق في دراستهم والتعمق فيها أكثر فأكثر.

ومن هنا يسعى هذا البحث إلى الإجابة عن جملة من التساؤلات وعلى رأسها تحديد مفهوم السردية بتعدد أنواعها، فإن البحث سيكشف عن الوظائف السردية والارتكاز على الأشكال السردية كما لا ننسى الزمن السردية، وذلك من خلال مدونة تنتمي إلى الأدب الجازري ألا وهي رواية "حلم على الضفاف" للروائية "حسبية موساوي" ولأجل هذا سنحاول مقاربة "حلم على الضفاف" من حيث بناءها، وكيف وظفت الروائية الوظائف السردية؟ وكيف جاءت صيغ السرد في الرواية؟ وهل وظفت التقنيات السردية الحديثة؟

وقد قسمنا هذا البحث إلى فصلين: نظري وتطبيقي مسبوقين بمدخل نظري عرفنا من خلاله السرد أولسردية والفرق بينهما إذ حاولنا إزالة الغموض الذي إكتساهما، أما الفصل الأول فقسمناه على خمسة مباحث خصصنا في المبحث الأول الذي سبق بالتمهيد -لصيغ وكيفية العرض السردية وكذا الوظائف السردية، وتحدثنا في المبحث الثاني عن الأشكال السردية التي يندرج ضمنها صوت السارد وعلاقة الضمير، المخاطب، المتكلم، الغائب، مع الشخصية. أما المبحث الثالث فقد خصصناه للمستويات السردية وتحدثنا من خلاله على الـروي، المروي، المروي له، والـروي الأساسي وأخي الـروي الـالـروي الضمني، وأما المبحث الرابع فحاولنا من خلاله أن نركز على زمن السرد الذي يعد ضروري في هذا البحث، والذي يلعب دور العمود الفقري للبنية السردية فلا يخلو أي عمل روائي على زمن السرد إذ اهتمنا إلى أربعة أوضاع زمنية للسرد بالنسبة إلى الحكاية وهي: السرد التابع، السرد المتقدم، السرد الآني، السرد المدرج، والمبحث الأخير حاولنا بقدر المستطاع أن نلم بأهم الدرسات النبوية للأعمال الحكائية، إذ ركزنا على أعمال "جي آر جينيت"، و"رولان بارت" و"تودوروف" ومدى تحليلهم للرواية بنويها.

أما الفصل الثاني فهو تطبيق للمشروع النظري، وذلك بالكشف عن آليات اشتغال الرواية والإجاءات التي انبنت عليها، وكلها تقنيات مبتكرة في الخطاب السردية، وختمنا هذا البحث بخاتمة جمعت أهم النتائج المتوصل إليها خلال هذه الدراسة لتللم بجميع الأسس البناء السردية وتضعه أمام المتلقى ليكتشف أيضا هذه اللوحات الفنية الإبداعية، ويساهم بريشته برسم بعض الجماليات التي ربما قد أغفلناها والتي ستظهر في سياق المجهودات النقدية اللاحقة وهذا طموح كل باحث علمي يسعى لتقديم جهد متواضع كهذا الجهد.

ومحاولة منا في اختراق هذا العالم الإبداعي اتخذنا البنيوية منهجا في التحليل السردية للرواية رغم صرامته الشكلية التي تهتم بالنص من داخله وتهمل كل المكونات الخارجية، ورغم هذا فإن مسعانا هدفه فك طلاسم هذه الرواية عن طريق المنهج البنوي، وأن نقرب من هذا المنهج بخطوات تأخذنا إلى صرخة السردية، واستنكار بعناصره الأكثر تأثرا وتحديثا للصيرورة الفنية في مسارها وتجلياتها الظاهرة والخفية.

وعبر هذه المسيرة كان زردنا مجموعة من المراجع التي كانت نابعة من أصول النقد العربي والتي حاولنا أن توصلنا إلى معرفة بنية النص السردية ككتاب بنية النص السردية لحاميد الحمادي"، بالإضافة إلى "حسن بحاروي" في بنية الشكل الروائي كما أخذنا من كتاب "سعيد يقطين" الكلام والخبر، دون أن نهمل مجهودات "عبد المالك مرتاض" من خلال كتبه في نظرية الرواية وتحليل الخطاب السردية، كما اعتمدنا على المراجع الأجنبية المترجمة مدخل إلى التحليل البنوي للمحكيات "لرولان بارت" و"جي آر جينيت" في خطاب الحكاية ومقولات السرد الأدبي ورسالة "نورة بنت محمد ناصر المري" في البنية السردية في الرواية السعودية وكانت كلها تجسد رؤى جمالية نابعة من القراءات السابقة للكتب التي ذكرناها بخطى بنوية تبحث عن المكونات الداخلية للوصول إلى النظرة الكلية النابعة من البنية التحتية للنصوص الروائية.

وقد اعترضتنا أثناء البحث بعض الصعوبات ومن بينها ندرة المراجع المتخصصة في الدرسات النقدية الحديثة إلى جانب قلة المراجع التطبيقية التي تناولت هذه الرواية دراسة وتحليلا، صف إلى ذلك افتقارنا إلى اللغات الأجنبية ولهذا لم نحاول ولو ترجمة جملة من المصادر الأجنبية بل أخذناها وهي مترجمة من قبل. وختاما فإن الواجب يقتضي أن نشكر جامعة "عبد الرحمن مري" وكلية اللغة العربية، على ما أفضلت به علينا عامة والمكتبة المركزية خاصة، ونوجه بعظم الشكر والامتنان إلى أستاذنا المشرف "رحيم يوسف" الذي خصنا بوقته، وخبرته، وتوجيهاته السديدة لتجاوز العقبات فله منا أوفى الشكر وأخلص الدعاء.

وأرقى معاني الشكر نرسلها إلى والدينا -حفظهما الله- وكل عجزنا أن نوفييهما جزءا مما قدما لنا، والدتنا رمز الحب والعطاء، الصدر الحنون والقلب الرؤوف، نعجز أن نرد إليكما ولو شبر من الذي تعلمناه منكما، فأنتم المصباح المنير الذي ينير دربنا في حين الظلمة أدامكما الله لنا وحفظكما من كل شر.

ونرسل عظيم الشكر والامتنان لأزواجنا طابطة فوزي وتيطواح حسين اللذان ساندانا بحبهما العميق وحرصهم على إنجاز بحثنا وصبرهم علينا فلهم منا أوفى الشكر والاحترام، كما أشكر وأهدي هذا العمل إلى طفلي الملاكي، فلذة كبدي ونور عيني إبنني العزيز فريد الذي حرمة البحث مني كثر، وإلى جميع عائلة بن عوف وعائلة فرحي وإلى جميع عائلة تيطوح وعائلة طابطة، وإلى كل من أمدنا بيد العون من قريب أو من بعيد دون استثناء، نقدم هذا البحث معذارة عما يشوبه من نقص وقصور والله نسأل التوفيق.

