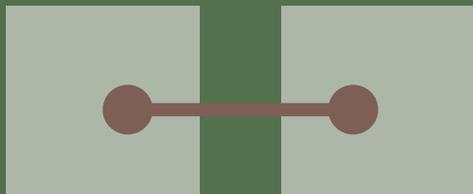


“Out of print, maybe,  
but not out of mind” :

# Pragmatic intertexts and their intercultural workings

Jian-Shiung Shie (謝健雄)

Crane Publishing Company  
2018



This monograph explores English pragmatic intertexts (e.g., “*Home Smart Home*”), which refer indirectly to an earlier source text (e.g., “*Home, Sweet Home*”), quoting or reflecting it in such a way that the recipient can perceive the intertextual meaning or engagingness. Pragmatic intertexts are common and very interesting. In terms of pertinent theoretical concepts in pragmatics, stylistics, and discourse analysis, pragmatic intertexts are explored in the following five genres of block language: titles of books for adults, titles of books for children, pop song titles, *New York Times* headlines, and *New York Times Int'l Weekly* headlines. The results of the study have practical implications for cultural and creative industries (e.g., journalistic, publishing, advertising, and pop music industries). Reading this book can also enhance intercultural competence.

「語用互文」涉及兩個文本之間的關聯與互動，由「目標文本」（例如：“*Home Smart Home*”）直接引用或間接影射「來源文本」之內容或形式（例如：“*Home, Sweet Home*”），使接收者得以體察其旨趣。語用互文相當有趣，在實務界已廣為運用，其樣態多元，超越現有修辭與概念機制之外，值得分析探討，但其本質與語用機制尚未受到關注，本書將可補其不足，導入語用學、文體學、篇章分析等相關領域之理論概念，說明及分析下列五種標示語文類中的語用互文：書名、童書名、流行歌名、《紐約時報》新聞標題、《紐約時報》新聞標題，貫穿各類語用互文現象提出見解，可在實務面供跨國新聞、出版、廣告、流行音樂等文創工作者參考。閱讀此書亦可提升跨文化素養。

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## Foreword

*“Out of print, maybe, but not out of mind”*: *Pragmatic intertexts and their intercultural workings* makes a welcome appearance on the publishing scene. In fact, a book on this thought-provoking subject has been long awaited to fill a gap in the literature relating to linguistics and English language education. During the past few years, the author, Professor Jian-Shiung Shie, an expert in the field, has indeed published several papers in scholarly journals presenting his research on aspects of the topic, but this book admirably coordinates, expands and refines them into a coherent and meticulously analyzed ensemble, interestingly expressed for a wide readership.

The study of pragmatic intertexts has certainly been “little or under-researched” as Professor Shie observes. For that reason the first part of the book clarifies complexity in a field which could be unfamiliar even to practicing linguists. Shie recalls existing literature which has touched on the subject to elucidate the background up to the present and introduces the framework in which the model he proposes for processing and analyzing pragmatic intertexts is demonstrated. He keeps abstruse technicalities to a minimum without detracting in any way from the accuracy demanded by his exposition. In fact, the text is eminently readable and presented in admirably fluent English.

From theoretical exposition Shie then moves to the empirical part of the work in the second half of the book. Textual surveys and intertextual analyses using an inductive approach are grounded on five particular genres of text types whose titles/headlines create a formidable database of some 7,500 items. Book titles, news headlines and popular song titles form part of most readers’ general experience and thus are accessible to their analysis and comprehension. The text sheds abundant light on the earlier part of the book, illustrating in a compelling manner the theory already presented. Intertexts and their sources engross the readers’ attention. He winds up his work in chapter 6 with retrospective surveys in which, as he says, he explores “the cross-cultural appeal of English pragmatic intertexts in block language to nonnative readers of English in Taiwan”, in this case Taiwanese university students. As with all other aspects of the research presented in this book, the discussions are scrupulously detailed and therefore persuasive especially for those involved in English language education for whom a new area of teaching and interaction with students is opened up. His concluding chapter fulfils initial expectations while opening up new vistas for research on the subject.

It has been my privilege to accompany Professor Shie on his journey towards publication and I must say I have enjoyed the trip. From clear definition with illustrative examples to the goal and scope of the study, from a review of existing literature to a proposed model for the processing of pragmatic intertexts, from data and methodology to focus discussion groups, from textual overviews to retrospective surveys, through theoretical analysis to empirical research, the progress is lucid and stimulating. The reader is led to a satisfying conclusion and an awareness of having traveled with purpose. The trip is enthralling and excellent value for the price! Scholars, educators, readers, students are invited to join him.