## DI 7

البنية السردية (الزمن - المكان - الشخصيات) في رواية الأعظم لإبراهيم سعي

تتربع الرواية الجزائرية على مكانة مرموقة وتحمل قضايا متشعبة، وهي منذ طور تكوينها تحمل صوت الأديب وآلام الشعوب و ما زاد من شهرتها انها ترعرعت على ايدي روائيين كبار أمثال الطاهر وطار، عبد الحميد بن هدوقة، رشيد بوجدره، وواسيني الأعرج وغيرهم.

كما استطاعت أن تفرض وجودها ضمن أهم الفنون الأدبية الأخرى في العالم العربي، وهذا راجع إلى استيعابها للأسس الفنية التي يبني عليها العمل الأدبي، وكذلك لارتباطها بالتحولات الاجتماعية، والسياسية، والثقافية، والاقتصادية. وبما أن الكاتب أو الروائي يعيش هذه التحولات فإنه يحاول جاهدا نقلها لجمهور القراء بطريقته الخاصة. تدور أحداث رواية "الأعظم" لإبراهيم سعدي حول شخصية محورية عظيمة ومستبددة، طاغية قامت بعدة جرائم، وغيرت تاريخ شخصيات وتاريخ بلد اسمه "المنارة"، إذ جعل إبراهيم سعدي روايته قراءة في شخصية الطاغية ومسا ره، والتي كانت نموذجا للسلطة الفاسدة وللحكم الفاسد في بعض الأقطار العربية.

اتجهنا إلى هذه الدراسة لاحتكامنا إلى رأي الأستاذ المشرف الذي أشار علينا بدراسة رواية "الأعظم" لإبراهيم سعدي، وقد ارتأينا أن يكون بحثنا موسوماً: "البنية السردية" الزمن - المكان - الشخصيات (في رواية الأعظم لإبراهيم سعدي). "وقد حاولنا في هذه المذكرة الإجابة عن التساؤلات التالية:

- ما هي أنماط الشخصيات الموظفة في هذه الرواية؟ وكيف ساهمت في الأحداث؟
- كيف وظف إبراهيم سعدي الزمن في هذه الرواية؟
- ما هي الأماكن التي استعملها الكاتب لتقديم مشاهد وقوع أحداث الرواية؟ ووظائفها؟

ولا شك أن أي بحث يحتاج إلى عمود فقري يسنده، ويشد بنيانه، والمتمثل في الخطة التي تحدد اتجاه الدراسة ومعالمها، لذا جاءت خطة البحث كالتالي: مقدمة، مدخل، وثلاثة فصول، وخاتمة، إلى جانب قائمة المصادر والمراجع، وقد جمعنا في بحثنا هذا بين النظري والتطبيقي لتوضيح الرؤية أكثر للقارئ.

تطرقنا في المدخل إلى مفهوم السرد وأنواعه، ثم انتقلنا إلى مفهوم الرواية عند بعض النقاد ظروف نشأتها في الجزائر. والأدباء، كما تناولنا نشأة الرواية عند الغرب ثم العرب، وظروف وأما في الفصل الأول فقد تناولنا فيه بنية الشخصيات في رواية "الأعظم"، والتي قمنا بتقسيمها إلى أربعة أقسام وهي: الشخصية الرئيسية، الشخصيات الثانوية، الاستذكارية، والشخصيات الملحقة. انتقلنا في الفصل الثاني إلى دراسة بنية المكان وذكر أهميته، وتوضيح أنواعه وهي: الأماكن المفتوحة والأماكن المغلقة، كما حددنا وظائف تلك الأمكن. أما الفصل الثالث فخصصناه لدراسة بنية الزمن والمفارقات الزمنية. وانتهينا البحث بخاتمة عرضنا فيها أهم النتائج التي خلصنا إليها كما زدنا البحث بقائمة المصادر والمراجع.

وفيما يخص المنهج المتبع في هذه الدراسة فهو المنهج البنوي، ذلك أنه في تعامله مع النصوص وعلى العموم فإن البنوية منهج نقدي داخلي يقارب النصوص مقارنة بنية محايثة.

ومن الطبيعي أن يتطلب موضوع كهذا قراءة مصادر ومراجع، وقد اعتمدنا في الدرجة الأولى على رواية "الأعظم" لإبراهيم سعدي باعتبارها موضوع الدراسة، وبعض المراجع نذكر منها: "بنية النص السردى" لحميد لحميداني، في نظرية الرواية) بحث في تقنيات السرد (لعبد المالك مرتاض، و"جماليات المكان في الرواية العربية" لشاكر النابلسي، و"خطاب الحكاية" لجرار جنيت.

وقد واجهتنا خلال بحثنا هذا بعض الصعوبات والعراقيل المتمثلة خصوصا في ضيق الوقت مما زاد في خوفنا وقلقنا وبالتالي صعوبة استغلال المراجع المتوفرة.

وفي الأخير نحمد الله عز وجل الذي منحنا القوة والإرادة لاستكمال هذا البحث، كما نتقدم بالشكر الجزيل والكثير للأستاذ المشرف" سعيد إباون "على صبره الجميل ورعايته الطيبة والذي كان سببا في انجاز هذا العمل، كما نشكر جميع الأساتذة الذين رافقونا طوال مسيرتنا الدراسية.

## DI 8

آليات التناص و اشتغالها في الخطاب الشعري الجزائري ديوان – ترانيم الوفاء – للشاعر المبروك زيد الخير أنموذجا

لاشك أن التناص كنظرية شغلت حتى أركب في الساحة الأدبية النقدية الغربية والعربية، و هو آلية ضرورية لا يمكن الاستغناء عنها في أي خطاب أدبي – و الخطاب الشعري خصوصا - لأن الشعراء يستندون في أعمالهم الشعرية على الت

ارث الفكري، فكانت صورهم الشعرية مستمدة من منابع مختلفة كالقرآن والحديث والرمز وغيرها من المصادر الأخرى. وهذا كله مظهر من مظاهر التفاعل النصي لأن طبيعة الكتابة تقتضي عملية التوالد والتعلق أو تحصيل عدد ممكن من النصوص داخل نص واحد، وهذا التحصيل والصياغة الفنية هو الذي يجعله يتسم بالإنفرد والتميز.

والمبروك زيد الخير أحد هؤلاء الشعراء المنغمسين في التراث الفكري فكان التناص في شعره يحمل بعدا دلاليا واضحا يتلخص في تشبعه بالثقافة الدينية أكثر من غيرها كون هذا الشاعر شاعرا صوفيا، ازول منذ الصغر دأ رساته في المدارس القرآنية، وهذا التموقع للنص الديني في شعره يقع موقع الريادة عنده، لكن هذا الأمر لا يعني أنه تجاهل المصادر الأخرى، فسعة ثقافته جعلته يحيط بالكثير من الجوانب الإنسانية والتاريخية، وهذا من خلال استخدامه للرمز واستدعائه للشخصيات التي تخدم موضوع قصائده وكذا الاستناد على بعض النصوص الشعرية المختلفة باختلاف الحقب الزمنية. والمبروك زيد الخير ومن خلال خلفياته المعرفية لا يستدعي انتاجات السابقين كاملة في نصوصه بل يحيل إليها إحالة فقط، ويتعبّر آخر الاستدعاء استدعاء جزئي مع إعادة بنائها وتنظيمها إلى وحدات أخرى تحيل إلى مدلولات خطابية تتطلبها المضامين المتناولة.

لذا كان اختيارنا لعنوان آليات التناص واشتغاله في الخطاب الشعري الجازري، هو موضوع بحثنا، ومن خلال تعمقنا في الموضوع استنبطنا العديد من الإشكاليات أبرزها: صعوبة ضبط مفهوم التناص سواء عند الغرب أو عند العرب إذا وقفنا عند الغرب قلنا أن هناك تعدد في التعريفات أما إذا وقفنا عند العرب قلنا أنهم اكتفوا بما جاء به النقاد الغربيين إشكالية أخرى استدعت منا التحليل وهو الخصوصية التي يتسم فيها الشاعر مبروك زيد الخير لهذا فإن هذه الإشكاليات تستدعي الإجابة عنها، هذا الأمر دفعنا إلى رسم خطة خاصة بالبحث فجاء في مدخل وفصلين وخاتمة.

**المدخل** أثرنا الجذور العربية للتناص وهذا من خلال استعراض مفهومات لكل من السرقات الأدبية والتضمين والاقتراس مع التركيز على بعض آراء النقاد العرب القدماء ولما كان التناص لا أثر له عند العرب القدماء بالمصطلح المتداول في عصرنا،

**الفصل الأول** استهلنا البحث بمفهوم النص في المعاجم العربية، وكذا مفهومه عند النقاد الغربيين وما يحمله هذا المصطلح من دلالات مختلفة في المبحث الأول، أما في المبحث الثاني حاولنا التركيز على مفهوم التناص عند الغرب الوقوف عند أشكاله وآلياته عند كل من باختين، جوليا كريستيفا وجي آر جنيت، وأخيرا في المبحث الثالث عالجنا التناص عند العرب المحدثين مفهومًا وشكلا بداية من الناقد محمد مفتاح ثم عبد المالك مرتاض وصولا محمد بنيس.

**الفصل الثاني** حاولنا تطبيق كل مستويات وآليات التناص على ديوان "ترانيم الوفاء" للشاعر الجازري المبروك زيد الخير بداية قمنا باستخراج مظاهر التناص في القرآن والحديث ثم قمنا باستخراج رج تداول قصائده مع نصوص شعرية لشعراء آخرين مع التركيز على بعض الشخصيات التي استدعاها وصولا إلى مظهر الرمز الذي يعد أحد الإحياءات التي يستعين بها الشاعر أثناء نظمته للشعر.

**الخاتمة** لتلخص أهم ما عالجناه في البحث وما توصلنا إليه من نتائج أثناء عملية البحث قمنا بالاستعانة بمناهج عديدة منها التحليلي والتاريخي والوصفي وهذا ما فرضته طبيعة المادة التي جمعناها كما اعتمدنا في بحثنا هذا على قائمة من المصادر والمراجع، وأهمها تحليل الخطاب الشعري، إستراتيجية التناص لمحمد مفتاح والتناص في الشعر العربي الحديث لحصة البادي وغيرها....

ونحن بصدد انجاز هذا العمل واجهتنا العديد من الصعوبات والعراقيل التي حالت دون اتمام هذا العمل في وقته وإخراجه في أحسن صورة لكن عزمنا وإصرارنا جعلنا نتحدى هذه العراقيل ونتجاوزها ومنها:  
- عدم وجود دراسات منهجية تطبيقية عربية خاصة بالتناص تكون السبيل الذي نهتدي إليه في عملية البحث.  
- قلة الدراسات حول الشاعر الجازري المبروك زيد الخير وتوظيف الشاعر للكثير من الرموز مما هذا الأمر دفعنا للاستغناء على البعض منها، قصد الموازنة بين الفصل النظري والتطبيقي.

كما لا يفوتني أن أشكر كل أساتذتي في كلية الآداب والعلوم الإنسانية في جامعة بجاية وأخيرا نأمل أن يكون بحثنا هذا عبارة عن إضافة للمكتبة الجازرية وأن نكون قد وفقنا في استكمال هذا البحث ليكون ثمرة ينتفع بها الآخرون. ولأن أي بحث لا يخلو من الهفوات والأخطاء فإن أصبنا فمن الله وإن أخطأنا وقصرنا فمن أنفسنا.

DINS

DI 9

**The Friction Between Past And Present: The American Dream,Landscape And Identity  
In The Novels Of Annie Proulx**

The rural communities in which Annie Proulx chooses to live and work significantly shape her worldview and define her distinctive approach to fiction.

Proulx's fascination with the repercussions of social and economic change upon these places—Vermont, Newfoundland, Texas and Wyoming, among others—finds its expression through her detailed examination of a particular place. She remarks upon these influences in an interview:

Place and history are central to the fiction I write, both in the broad, general sense and in detailed particulars. Rural North America, regional cultures in critical economic flux, the images of an ideal and seemingly attainable world the characters cherish in their long views despite the rigid and difficult circumstances of their place and time. Those things interest me and are what I write about. I watch for the historical skew between what people have hoped for and who they thought they were and what befell them.

Proulx's novels are critical commentaries upon the idealized vision many Americans harbor regarding their country's history, a view that often fails to take into consideration its many limitations. The concept of the American Dream relies upon the idea that the freedoms guaranteed by the Declaration of Independence—that all men are created equal and possess certain inalienable rights including life, liberty and the pursuit of happiness—by its very nature presupposes the opportunity for prosperity and success, as well as upward mobility, as long as the individual is committed to hard work. In his 1931 book *The Epic of America*, James Truslow Adams describes the embodiment of this idea:

The American dream that has lured tens of millions of all nations to our shores in the past century has not been a dream of material plenty, though that has doubtlessly counted heavily. It has been a dream of being able to grow to fullest development as a man and woman, unhampered by the barriers which had slowly been erected in the older civilizations, unrepressed by social orders which had developed for the benefit of classes rather than for the simple human being of any and every class.

Proulx's fiction examines the cost that this vision of the Dream exacts upon individuals who, despite their hard work and the desire to succeed, are betrayed by its promise, often due to the very attributes—social position, economic standing or national origin—over which it claims to prevail. She is often accused of a pessimistic outlook, one that overemphasizes bad luck or failure in her characters, since much of her fiction centers upon the difficult circumstances of rural, economically disadvantaged people or regions steeped in violence, bigotry and lack of opportunity. Thus she counters:

Rural life ...for many, [is] suffused with a trapped feeling, a besetting sense of circumstances beyond individual control. Real rural life, enlivened with clear air, beautiful scenery, close-knit communities and cooperative neighbors, builds self-reliant, competent, fact-facing people; but it is also riddled with economic failure, natural disaster, poor health care, accidental death, few cultural opportunities, narrow worldviews, a feeling of being separated from the larger society. Literary critics who live and work in urban and suburban milieus characterized by middle-class gentility and progressive liberalism are rarely familiar with the raw exigencies and pressures of rural life.