Ellen Mary Mylod, O.S.U.  
Emeritus Professor,  
Wenzao Ursuline University of Languages

## Author's preface

This book is concerned with the analysis and interpretation of pragmatic intertexts, or pragmatically motivated units of text referring indirectly to another prior unit of text in absentia that can be perceived as such by readers, as in the following article title in *spiked* magazine on 16 August 2017: “LONG LIVE THE KING: Forty years after his death, Elvis lives on”. The monograph grew out of my long-standing interest in such an intertextual unit, which dated back to the 2000s. As a nonnative English speaker, I have experienced a great deal of joy and various challenges in making sense of naturally occurring instances of intertextual reference in English. But it was not until 2009 that I started conducting empirical research on what I now called ‘pragmatic intertexts’. Since then, I have had five articles on the subject published in well-known journals, including *Language and Literature*, *Pragmatics and Society*, *Text & Talk*, *Language and Intercultural Communication*, and *Discourse & Communication*.

It had never occurred to me that a book-length treatment of the subject could help fill the void in and make a more systematic and better-rounded contribution to the literature. Fortunately, in August 2014, one of my journal articles on the subject came to the notice of Prof. Sonia Zyngier, a co-editor of the *Linguistic Approaches to Literature* series for John Benjamins, who encouraged my research on intertexts and drew my attention to the contents of the book series. Discovering that her projects about stylistics and my research on pragmatic intertexts seemed to have similar interdisciplinary goals, I started to write this monograph and exchange relevant ideas with Prof. Zyngier and her colleagues via emails. Their insightful comments and literature-related feedback invoked high-flying inspirations that prompted me to think outside the box and generate quite a few scaffolding ideas, which made the second chapter of the present book much more interesting and readable.

As a matter of fact, similar images of high-flying inspirations arose in my mind long before I started to write this book. Early in the year 2009, my mentor and good friend Sister Ellen Mary Mylod, O.S.U., currently Emeritus Professor at Wenzao Ursuline University of Languages, began to help me identify English intertexts and trace their sources, especially those concerning formulaic expressions, literary works, and biblical stories. She understood that I progressed slowly and that, for me, insights derived from mechanical searches and flying inspirations could come after a long incubation time. Her thought-provoking benevolent comments on the manuscripts and brief erudite annotations to the databases gradually enlightened and emancipated my mind from conventional modes of thought, enabling me to see the light about many

intertextual associations originally unknown to me. I have been blessed to have her invaluable inputs and timely inspirations throughout the process of writing this book and its preceding studies.

The support from a wonderful group of dedicated friends and colleagues constitutes a third significant factor that made this book possible. Their commitment and dedication paved the way for the completion of the empirical part of the book, including the textual surveys and focus group sessions. With very limited financial and material resources, Miranda, Rita, and Joyce constructed and kept updating a database of 7,500 titles/headlines as well as their ensuing body copies or other relevant texts. Their unified and coherent collections of texts with logically related records made the data easily accessible and updatable. From the database, Jessie, Sandy, Nancy, and Johanne identified instances of pragmatic intertexts and added significant and illuminating annotations, from which I benefited immeasurably. Substantial surveys of reader-response data played a key role in the shaping of this book. Sixty-one sessions of focus group discussion were conducted to collect data about participants' responses to and feelings toward the pragmatic intertexts they read. Miranda, Joyce, Jessie, Sandy, and Nancy acted as moderators of the sessions. With excellent communicative and rapport-building skills and experience of running group discussions, they managed to foster productive focus group interactions that yielded useful information to meet the research objectives.

I am highly indebted to the three reviewers for their careful evaluations and insightful comments. Their suggestions and feedback have enhanced the overall quality of this monograph. Finally, I am grateful to Taiwan's Ministry of Science and Technology (formerly the National Science Council) for grant 'MOST 104-2410-H-160-012-MY2', which greatly facilitated the development of this book.

Jian-Shiung Shie (謝健雄)  
Kaohsiung, Taiwan

## Chapter One

# Introduction

### *To Pee or Not to Pee*

To pee or not to pee?  
That is the question!

I want to pee  
Believe you me  
I want to pee  
I need to pee

And yet I see  
That no one's here  
Except for me . . .

So if I leave  
My place and pee  
I might receive a penalty

From manager above  
And that might ruin  
My true love with Bloomies . . .  
For fired I might be

That is the fee  
That is the choice  
I have to make  
So do I pee or do I wait?

To pee or not to pee?  
That is the question!

This poem appears in the book *Inspirer: Poetic Observations*, by Allen Vaysberg (2013, p. 117). For some readers the burlesque invokes the opening phrase of a soliloquy in Shakespeare's play *Hamlet* on the title character's entry to Act 3, Scene 1. For others it calls to mind the well-known phrase "to be or not to be" as the title or part of the title of a song, album, film, book, and so on. It is obvious that "to pee or not to pee" is somehow associated with "to be or not to be". Both of them occur in a

moment of ambivalence and indecision. And they are similar in prosodic features and lexico-grammatical structure. The comic imitation of the well-known phrase in the above poem generates a lot of creative humor and hence can serve a re-creational and recreational function. The expression “to pee or not to pee” in its pragmatic context constitutes a specific instance of what will be called ‘a pragmatic intertext’ in this book, which is interesting and common in both literary and nonliterary discourse. Such textual association is not confined to creative wordplay or language game. It can also go beyond the frame of humor or parody and occur in a solemn text rich in ideational content, as can be seen from the following two spans of text in bold:

No, no, we are not satisfied,  
and we will not be satisfied  
until **justice rolls down like  
waters and righteousness  
like a mighty stream.**

~The speech “I Have a  
Dream” by Martin Luther  
King, Jr.