Despite its unsavory portrayal of this country and its people, however, Proulx's fiction is not without beauty or empathy. Her irony and wry sense of humor injects an element of the absurd or the sanguine that helps to relieve the relentless depiction of difficult lives lived within harsh, often desperate circumstances. She manages to find something redeeming within the landscape itself or in the briefest of shared moment between characters such as the way she captures the sense of community among a group of aging women as they reminisce with one another in *That Old Ace in the Hole*: "they all agreed that hailstones were bigger in the olden days, men and the wind stronger, and the sweetness of life rarer but more intense." Proulx's remarkable ability to capture the essence of her characters in such abbreviated terms and to express their humanity without condescension or sentimentality speaks to her talent and critical acclaim as an author.

One of Proulx's "greatest pleasure[s]"<sup>5</sup> as a writer includes the research process that underpins each of her novels and short stories. In addition to examining the climate, geography and history of a particular place, she also reads a variety of less conventional materials such as pamphlets, advertisements, manuals, dictionaries, local histories and newspapers in order to enrich the smallest of details within her stories. Proulx finds elements of dialogue and regional dialects in the conversations that she overhears in the bars, stores and other public places that she encounters on her travels throughout the country. These regional features augment her photographs and paintings of landscapes, visuals she draws upon to help establish the deep sense of place so dominant in her fiction.

Proulx's graduate training in history, specifically the *Annales* school approach to historiography, deeply influences the perspective she takes in her fiction. The *Annales* school focuses upon the detailed examination of ordinary people's everyday lives, often in neglected places, over an extended period of time and is less concerned with the impact of significant events and major political or military leaders upon history. This method, by its very nature, also takes into consideration the role of the environment, incorporating aspects of climate, topography, geology and ecology, to determine how economic and social forces shape events. Often such investigations reveal that the defining qualities of a particular place—its natural resources, weather, soil conditions or access to water—have a far greater impact upon the lives of its inhabitants than their actions have upon it.

Prior to the publication of her first collection of short stories in 1988, Proulx's twenty-year career as a journalist and non-fiction writer of how-to books emerged primarily from the need

to make a living in rural areas where jobs were scarce. It has been noted that elements of the subjects in these early articles and books, frequently about hunting, fishing and rural life, reappear later in her novels and short stories such as the trapping techniques that Loyal Blood employs in *Postcards* or the details of grouse hunting found in Proulx's short story "The Unclouded Day."

This thesis focuses on three of Proulx's novels, *Postcards*, *Accordion Crimes* and *That Old Ace in the Hole*, works chosen for their longer length and greater potential to demonstrate the interplay of larger social and economic events upon the environment, communities and individual lives of her characters. Each novel spans approximately fifty to one hundred years, allowing the narratives to encompass the lives of multiple generations while also setting them within the broader sweep of history and time. I purposely excluded Proulx's second and most critically acclaimed novel, *The Shipping News*, because it takes place primarily in Canada, and I am specifically interested in how the notion of the American Dream of success, prosperity and social mobility plays out within the United States itself. I also excluded her four 5 collections of short stories, although many of them share similar themes with her novels, because of their abbreviated format and the lack narrative continuity among the stories.

This analysis will explore how Annie Proulx both incorporates and disrupts the concept of the American Dream throughout her fiction. By way of close examination of the novels *Postcards*, *Accordion Crimes* and *That Old Ace in the Hole*, as well through discussion of her work in critical and interpretive essays, this thesis will examine how Proulx confronts the perceived promise inherent to the American Dream to reveal its fundamental flaws.

## **DI 10**

### **A British Ireland, or The Limits of Race and Hybridity in Maria Edgeworth's Novels**

Hybridity, a blending or cross-breeding of cultures, elements or race, defines the twenty-first century, and not simply through hybrid technology in the types of cars we drive. Most notably, in November 2008, the United States elected its first biracial president who has become a conspicuous symbol of America's growing multicultural and multiracial society. This prevalence of racial and cultural hybridity in Western society symbolizes a desire for this diversity even while it catalyzes existing fears of such multiracial mingling. These are not new fears, nor are they present only in American society. This uneasy relationship with racial hybridity appears in the nineteenth-century literature of Anglo-Irish author Maria Edgeworth in her exploration and analysis of whiteness and Irish cultural and racial identity in Britain.

The similarities between twenty-first century and nineteenth-century attitudes about hybridity elucidate Edgeworth's racial politics and the continued relevancy of racial identity – both its fixity and fluidity – in the construction of a national identity. Her novels reflect her desire to legitimize and resolve her Anglo-Irish identity (her loyalty to England and her emotional ties to Ireland) as well as her struggle to define British racial and cultural makeup

at a time when Britain's literary voice and national complexion became more diverse from within and from influences beyond its own borders.

My understanding of Edgeworth's novels and her approach to race in Britain has been influenced by my understanding of the relationship between the Irish-American and African-American communities in the United States in the nineteenth century. As Noel Ignatiev explains in his 1995 *How the Irish Became White*, Irish immigrants and African-Americans were grouped together as part of America's working and poverty classes during the nineteenth and early twentieth centuries as they competed against each other for employment and fought the political system and each other in order to gain citizenship and acceptance in the States.<sup>2</sup> Edgeworth depicts the relationship between the Irish and Afro-Caribbean community in a similar way, even if it existed on smaller scale in Britain. Historically, these groups were seen as racial outsiders who threatened hegemonic white identity in America and Great Britain. While the popularity of such modern-day figures as Tiger Woods or Barack Obama show Western society's willingness to embrace multiracial identity, Edgeworth's attempts to integrate Ireland into Great Britain's social, religious, and racial consciousness reveal nineteenth-century efforts and shortcomings in tackling issues of racial hybridity that existed two centuries ago and still survive today.

Being Irish in nineteenth-century Britain was an othered cultural and racial identity that destabilized the illusion of British whiteness. The negative stereotypes of poverty-stricken, uneducated, rebellious Irish Catholic outsiders conjured fears that an Irish presence would muddy the image of pure-blooded whiteness. Despite her gestures in embracing the singularity of Irish culture as part of Britain's diverse society, Edgeworth exhibits her ambivalence toward hybridity by limiting Irish identity and implicitly policing British racial identity.

Like Edgeworth, William McCready, Sydney Owenson (Lady Morgan), and Bram Stoker also tackle themes of Irishness and racial identity in the nineteenth century, yet in ways that promote rather than suppress Irishness and interracial hybridity. Stoker's *Dracula* (1897) embraces, as Joseph Valente's 2003 *Dracula's Crypt: Bram Stoker, Irishness, and the Questions of Blood* asserts, Irishness as a hybrid identity of the vampire Dracula, who can only be defeated by the acceptance of his multiracial, mixed-blood identity. Whereas Edgeworth saw the political Union of 1801 with Great Britain as the beginning of a more culturally and racially homogeneous British identity that was inclusive of Irishness, Owenson saw it as reasserting Ireland's colonial stance in Britain.

Owenson's *The Wild Irish Girl* (1806) inspires Irish nationalism and nativism in response to the Union and revives the exoticism and perceived foreign aspects of Irish culture. Edgeworth takes a contradictory position toward interracial relationships and actively works to segregate upper-class Irish identity from blackness and other forms of racial otherness; in contrast, William McCready's *The Irishman in London, or the Happy African* (1818) places the African slave alongside the working-class Irishman, whom McCready allows to be potentially friends and even lovers, as seen in Cubba's attraction to the Irish Murtoch, who



admires Cubba's goodness while still lamenting her skin color (McCready 28). Edgeworth's novels depict a relatively diverse cast of characters, including Spanish, Jewish, Welsh, Scottish, English, Irish, and French characters, but she also advocates the existence of a British nationhood defined by English middle class values in which Anglicized, landowning, Protestant, white characters gain agency and success.