Away with the noise of your  
songs! I will not listen to the  
music of your harps.  
But let **justice roll on like a  
river, righteousness like a  
never-failing stream!**

~The Book of Amos 5:23-24,  
the Old Testament

Thus the textual association in question involves two texts, one manifest (e.g., “to pee or not to pee”) and the other latent (e.g., “to be or not to be”), whose conceptual or formal interactions realize specific pragmatic functions, such as attention catching, mocking, recreation, and so forth. The textual interactions are brought about by a deviation from or disruption of the established norm or formal regularity instantiated by the latent text.

*“Out of Print, Maybe, but Not Out of Mind”: Pragmatic Intertexts and Their Intercultural Workings*<sup>1</sup> is originally motivated by my desire to develop and give more substance to the ideas, theoretical backgrounds, and stylistic analyses about pragmatic intertexts presented previously (as in Shie, 2014). The phenomena of pragmatic intertextuality dealt with in this book have so far not been taken into consideration in the literature apart from my previous papers. The present book seeks to fill this gap by focusing on aspects of pragmatic intertexts and their intercultural workings.

This book investigates ‘pragmatic intertexts’ and their intercultural workings.

<sup>1</sup> “Out of print, maybe, but not out of mind” is the headline of a news article in *The New York Times* on 22 April 2008, which focuses on the book’s remarkable staying power online even though “the universe of printed matter continues to shrivel.”

The term ‘pragmatic intertexts’ is a new one. It is used in this book to designate a type of indirect reference to a recognizable earlier text or its frame that may and may not depend on conscious intention. The best way to demonstrate this is through more examples. Consider the main titles (underlined) of the following books:

- (1). *The Sun Also Rises*  
(Ernest Hemingway, 1926)
- (2). *The Sun Also Rises: Productivity Convergence between Japan and the USA*  
(Gavin Cameron, 2000)
- (3). *The Sun Also Rises: Surnames and the History of Social Mobility*  
(Gregory Clark, 2014)
- (4). *The Sun Also Rises: Stories of Parents Getting Boys to Adulthood*  
(Faye B. Arnett & Jill Warton Bellas, 2001)
- (5). *This Son Also Rises in the West*  
(Ihsan Rajab, 2011)
- (6). *The Daughter Also Rises: How Women Overcome Obstacles and Advance in the Family-Owned Business*  
(Anne E. Francis, 1999)
- (7). *The Pun Also Rises: How the Humble Pun Revolutionized Language, Changed History, and Made Wordplay More than Some Antics*  
(John Pollack, 2011)
- (8). *The Thong Also Rises: Further Misadventures from Funny Women on the Road*  
(Edited by Jennifer L. Leo, 2009)
- (9). *The Souffle Also Rises: A Collection Of Cookery Tips and Quips*  
(Jane P. Resnick, 1980)
- (10). *The Curtain Also Rises: A Collection of One Act Plays*  
(Joan Lane, 2013)

The titles in (2)–(10) are an indirect, echoic reference to (1), namely Ernest Hemingway’s novel *The Sun Also Rises*. They are echoic in the sense that there is some degree of verbal and/or conceptual correspondence between them and what they indirectly refer to. The intertextual reference can be perceived and inferred as such by the readers who are aware of the title *The Sun Also Rises*. Such intertextual links or associations are frequently established in literary and non-literary (ordinary) language. The readers who notice *The Sun Also Rises* will be drawn to the intertextual links, whether they are made by chance or deliberately. Those who do not know *The Sun Also Rises* will not be able to appreciate the links and to find meaning in relation to it. We may feel that these main titles involve some kind of stylization of text. They

imitate but are different in one way or another from the formal pattern or conceptual norm of *The Sun Also Rises*, which can be thought of as a template of related, though different, usage events developing analogously from that original pattern or norm. These instances in which language is produced or understood seem to be grounded on some kind of pragmatic strategy or stylistic device and may possibly be designated with the name of one trope or another. But they are not instances of irony, hyperbole, or metonymy. Some of such intertextual references may be thought of as metaphors, others as puns, still others as allusions. But none of these tropes alone can cover the complete range of such various intertextual uses of language or their underlying thoughts. In this book instances of such intertextual references are referred to as ‘pragmatic intertexts’ (or ‘intertexts’ for short), which will be formally defined in the following section.

### 1.1 Definition of pragmatic intertexts

A pragmatic intertext promotes the connections and interactions between two spans of text (namely a word, a phrase, a sentence, or a coherent group of sentences), with the later textual span (henceforth ‘alluding text’) referring indirectly to the prior one (henceforth ‘source text’) in such a way that the hearer/reader can construct or infer the meaning of the later on the basis of the earlier text. The intertextual link not only triggers the construction of the meaning but also determines the function of the pragmatic intertext. On the linguistic level, the alluding text adopts or adapts the formal structure of the source text. On the conceptual level, the alluding text may reflect or correspond to the source text. In other words, the alluding text is intelligible or appreciable to the reader in terms of the source text, which can be taken as a frame or cognitive structure that guides the representation or perception of the alluding text. For instance, the pragmatic intertext *Home Smart Home* (the title of a magazine that introduces smart home technology) refers indirectly to its source text *Home, Sweet Home*, adopting the source text’s linguistic structure and reflecting its conceptual and semantic contents. The well-known source text *Home, Sweet Home* (originating from the opera *Clari, the Maid of Milan*)<sup>2</sup> may serve as a cognitive frame for constructing or inferring the meaning of the alluding text. An intertext such as this is a specific pragmatic mechanism for the readers to associate the alluding text with the source text, thereby arousing the readers’ interest, motivating them to interact with a relevant piece of culture, and hence drawing them further into the text they are reading (cf. Shie, 2014). We shall return to this in Chapters 3 and 6.

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<sup>2</sup> Many readers may not know the exact source of this culturally pervasive phrase ‘home sweet home.’ But this does not hinder their activation of the source text, as is the case where the source text is an idiom, whose etymological source is not necessary for appreciating or comprehending the intertext.

## 1.2 Major categories of intertextual source texts

Intertextual source texts fall into the following major or most frequent classes: (i) expressions in a literary piece or non-literary book; (ii) formulaic expressions, including idioms, slang phrases, proverbs, sayings, slogans, catchphrases (e.g., ‘*mission impossible*’), and clichés (e.g., ‘*easier said than done*’); and (iii) expressions from a media product (e.g., a movie, TV show, pop song, and advertisement).

We have seen earlier that quite a few intertexts are derived from the title of the novel *The Sun Also Rises*. An intertext can also be traced back to a non-literary book, as is the case with the following news headline “A New Breed of Hunter *Shoots, Eats and Tells*” (emphasis mine).<sup>3</sup> The news article reviews hunting memoirs that jointly present a new breed of hunters, who hunted wild animals for food. The source text is the title of a best seller “*Eats, Shoots & Leaves*”<sup>4</sup>, in which the vital role of the comma is demonstrated through sentences like “The panda eats shoots and leaves” and “The panda eats, shoots and leaves”. Literary pieces or non-literary books from which an intertextual source text is derived are usually well-known so that more readers can notice or activate them.

The most frequent type of intertextual source texts in nonliterary discourse are formulaic expressions, most frequently idioms. The following examples (due to Shie 2016) can all be used as an intertext based on an idiom: *leave no legal stone unturned*, *there were too many cooks*, *born with a plastic spoon in his mouth*, *cook the goose that lays the golden egg*, *never do today what you can put off for tomorrow*, and *he had more bark than bite*. Another frequent source of intertexts is media products, such as movies, TV shows, pop songs, and advertisements. Take for instance the headline “Superman, Grab a Book”.<sup>5</sup> The news article deals with a project that turned underused pay phones in New York City into community bookshelves. The headline reflects the common notion that Clark Kent changes into his superhero union suit in a phone booth.

## 1.3 Intertexts and allusions

A pragmatic intertext includes but is not confined to an allusion. An allusion, according to Pasco (1994), involves metaphorical combination of what is meant in this book by the terms ‘the alluding text’ and ‘the source text’. The two texts are “integrated metaphorically into something new” (Pasco, 1994, p. 5) on the ground that the source text is conceptually grafted or mapped onto the domain of the current text

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<sup>3</sup> A *New York Times* headline on 1 October 2012.

<sup>4</sup> Written by Lynne Truss and published by Fourth Estate in 2009.