I present my thesis in two chapters which discuss Edgeworth's contrasting attempts to create a multi-ethnic, hybrid British identity while excluding racially othered African characters and Irish lower-class characters linked to black imagery. In chapter one, I analyze the trend of hybridity in English and British literature and political rhetoric on race during the eighteenth and nineteenth centuries. In these early literary and historical analyses, I refer to Linda Colley's *Britons* and "Britishness and Otherness" to contextualize the point of view that sees pre-twentieth-century Ireland as a British colony and outsider rather than an equal participant in the United Kingdom. Colley states, "Ireland was in many respects the laboratory of the British Empire," for "much of the legal and land reform that the British sought to implement in India, for example, was based on experiments first implemented in Ireland" ("Britishness and Otherness" 327). Edgeworth works against such exclusion of Irish identity. Regarding Edgeworth's approach to Irish identity and British hybridity, I conclude that Edgeworth creates a British identity that unites the cultural and linguistic differences among the British nations in her novels through proving the multiplicity – or multiple yet similar versions – of British identity. In order to illustrate this multiplicity, Edgeworth depicts Scottish, Welsh, English, and Irish characters as embodying similar ideological and physical features. In *The Absentee*, *Ormond*, and *Ennui*, these identities are interchangeable and conflated until the differences among these nationalities are erased under a shared image of British white identity. The Irish become British in Edgeworth's texts because they share the same racial identity as the other British citizens.

The second chapter of my thesis focuses more heavily on literary explications, specifically regarding the exclusion of West Indian and African characters and those characters associated with blackness in Edgeworth's novels. Through applying Toni Morrison's definitions of literary whiteness, literary blackness, and Africanism from *Playing in the Dark* (1993), I illustrate how Edgeworth constructs an image of Irishness that claims British whiteness while she reserves racial stereotypes for African and the lower class Irish characters who do not fit the literary white British middle class identity. This chapter mainly examines two texts, *Ennui* and *Belinda*, as they exemplify Edgeworth's exclusion of black identity in nineteenth-century British nationalism novels are often similar in message and content. As moral tales depicting the (re)education of young English and/or Irish men and women, her works link marriage and landownership as pivotal milestones in identity formation and to the preservation of one's nationality. Richard Lovell Edgeworth, Edgeworth's father, influenced her in the composition of these moral tales, as he wished to "dedicate the remainder of my life to the improvement of my estate, and to the education of my children; and farther, with the sincere hope of contributing to the melioration of the inhabitants of the country, from which I drew my subsistence," namely Ireland.<sup>4</sup> Maria Edgeworth had a similar focus on education, especially in regards to the advancement of the Irish people for whom, as a part of the Anglo-Irish

landowning class, she felt herself a guardian and advocate . course of eighty years, from the 1690s to the 1780s, establishing Ireland's past as a morally negative counter example to what Edgeworth envisions as Ireland's future in the British Empire. Thady, the Rackrent family's steward, relates the history of the Rackrents starting from Patrick O'Shaughlin, through other male heirs, Sir Patrick, Sir Condry, the litigious Sir Murtaugh and Sir Kit, all of whom possess a weakness of character that threatens to destroy their lives and their family's legacy. Thady becomes the counter example for all the Irish male figures in Edgeworth's novels, for he justifies and identifies with the fictitious Rackrents' vices and penchant for self-destruction, which Edgeworth equates with the history of actual Irish families of the past.<sup>5</sup> *An Essay on Irish Bulls* (1803) confronts English prejudice against the Irish by showing that Irish bulls or blunders, the aspects of Irish speech patterns that make them spectacles among the English, are actually celebrated parts of British and European speech and society. Therefore, the Irish, despite some cultural or linguistic differences, are British, neither racially nor culturally inferior to the English.

In *Ormond* (1817), Edgeworth revisits the moral, pedagogic tale in her last Irish novel. Harry Ormond must reform his violent anger. Ormond's familial relationships with cousins, corrupt Protestant Sir Ulick and the unconventional Irish Catholic King Corny, and his travels to the continent to Paris shape his reeducation. This transcontinental *Bildungsroman* returns Ormond to Ireland in order to insure its political future, as the novel ends with Ormond's desire to "civilize" the rural Irish peasantry with his new wife (297).

The second chapter of this thesis turns to *Belinda* (1801) and *Ennui* (1809). *Ennui*, like *Ormond*, focuses on reeducation and moral reformation. The Earl of Glenthorn, who, recently divorced and looking for purpose in his life, escapes English high society and aristocratic dissipation to Glenthorn Castle in rural Ireland where learns that he was switched at infancy with an Irish peasant named Christy O'Donoghue. Glenthorn's moral and English education is connected to the fate of the Irish people while O'Donoghue's ignorance unwittingly leads to death and destruction. *Belinda*, a novel in which the title character must choose between two suitors, the English Clarence Hervey and the Creole Mr. Vincent, does not fall into the category of Edgeworth's other Irish tales, but I use it throughout the second chapter to show its implicit commentary on blackness and British racial identity and to specify how Edgeworth changes the novel's interracial relationships in its later editions.

Throughout my analysis of these novels and other Edgeworth's works, including *The Absentee* (1812), which follows Lord Colambre's attempts to restore his family to Ireland after they have abandoned their rural estate for London high society, I use a diverse group of theoretical texts to elucidate Irish racial identity and concepts of race in nineteenth-century Britain. A cross-section of this list includes Linda Colley and Toni Morrison, as I've mentioned above, as well as Roxanne Wheeler's *The Complexion of Race* that details the evolution of "race" as a concept in Western society, Noel Ignatiev's *How the Irish Became White*, and Andrew Murphy's *But the Irish Sea Betwixt Us*, in which David Beers Quinn and Nicholas Canny, disagreeing with Colley's assessment of Ireland's relationship with Britain, state that "[the Union of 1801] was not a forging new ties...but a radical redefinition of

traditional relationships between the two islands and between different peoples in the archipelago” (quoted in Murphy 5). Edgeworth’s novels and these various theorists provide an illustration of Irish identity that reveals the limitations of British nationhood and the complex nature of race in the nineteenth century.

In reaction to such limitations, Edgeworth conflates concepts of Irish and English identity, showing that one can attain Britishness not through blood or nationality but through education and moral reformation. She then redefines Ireland’s colonial otherness by creating a British identity based more on ideological alliances that reify middle-class English values of manhood, whiteness, and upward mobility. Edgeworth defines British cultural identity along a collective, stable identity and a shared history that begins with the 1801 Act of Union, bridges old cultural and linguistic differences, and heals wounds of inequality and colonization. Yet it is debatable how successful Edgeworth was in painting a realistic view of nineteenth-century Ireland – its violent history with and grievances toward England – and whether the assimilation she requires of Ireland after the 1801 Union demands too much sacrificing of Ireland’s otherness to the extent of compromising an essentialized Irishness and Gaelic cultural and racial identity.

## DI 11

### **Non/Human Entanglement In Shakespeare’s *Timon Of Athens***

No century has been particularly kind to *Timon of Athens*. Indeed, the play hardly deserves it. Depicting the ugliness of mankind, *Timon* is about a lord who gives extravagantly and indiscriminately until his creditors come demanding repayment. Suddenly, his friends have vanished and Timon, sick over this betrayal, flees Athens. Meanwhile, one of Timon’s friends, Alcibiades, visits the Athenian senators seeking pardon for a fellow soldier who has committed murder. Unable to secure the pardon, Alcibiades is banished by the senators; he leaves Athens, promising revenge. In the woods on the outskirts of Athens, Timon crowns himself Misanthropos, hater of mankind, but he is unable to escape visitations from Athenians who hear he has discovered a store of buried gold. Timon braves these visitations, almost every time giving the greedy Athenians gold but making them promise to incite social revolution. In the last visitation, two senators ask Timon, who is in the process of constructing his gravestone, to return to protect Athens against Alcibiades’ imminent invasion. Timon’s refusal is the last thing we hear from the former lord.

There are no records of the play being performed in the seventeenth century, and its inclusion in the First Folio (the first time it was printed) owes a debt to a copyright dispute over *Troilus and Cressida*. This is, to my mind, one of the most fascinating aspects of the play’s history because it means that even before its tentative inclusion in Shakespeare’s canon, there was something unsettling about the play. Like *Pericles* and *Two Noble Kinsmen*, the other Folio rejects that are now accepted in the canon, authorship has been a particular sticking point for *Timon*. Now the play is generally acknowledged to have been coauthored by Shakespeare and Thomas Middleton; in fact, of the most recent Arden edition lists both

authors. But I suspect there was much more than authorship that troubled the compilers of the First Folio. For one, contradictory epitaphs on Timon's gravestone have convinced the Arden editors and many critics of the play that it was left unfinished, that Shakespeare meant to cancel one of the epitaphs. Also, the play's genre may have confused the Folio editors, for unlike all the other dramas included in the Tragedies section, *Timon* is the only one described as —The Life of as opposed to —The Tragedy of. *Timon* combines allegory, satire, and pessimistic tragedy, but the reader never gets the sense that Timon is a typical tragic hero like Hamlet, King Lear, or Julius Caesar. He is not noble in birth or character, nor is he a member of the aristocracy or ruling class, and his downfall is not caused by simply an error in judgment that his friends would help him in his time of need. Rather, Timon is ruined by his unscrupulousness and blind generosity.

These are just a sample of the issues of form and content that seem to have deterred critics from paying much attention to the play before the twentieth century—so little, in fact, that the only two book-length studies of the play were written in 1966 and 1979. But even these books don't engage with how these oddities of form and content might make the reader rethink what the play is doing. Contested authorship, analyses of Timon's misanthropy, comparisons to Shakespeare's other protagonists, and observations about the play's incompleteness dominate the scholarship in the twentieth century, not questions like “If Timon is not a tragic hero, what is he?” or “What might the hybridization of genre suggest about the play's moral(s)?” or “What if the myriad irreconcilable issues of form and content are not meant to be reconciled?”

The play is often thought of as inferior or a failure because critics do not judge the play on its own terms; they do not think, for instance, about the possibility that the contradiction of the two epitaphs might be deliberate and indicative of a larger pattern of irreconcilable contradiction in the play. Rather, they attempt to make the play make sense, either by revising the text or by attempting to excuse its inconsistencies as symptoms of Shakespeare's psychological state. Indeed, one of the two books devoted to *Timon*, Rolf Soellner's *Timon of Athens: Shakespeare's Pessimistic Tragedy*, summarizes three centuries of critics who agreed that either Shakespeare's psychological breakdown or, at the very least, a deep disappointment in humanity led him to write such a pessimistic tragedy. Attempts to imagine Shakespeare's motivation for writing *Timon* include conflating the bard with his protagonist by reasoning that Timon's departure from Athens mirrors Shakespeare's supposed feelings upon his departure from London and the theatre at the end of his career. Another theory is that Shakespeare, —[b]itterly resenting the commercialization of his deepest thoughts. . . hurriedly sketched a play that allowed him to give vent to his nausea. When he recovered from this despair, he was no longer able to recreate his ire and so abandoned the project.

I am not interested in making the play make sense. I ignore the principle of the Arden editors that —we need first to make sense of the action itself before we can appreciate, or even see, what else is going on in the play because I believe that if we let *Timon* speak unmitigated by our impulses to edit or amend it, we hear contradiction, not just in the epitaphs but also in aspects of Timon's character.

Here I focus specifically on the contradiction inherent in thinking of Timon as a non/human, a creature that is human and non-human simultaneously. In this play, non-human objects are non-organic objects—specifically Timon’s gravestone, gold he hands out or launches at his rude visitors, the contradictory epitaphs, and the wax impression of these epitaphs. I want to emphasize that I do not view these objects as inanimate, for while they may not breathe or have independent and conscious agency, they acquire a kind of animacy or life from interacting with and absorbing aspects of Timon’s subjectivity. I define human according to socio-biological conventions. As a human, Timon has independent agency, communicates intelligibly with other members of the human family, and has a body with all the trappings and organs of a human one. But again, the point is that Timon’s humanness is irrevocably affected by his non-humanness. In this thesis, I will attend to the ways in which non-human objects extend aspects of Timon’s humanness—specifically his agency and his ability to communicate—in ways that a human body could not and enable him to inhabit multiple and various spatial and temporal locations.

‘Non/human’ denotes clearly this integration of human and non-human entities. But the slash that separates the two parts of the term is a deliberate and important device that recognizes a porous border between the two parts. The editors of *Queering the Non/Human* recognize it as a marker that simultaneously signals ‘betweenness’<sup>1</sup> and ‘in-betweenness’. The slash is literally between the two terms, just as something might be characterized as being between human and non-human—not completely one or the other. But the slash also signals *in-betweenness* because the term, itself, performs betweenness: to be non/human is to constantly be on the move between all categories, not necessarily moving toward a culminating humanness or non-humanness; a non/human need not ally herself to any one category. ‘Non/human’<sup>1</sup> also attempts to accomplish de-anthropocentrism. This is not to say (nor with this be my only time making this assertion) that the non/human is synonymous with something like the nightmares of posthumanism, the robot with human consciousness. Instead, the non/human resembles Donna Haraway’s cyborg and Bruno Latour’s quasi-object.

Haraway defines cyborg as ‘a cybernetic organism, a hybrid of machine and organism, a creature of social reality as well as a creature of fiction’. In terms of Timon, this hybrid emerges from the union of human and non-human objects. Specifically, I will read how Timon’s relationship with gold, his gravestone, and a wax impression of his epitaphs extends Timon’s capabilities beyond what is typically possible for a human in a human body. That is, the body is no longer the primary receptacle for humanness; rather, Timon lives in these objects, and each of them represents him in the world in a different way. Even more, these unions upset ideas of time and space as linear and progressive. Instead, as a consequence of Timon being fractured into and divided among organic and non-organic bodies, Timon lives in multiple times and spaces concurrently. Timon is also a creature of social reality and fiction because much of what motivates the conflict in the play are mischaracterizations of him by the Athenians and, in one particular case, an accusation by Apemantus, the play’s churlish philosopher, that Timon has composed himself entirely of fictions.