<sup>5</sup> A *New York Times* headline on 8 September 2012.

to create something new. As is the case with other types of pragmatic intertexts, an allusion leaves a trace in the alluding text that evokes the source text and hence facilitates the deciphering of the allusive message and enhances the meaning or adds to the intertextual effect. Examples include ‘I am not Prince Hamlet, nor was meant to be’ in Eliot’s ‘The Love Song of J. Alfred Prufrock’ and the manifold classical allusions in Milton’s *Paradise Lost*, all of which can be taken to be pragmatic intertexts. The difference between a literary allusion and an intertext is that the former is frequently esoteric, capable of being activated by a relatively small number of readers with specialized knowledge or interest. But a pragmatic intertext is a more general stylistic device or pragmatic strategy that includes more than just an allusion and occurs in all genres of texts. It may be understood by a large number of people fluent in the culture in which the intertextual source is embedded. Specifically, the term ‘intertext’ is treated in this book as a hypernym of, rather than a synonym for, ‘allusion’. For it is also possible that an intertext is without metaphorical integration, as in *To Bid or Not to Bid* (the title of a book for bridge players). Such a non-metaphorical intertext is used primarily for purposes similar to those of ‘empty metaphors’ (Ritchie & Dyhouse, 2008), which are characterized as:

a class of figurative expressions that seem to be used primarily for their playful quality, rather than for any translatable meaning, category assignment, or conceptual mapping. [. . .] [M]any apparently metaphorical expressions are not necessarily intended to be interpreted, at least not in the usual sense implied by conventional discussions. (Ritchie & Dyhouse, 2008, p. 87)

Similarly, a pragmatic intertext may involve two texts interacting more at the formal or lexico-grammatical level (encompassing phonological, prosodic, lexical, or syntactic elements) than in the semantic or conceptual dimension. Intertexts of this kind (e.g., *The Pun Also Rises*) can be referred to as ‘formal intertexts’. On the other hand, the intertextual association may also involve more conceptual or semantic (than formal) mappings between the source text and alluding text. Such intertexts (e.g., ‘I am not Prince Hamlet’) are called ‘conceptual intertexts’ in this book. It is also possible that an intertextual association can be both formal and conceptual. Formal intertexts are a word play or language game functioning primarily to catch the readers’ attention or even to entertain them, while conceptual intertexts have more semantic content or cognitive meaning for the readers to construct, granted that both involve cognitive significance or characterization of the way that they motivate readers to action.

As Ricks (2002, p. 1) puts it, “allusion is one form that metaphor may take”. But the concept of intertext proposed in the present book is more comprehensive. It may be metaphorical. On the other hand, it may also involve phraseological appropriation

without metaphorical mappings across two conceptual domains although there are formal mappings between the linguistic structures of the alluding and source texts. This is exemplified by the non-metaphorical intertext *The Pun Also Rises* (title of a book on what puns are and why they matter).

## **1.4 Goal and scope of the book**

Pragmatic intertexts are situated speech act in the sense that the activation or evocation of the source text can be viewed as the realization of a perlocutionary act. According to Austin (1962, p.101), this act produces “certain consequential effects upon the feelings, thoughts, or actions of the audience.” A pragmatic intertext can only be activated by readers who have relevant knowledge about the intertextual source text. As noted earlier, the evoked intertext can be thought of as a specific type of wordplay or language game that catches knowing readers’ attention and arouses their interest better than a straightforward expression without indirect reference. It is hypothesized and will be tested in Chapter 6 that the readers who thus comprehend or appreciate the alluding text are positively disposed toward the text (cf. Irwin, 2002) and drawn further into the reading matter. When this happens, the reader’s affinity with the text is generated or enhanced as a consequential effect.

More specifically, this book will detail the pragmatic functions and stylistic effects of pragmatic intertexts in different genres of texts, including those in contemporary news headlines, book titles, pop song titles, titles of printed literature for children, and titles of reading matter for nonnative readers. All these texts are compact and condensed with respect to their forms and contents, referred to by English grammarians (e.g., Quirk et al., 1985; Biber et al., 1999) as “block language”. Because of its rudimentary communicative role, block language “is structured in terms of single words and phrases, rather than in terms of the more highly organized units of the clause” (Quirk et al., 1972, p. 414). Instances of block language—such as labels, titles, headings, and notices—need to be processed by readers using knowledge and contextual resources that go beyond the text itself. Therefore, they constitute varieties of written language which provide a high degree of affordance for pragmatic intertexts. In addition, as we shall see in Chapters 2 and 3, intertexts in titles and headlines represent a pragmatic act of inviting, functioning to draw readers into the body copies. Thus titles and headlines are two viable contexts for intertextual association.

Through textual surveys, intertextual analyses, and focus group discussions, the following questions will be addressed:

- (a) 1. How do pragmatic intertexts work in context?  
2. How do pragmatic intertexts achieve their pragmatic functions and stylistic effects?
- (b) 1. What is the occurrence frequency of pragmatic intertexts in each of the above-mentioned genres of texts?  
2. What are the variations across them, if any?  
3. Why do the variations occur?
- (c) 1. What constitutes the common ground or sociocultural background knowledge for the operations of pragmatic intertexts in each of the above-mentioned genres of texts?  
2. What are the variations across them, if any?  
3. Why do the variations occur?
- (d) 1. To what extent can English pragmatic intertexts get activated by and appeal to Taiwanese university students?  
2. To what extent can Taiwanese university students comprehend English intertexts?  
3. To what extent are Taiwanese university students motivated to learn further about English intertexts?  
4. What resources do Taiwanese university students use to interpret English intertexts?