While cyborg is an anthropocentric term, calling Timon a ‘quasi-object’<sup>1</sup> emphasizes that the objects are not mere accessories to his humanness, but that they are just as integral to him as his flesh-and-blood body. Latour defines quasi-objects as —much more social, much more fabricated, much more collective than the ‘hard’ parts of nature. . .they are much more real, nonhuman and objective than those shapeless screens on which society — for unknown reasons — needed to be ‘projected’. Quasi-objects acquire dimensions of humanness; they are social, and they collect things just as humans collect experiences and histories to form their personalities. In this way, the gold, gravestone, and wax impression of the epitaphs become quasi-objects, as does Timon himself. There are two ways to think about Timon in terms of quasi-objectivity. The first is that the idea of Timon is a quasi-object: an amalgamation of human body, non-human parts, fabrications of who the Athenians want him to be, fabrications he believes about himself, and even what the audience thinks of him. Quasi-objectivity does not privilege one object over another. The second way to understand Timon as a quasi-object requires thinking of Timon as disparate parts that aren’t always necessarily connected or associated with one another. The gold, wax impression, gravestone, and even Timon’s body are each a quasi-object that independently reveals Timon; Timon is not just one quasi-object, but many.

In working through who, what, where and when is Timon as a non/human, I focus on the idea of confusion, which Timon himself invites to ‘live’ in his first monologue after self-exiling from Athens. In the first chapter, I give a history of the term as it has been used primarily from epistemological philosophy. However, I recuperate ‘confusion’<sup>2</sup> as a term that has ontological meaning as well. An unstable fusion of various material parts, the non/human is confused. In this chapter I explore how Timon is a citizen of both human and non-human worlds. In addition to describing the material conditions of Timon’s non/humanness, I also think about how non/humanness interrupts the idea of *telos*. As a subject that gets grafted on to objects with their own histories and functions in society, Timon no longer follows a linear progression of time. I coin the term —non/humaning<sup>3</sup> to emphasize that non/human doesn’t just function as a label but as a process that involves a constant transgression of boundaries between human and non-human.

Timon consistently transitions from one kind of being to another, but to say that he ‘transforms’ or ‘evolves’ implies a kind of finality that cannot be said for a lord who is presumed dead but somehow is capable of affixing his tombstone on top of his grave. Rather, I argue that at no point is Timon complete or even completely one thing or another—human or non-human. ‘Non/humaning’ recognizes the resistance against categorization; the non/human is always in-between and on the move.

If the first chapter is concerned with who or what, the second chapter tackles what and when is the non/human, engaging particularly with ecocriticism, Descartes’ struggles with the floating signifiers ‘here’ and ‘I’<sup>4</sup>, and Jonathan Gil Harris’ work on temporality. Apemantus’ insult to Timon, “Thou hast cast away thyself, being like thyself / A madman so long, now a fool” (4.3.219-20) organizes the concerns of this chapter. Picking up from the consequences of an ateleological non/human, I think about how the non/human upsets the rules of being.

This is not a nihilistic tale of Timon not being. Rather, I investigate how Timon exists without being rooted in a particular (or even certain) time or place. I also point out how the inability to locate Timon in a fixed time or space forecloses the possibility of characterizing Timon as a ‘who’l or ‘what’. Consequently, in the conclusion of this project, I offer a tentative reading that all we can truly say about Timon is that he is a social effect.

## DI 12

### **Shaping an Audience in American Indian Women’s Literature**

Much has been said in popular media regarding the alleged February 8, 2009 occurrence of domestic violence between singers Chris Brown and Rihanna. Radio and television talk show hosts have been discussing what this latest report of abuse means for the African American community and for our wider American culture. On March 19, 2009, the Oprah Winfrey show aired her interview with men who admit to having beaten women, and she provided these staggering statistics: “one in three high school students have been—or will be—involved in an abusive relationship” and “every day, three women die as [a] result of abuse—that’s nearly 1,100 killed every year.”<sup>1</sup> Oprah emphasizes the statistics regarding teenagers by calling the attention being paid to the Chris Brown affair a teaching moment for young people: “The message this story sends to teen girls and boys everywhere is disturbing, and it is also dangerous [...]. We need to try to evolve from this moment ... use this as a moment to allow our society to begin to grow.” One of her guests, author and activist Kevin Powell, who himself is in 20 years of recovery from being a domestic abuser, and who has been working for the past 18 years with men across the country to end violence against women, adds that ending and evolving from this national and cultural American epidemic—which, he notes, spans from black urban neighborhoods to American Indian reservations—must be executed by men. Powell says, “every man must step up if they see the men around them engaging in abusive behavior.” He adds, “Your silence is [a form of] agreement and participation.”

I open with this reference to recent events in popular culture and media to help situate my discussion about American Indian women’s literature as a useful and valuable tool that can guide men to move from a culture of domestic violence and abusive behavior toward personal healing and communal harmony. While I acknowledge that the violence between two famous teen idols may be shocking, and while I recognize that the reactions and discussions surrounding the issue are important—as such conversations suggest that popular cultural figures recognize the roles they play and the effects they have on the greater American consciousness—I also acknowledge and recognize that the narrative of misogyny, oppression, abuse, and destruction that now pervades the news media is sadly an old and all too familiar narrative to Indian people, specifically to American Indian women. And while Kevin Powell and Oprah Winfrey may be right that, within popular culture, we are in “a moment to allow our society to begin to grow,” and that the work to end domestic violence requires the voices and participation of men, the work in American Indian communities has already begun

with women, particularly with the work of American Indian women writers. The groundwork for speaking about, dealing with, and healing from violence and abuses between men and women has been set down in American Indian women's literature—which is often composed of storylines and scenes detailing abuses within the home—but, as this groundwork has been set by women, and as two genders cooperate with one another to achieve and maintain balance, at least within many traditional tribal worldviews, the work for mapping out a path evolving from personal destruction to societal creation within Indian communities requires the active participation of a male audience.

In her article, "The Familiar Face of Genocide: Internalized Oppression among American Indians," Lisa M. Poupart argues that the "acts of genocide committed against Indian people are founded on and legitimated by Western constructions of abject Otherness" (Poupart 87), and that "like Others who internalize the dominant subject position, American Indians sometimes express pain, grief, and rage internally toward ourselves and externally within our families and communities" (89). The roots of that Othering exist in memory—"five hundred years of assimilation and acculturation" handed down through and manifested in "devastating social ills including alcoholism, family violence, incest, sexual assault, fetal-alcohol syndrome, homicide, and suicide" (88)—but, she notes, such devastating memories also reside next to memories of ancestral teachings:

Indian people also live in a sort of cultural double consciousness, as portions of our traditional subjective identities persist in the preserved beliefs of our ancestors practiced today. Through the telling of our experiences and stories in a continued oral tradition and through the preservation of traditional ways, many Indian people resist the dominant culture's subject position, knowing that we, like our Grandmothers and Grandfathers, have not deserved a history of violence and genocide. Moreover, our traditions preserved many stories recounting the subjugation of our ancestors and these stories were passed along through generations creating an alternative interpretation, or knowledge, of the harms inflicted by white society. (Poupart 88)

The oral tradition may preserve the history of subjugation in tribal memory, but it also offers lessons, guides, or methods to escape from the bondage of that history in order to move into a present and future culture of healing and freedom.