Taiwanese context is of interest for the final set of questions for two reasons. First, its sociocultural features are most familiar to the present author and hence can be analyzed more closely in relation to respondents' comments and interpretations. Second, English is normally used and learned in Taiwan as a foreign language, where more and more emphasis is being laid upon learners' intercultural competence or awareness in foreign language learning. Thus Taiwanese context is one of the most relevant to this inquiry. While reading English intertexts, English learners in Taiwan can more possibly be prompted to give valid or useful responses and demonstrate their sociocultural attitudes toward and motivations for learning them.

## 1.5 Methodology and data

To address the four sets of questions (a)–(d) listed above, textual surveys and intertextual analyses were conducted on the pragmatic intertexts collected from various sources. The data on which the study is based comprise pragmatic intertexts (PIs) in three genres of PI-rich block language texts (news headlines, book titles, and

pop song titles) and two types of PI-poor block language texts (printed literature for children/youth and reading matter for nonnative readers). The data sources or publications were selected in accordance to the following four considerations: (i) they are block language texts, (ii) they are easily accessible (can be obtained easily), (iii) they are prestigious or popular, and (iv) they cover various genres of texts aiming at different target audiences, including native English speakers, nonnative English speakers, adults, and children. The database from which PIs were identified is composed of 7,500 pieces of block language texts (namely headlines and titles) drawn from the following sources:

- (a) **1,500 news headlines** from *The New York Times International Weekly* (hard copies).

*The New York Times International Weekly* (henceforth IW) is an international newspaper primarily for nonnative English speakers distributed by *The New York Times* (henceforth NYT) in other leading newspapers around the world. As of December 2014, *The New York Times International Weekly* (a stand-alone, 8- to 12-page supplement of NYT stories in English for international readers) had been launched in 24 countries, including Spain, Germany, Russia, Kenya, India, Brazil, and Taiwan (cf. <http://nytweekly.com/>). The weekly publishes 15–17 news articles every week. In December 2015, the IW website (<http://nytweekly.com/>) claimed that the IW reached more than five million readers each week. Each IW news article corresponds to a NYT one in the sense that the former is edited from the latter and hence covers the same story content as the latter does.

All the 1,488 IW news headlines published during the 22 months from August 2013 through May 2015 (available only in print form) were drawn as a part of the database for the present study. The first 12 IW headlines published in the last issue of July 2013 were also included to raise the whole number of the sampled IW news headlines to 1,500.

- (b) **1,500 news headlines** from *The New York Times* (<http://www.nytimes.com/>)

The 1,500 NYT news articles corresponding to the above-mentioned IW news articles covering the same story content were accessed. All the 1,500 NYT headlines were retrieved as part of the database for the present study.

Founded and continuously published in New York City since 1851, *The New York Times* (NYT) is an internationally well-known American daily newspaper. As of January 2016, it had won 117 Pulitzer Prizes and citations, more than any other news publication.

(c) **1,500 book titles** from “100 Notable Books of the Year” lists in *The New York Times*

Around the beginning of December every year, a “100 Notable Books of the Year” list is published in *The New York Times*, containing 100 books previously reviewed by editors of *The New York Times Book Review*.<sup>6</sup> All the 1,100 book titles that appear in the “100 Notable Books of the Year” lists from 2004 through 2014 were collected for the present study. See Appendix 1 on page 15 for the sources of the 1,100 book titles.

To raise the whole number of the sampled book titles to 1,500, the following book titles were also included in the database for the present study: (1) all the titles of the 320 fictions and nonfictions in the “Notable Books 2003” list and (2) the titles of 40 fictions and 40 nonfictions in the “Notable Books 2002” list selected by the editors of *The New York Times Book Review*. See Appendix 2 on page 16 for the sources of the 400 book titles.

(d) **1,500 pop song titles** from Billboard charts (<http://www.billboard.com/>)

Each year’s top 100 songs on Billboard charts from 2000 through 2014 (1,374 in all, excluding those listed repeatedly in the charts) were collected as part of the database for the present research. In addition, included in the database were 126 pop song titles that appeared in the lists of Billboard top 100 songs from January through April 2015 to raise the whole number of the sampled pop song titles to 1,500.

Billboard publishes a chart every December listing the year’s top songs based on their cumulative chart performance in the United States. Launched in 1995 as Billboard Online, Billboard.com is claimed to attract well over ten million visitors each month in more than 100 countries and has become the de facto digital destination for popular music.<sup>7</sup>

(e) **1,500 titles of printed literature for children** (prize-winning books)

The following 1,500 prize-winning and honor books for children were collected for the present research (excluding those winning a second or more prizes):

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<sup>6</sup> *The New York Times Book Review* is a weekly paper-magazine supplement to *The New York Times* in which current non-fiction and fiction books are reviewed. It is claimed to be one of the most influential and widely read book review publications in the industry. Cf. <http://www.website-creations.org/book.html> (accessed 1 December 2014)

<sup>7</sup> Cf. <http://www.billboard.com/footer/about-us> (accessed 31 December 2015)

- all the 359 Boston Globe-Horn Book Award<sup>8</sup> winning and honor books from 1967 through 2015
- all the 327 Caldecott Medal<sup>9</sup> winning and honor books from 1938 through 2015
- all the 399 Newbery Medal<sup>10</sup> winning and honor books from 1922 through 2015
- all the 41 Geisel Award<sup>11</sup> winning and honor books from 2006 through 2015
- all the 50 Sibert Medal<sup>12</sup> winning and honor books from 2001 through 2015
- all the 60 Charlotte Zolotow Award<sup>13</sup> winning and honor books from 1998 through 2015
- all the 182 Coretta Scott King Award<sup>14</sup> winning and honor books from

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<sup>8</sup> The Boston Globe-Horn Book Awards are among the most prestigious honors in the field of children's and young adult literature. Winners are selected in three categories: Picture Book, Fiction and Poetry, and Nonfiction. Two Honor Books may be named in each category. Cf. <http://www.hbook.com/boston-globe-horn-book-awards/#> (accessed 31 October 2015).

<sup>9</sup> The Caldecott Medal was named in honor of nineteenth-century English illustrator Randolph Caldecott. It is awarded annually by the Association for Library Service to Children, a division of the American Library Association, to the artist of the most distinguished American picture book for children. Cf. <http://www.ala.org/awardsgrants/randolph-caldecott-medal-1> (accessed 3 December 2015).

<sup>10</sup> The Newbery Medal is awarded annually by the American Library Association for the most distinguished American children's book published the previous year. The Newbery Award has become the first children's book award in the world. Its terms, as well as its long history, continue to make it the best known and most discussed children's book award in the United States. Cf. <http://www.ala.org/alsc/awardsgrants/bookmedia/newberymedal/aboutnewbery/aboutnewbery> (accessed 3 December 2015).

<sup>11</sup> The Theodor Seuss Geisel Award is given annually to the author(s) and illustrator(s) of the most distinguished American books for beginning readers published in English in the United States during the preceding year. The winner(s), recognized for their literary and artistic achievements that demonstrate creativity and imagination to engage children in reading, receives a bronze medal. The award was established in 2004 and first presented in 2006. Cf. <http://www.ala.org/alsc/awardsgrants/bookmedia/geiselaward/geiselabout> (accessed 20 December 2015).

<sup>12</sup> The Robert F. Sibert Informational Book Award, established by the Association for Library Service to Children in 2001, is awarded annually to the author(s) and illustrator(s) of the most distinguished informational book published in the United States in English during the preceding year. Cf. <http://www.ala.org/alsc/awardsgrants/bookmedia/sibertmedal/sibertabout> (accessed 31 December 2015).

<sup>13</sup> The Charlotte Zolotow Award is given annually for outstanding writing in a picture book published in the United States in the preceding year. Up to five honor books and up to ten highly commended titles may also be named each year. Cf. <http://ccbc.education.wisc.edu/books/detailListBooks.asp?idBookLists=221> (accessed 6 January 2016).

<sup>14</sup> The Coretta Scott King Book Awards are given annually to outstanding African American authors and illustrators of books for children and youth that demonstrate an appreciation of African American culture and universal human values. The award commemorates the life and work of Dr. Martin Luther King, Jr., and honors his wife, Mrs. Coretta Scott King, for her courage and determination to continue the work for peace and world brotherhood. Cf. <http://www.ala.org/emiert/eskbookawards> (accessed 12 January 2016).

1979 through 2015

- all the 82 Pura Belpré Medal & Honor Books<sup>15</sup> from 1996 through 2015

The sources from which the 1,500 prize-winning books for children were retrieved are given in Appendix 3 on page 16.

The following table sums up the data for the present study:

**Table 1-1. Summary of the database**

No. of titles/headlines	Genres	Target audience	Source
1,500	News headlines	Nonnative Eng. speakers	<i>The NYT Int'l Weekly</i>
1,500	News headlines	Native Eng. speakers	<i>The New York Times</i>
1,500	Book titles	Adults	Notable Books of the Year
1,500	Book titles	Children	8 prizes for children's books
1,500	Song titles	Pop music listeners	Billboard charts

Within the limits of available resources, five analysts were invited to identify intertexts from the database according to the characterization of intertexts in Section 1.1. The five analysts (including the present author) were academics at a university in Taiwan. One of them is a native speaker of English. The others are nonnative English speakers employed as EFL professionals. Google Search, Onelook Dictionary Search (<http://www.onelook.com/>), *The Oxford English Dictionary Online*<sup>16</sup>, *The Phrase Finder*<sup>17</sup>, and *TheFreeDictionary*<sup>18</sup> jointly served as a frame of reference for the five analysts to check their identifications of and intuitions about relevant intertextual sequences in the database. All the pragmatic intertexts identified were further reviewed and categorized by the present writer using, among others, the five above-mentioned online resources. Disagreements about the identified pragmatic intertexts were mediated until at least three readers agreed. The cases were omitted where no agreement could be reached.