In Chapter One, I address the problematic effects of internalized oppression on the oral tradition, and I present the ways in which American Indian women storytellers combat and subvert these problems by coming to voice and telling their stories. In Chapter Two, I argue that the use of the oral tradition in contemporary American Indian women's literature opens opportunities for reading feminist egalitarian messages for a male readership. And in Chapter Three, I offer close readings of three novels, Leslie Marmon Silko's *Ceremony*, Louise Erdrich's *Love Medicine*, and Betty Louise Bell's *Faces in the Moon*, to illustrate how, directly or indirectly, women writers may be addressing and instructing men toward a return to Indian familial and communal values. Bell's *Faces in*



the Moon, which is the most indirect address, focuses on the absent father, and calls on men to participate in the movement to save families. Indeed, all three novels reflect the importance for men to be part of saving families, and they offer examples of the kind of male their messages need to reach.

Kevin Powell makes a clear point that our silence is our contribution to destruction in our communities. He calls on every man to “step up” if they see the men around them engaging in abusive and destructive behavior. But stepping up also carries with it some responsibilities, as it means being prepared to give those men who inflict abuse on others some direction or a way out of their oppressive patterns. In the following pages, I hope to demonstrate that American Indian women writers articulate some ways out. Their novels shape useful messages for men through their depiction of approachable protagonists, and they go even further by offering secure male role models who set paths for the protagonists and the rest of us to follow.

## Résumé

En cherchant à expliquer comment les petites cultures (Small Cultures, Atkinson, 2004) de discipline, genre et communauté du discours affectent les écrits d'étudiants d'anglais langue étrangère, le présent mémoire démontre que l'hypothèse de la Rhétorique Comparée selon laquelle la langue d'origine est la cause incontournable des différences entre écrits rédigés en anglais par des étrangers et ceux des natifs (Kaplan, 1966), ne peut s'appliquer à tous les contextes et dans toutes les situations. En se basant sur CARS (Samraj, 2008), la présente analyse du genre compare trois sous-ensembles comportant chacun 4 introductions de mémoires de Master II en Littérature : le premier et le deuxième appartiennent respectivement aux étudiants des départements d'Anglais et d'Arabe de l'Université de Béjaïa et le troisième appartient à des étudiants natifs. Les comparaisons montrent que les trois groupes organisent différemment leurs textes. La comparaison des introductions écrites en anglais L2 et L1 révèle l'existence de différences au niveau de leurs structures génériques. Pour vérifier si ces différences sont attribuables aux deux différents backgrounds de leurs auteurs, les textes du premier groupe (anglais L2) ainsi que ceux écrits en arabe sont à leur tour comparés, laquelle comparaison révèle des différences nettes entre les deux sous-ensembles. En recourant à une interview pour remonter aux origines des différences entre introductions en anglais L2 et L1, notamment l'absence de l'option 1-A du 1<sup>er</sup> mouvement rhétorique des textes en anglais L2 et sa présence dans la moitié des introductions en anglais L1, ainsi que la prédominance de l'option 1 du 3<sup>ème</sup> mouvement avec utilisation du pronom *nous* (*we*) et la voix passive et prédominance de l'option 2-B avec utilisation du *je* (*I*) et la voix active dans les deux groupes respectivement, l'étude montre que la discipline, le sous-genre et la communauté du discours sont trois agents qui influencent le comportement rhétorique des étudiants. En plus d'offrir un modèle pratique à enseigner aux étudiants en littérature à l'université de Béjaïa en vue de les sensibiliser de l'organisation générique du sous-genre en question, l'étude se veut révélatrice des multiples facteurs qui affectent la qualité de l'écriture en Anglais et leur importance dans les échanges académiques interculturels.

**Mots clés :** Analyse du genre, introduction, CARS, mouvement rhétorique, option, rhétorique comparée, conscience rhétorique, échanges académiques interculturels.

## ملخص

من خلال تبيانها لتأثير المادة، النوع و جماعة الخطاب أو الثقافات الصغرى لدى اتكنسون ( Small Cultures, 2004 ) على نصوص طلاب الانكليزية كلغة أجنبية، تسعى هذه المذكرة إلى نفي فعالية فرضية البلاغة المقارنة ( Atkinson, 1966) (Contrastive Rhetoric, Kaplan, 1966) التي تنسب الاختلافات ما بين النصوص المكتوبة بالإنكليزية كلغة أصلية و بالانكليزية كلغة أجنبية إلى الأصول اللغوية و الثقافية بصورة دائمة. بغرض تحليل النوع في ثلاثة مجموعات مقدمات مأخوذة من أطروحات ماستر 2 أدب، تم تطبيق نموذج CARS لسمرج (Samraj, 2008). المجموعة الأولى تنتمي إلى طلاب من قسمي الانكليزية و العربية في جامعة بجاية بينما تتمثل المجموعة الثالثة في نصوص لطلاب ذوي الانكليزية لغة أصلية. بعد المقارنة تبين أن المجموعات الثلاث تختلف في التنظيم البلاغي لنصوصها. كشفت مقارنة المجموعة الأولى و الثالثة عن فوارق نوعية في كتابة المقدمات. لغرض إيضاح أسباب هذه الفوارق، تم مقارنة المجموعة الأولى و مجموعة المقدمات المكتوبة بالعربية. تجلّى أثر هذه المقارنة أن كلا المجموعتين تختلف في البناء النوعي لنصوصهما. من خلال اللجوء إلى مقابلات مع الطلبة لغرض إيضاح الأسباب الحقة للاختلافات بين المجموعتين الأولى و الثالثة، لا سيما غياب الخطوة 1a من الحركة البلاغية الأولى من نصوص المجموعة الأولى و حضورها في المجموعة الثالثة بالإضافة إلى تفوق الخطوة 1 من الحركة البلاغية الثالثة مع توظيف الضمير *We* و الصيغ السلبية في مقدمات المجموعة الأولى و تفوق الخطوة 2b من الحركة البلاغية الثالثة مع توظيف الضمير *I* و الصيغ الإيجابية في مقدمات المجموعة الثالثة، استطاعت الدراسة أن تؤكد الدور الفعال للمادة، النوع الأكاديمي و جماعة الخطاب في سلوك الطلبة البلاغي. فضلاً عن تقديم نموذج تطبيقي لتدريس نوع المقدمة لطلاب ماستر 2 أدب في جامعة بجاية لغرض رفع حساسيتهم البلاغية، تمثل الهدف من وراء هذه الدراسة إلى إجلاء العوامل الخفية العدة التي تؤثر على السلوك الكتابي لدى الطلبة و أهمية ذلك في التبادلات الأكاديمية ما بين الثقافات.

## الكلمات المفتاحية

تحليل النوع، المقدمة، CARS، الحركة البلاغية، الخطوة، المبالغة المقارنة، الحساسية البلاغية، التبادلات الأكاديمية ما بين الثقافات.