<sup>15</sup> The award is named after Pura Belpré, the first Latina librarian at the New York Public Library. The Pura Belpré Award, established in 1996, is presented annually to a Latino/Latina writer and illustrator whose work best portrays, affirms, and celebrates the Latino cultural experience in an outstanding work of literature for children and youth. Cf. <http://www.ala.org/alsc/awardsgrants/bookmedia/belpremedal> (accessed 12 January 2016).

<sup>16</sup> Cf. <http://dictionary.oed.com/> (accessed 1 October 2015)

<sup>17</sup> Cf. <http://www.phrases.org.uk/> (accessed 1 October 2015)

<sup>18</sup> *TheFreeDictionary* is a multi-source online dictionary and encyclopedia with an idiom component. Cf. <http://www.thefreedictionary.com/> (accessed 1 October 2015)

One might think it inadequate to rely on lexicographic practice as an aid to intertextual identification and analysis. After all, some dictionaries avoid listing conventional cases of intertextual meanings simply because many of them are not literal but figurative and not all dictionaries cover figurative uses to the same extent. On this point I cannot agree more. That is the reason why I have chosen the dictionaries as reference resources. All of the dictionaries deal with figurative and formulaic senses, including slang. *The Oxford English Dictionary Online* was used as the major frame of reference to check the basic and figurative meaning of a pragmatic intertext as well as its source text. The idiom section of *TheFreeDictionary* was consulted to anchor the basic meaning of a multi-word lexical unit, such as an idiom, a slang term, a compound word, and a proverb. *The Phrase Finder* served as a supplementary resource to trace the source text. The following are introductory descriptions to the three dictionaries (accessed 31 January 2016):

*The Oxford English Dictionary Online* has been undergoing its comprehensive revision and update since the mid-1990s. Around 70 editors review each word in turn, examining its meaning and history, noting where meanings have changed – or where old definitions no longer suffice – and recraft the entries in the light of the most up-to-date information. In 2000, the first fruits of this huge scholarly project were published online, where regular updates and revisions to the text have continued to be added every three months as the ongoing revision work progresses.

(Cf. <http://www.oxforddictionaries.com/words/our-language-research> )

The idiom section on *TheFreeDictionary* is compiled from the *Cambridge International Dictionary of Idioms* and the *Cambridge Dictionary of American Idioms*. The *Cambridge International Dictionary of Idioms* explains over 7,000 idioms current in British, American and Australian English. The *Cambridge Dictionary of American Idioms*, based on the 200 million words of American English text in the Cambridge International Corpus, unlocks the meaning of more than 5,000 idiomatic phrases used in contemporary American English. [The idiom section covers idioms, slang terms, sayings, proverbs, catchphrases, and the like]

(Cf. <http://idioms.thefreedictionary.com/> )

*The Phrase Finder* website provides public access to the meanings and origins of thousands of English phrases, idioms, sayings, quotes, and clichés. It was developed as part of a computational linguistics project that ran at Sheffield Hallam University.

(Cf. <http://www.phrases.org.uk/phrase-thesaurus/about-us.html> )

A well-compiled dictionary is the result of collaborative efforts and large-scale scholarly work. Using these online dictionary resources as a frame of reference is much more economical and reliable than consulting several or even a group of native speakers, be they linguists or not.

## 1.6 Overview of the book

The next chapter presents the theoretical basis for exploring and analyzing pragmatic intertexts, including, among others, the concepts of foregrounding, pragmatic act, and paratextuality. Chapter 3 describes and analyzes the workings of intertexts in context, using examples of intertexts primarily drawn from news headlines and magazine article titles. The data and methodological procedures (those for textual surveys, intertextual analyses, and focus group discussions) are further presented and discussed in Chapter 4. The textual data for analysis comprise intertexts (PIs) in three genres of PI-rich texts (news headlines, book titles, and pop song titles) and two types of PI-poor texts (printed literature for children/youth and reading matter for nonnative readers). Subsequently, Chapter 5 is devoted to the results and discussions of the textual surveys and intertextual analyses.

A pragmatic intertext frequently involves a source text derived from a specific culture (be it a dominant culture or subculture; high culture or mass culture). When readers foreign to the cultural group or cultural tradition from which the source text is derived process pragmatic intertexts, they are in a way activating cross-cultural reading. The intercultural perception and reception of intertextuality will be addressed empirically in Chapter 6, where data collected from retrospective focus groups of 188 Taiwanese university students will be analyzed. The last chapter is the conclusion.

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## Author's bionote

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