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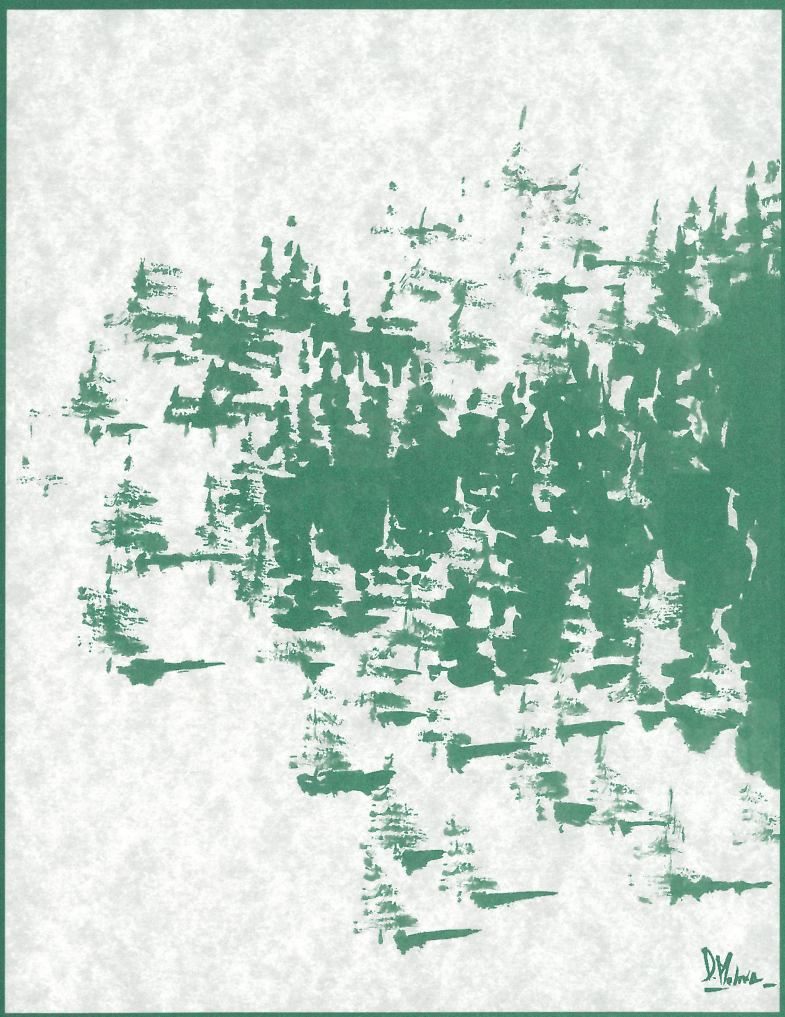

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ÍNDICE

CREATING TEXTS: THE ROLE OF THE READER AND INTERTEXTUALITY PROCESSES

Rocío Montoro Araque
University of Leeds

Abstract

The creation of texts depends upon many different factors. This essay tries to analyse the relevance of these factors, paying special attention to the repercussions they have for non-native speakers. The importance of intertextuality processes is equally highlighted

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1. Texts defined

A search for a definition of what a text is constitutes the basis of the investigation of many linguists. A description of this primary unit seems to be the preliminary step before attempting any other more complex approach to the object described. The studies concerning this topic are innumerable (Coulthard 1977, van Dijk 1977, de Beaugrande 1980, Bernárdez 1982), as well as the different scholars' opinions and standpoints. Nevertheless there is a concept which constantly appears

in their analyses: unity. For a text to be considered as such, it has to show that it is consistent, that it has several constant characteristics which endow that piece of writing with a structure. This structure has to work at many different levels: consistency in the grammatical internal links, in the possible reference to an outside world, in the exposition of the topic, in its development, etc. It does not mean that a text has to fulfil all these conditions at the same time, but this unity has to be proved in some way.

Thus, not every time we find a group of sentences put together can we say we are in front of a text. Normally a native speaker of any language has got enough criteria to decide whether the piece of writing s/he has encountered is really a text or not; a number of features present allow him/her to do so. Sometimes this text may be made up of just one sentence. Although this is not the most common case, it is possible:

(i) Keep off

(ii) It needn't be hell with Nicotinell

(iii) "The Independent", the newspaper to read

There is already enough information in these sentences for them to have a structure, to be a whole. Guessing the situations in which they could be found is not a difficult task: a notice in an open space trying to prevent people from stepping on the grass, a TV commercial or an advertisement in a magazine, for instance. However they are not examples of what we usually understand by a text, as we generally assume that a text is formed by more than one sentence.

One of the works which deals with the topic of "unity" in texts is *Cohesion in English* (Halliday & Hasan, 1976). Its authors have devoted their efforts to grasping what the essential component of a text is. After acknowledging that this is not a matter of the number of words -they accept one-sentence texts, such as the ones mentioned above - both authors look for a definition of text at a different level. They finally conclude by accepting "texture" as the key word to recognise texts as such:

> *The concept of TEXTURE is entirely appropriate to express the property of 'being a text'. A text has texture, and this is what distinguishes it from something that is not a text. It derives this texture from the fact that it functions as a unity with respect to its environment. (Halliday & Hasan, 1976:2)*

Considering several sentences as a whole, not bound together at random, is what gives them a "textual status". Once this unity is recognised and a piece of writing is acknowledged as "text", the next step for the authors of *Cohesion in English* is to consider the level at which this "texture" can work. For this purpose they draw the following double differentiation: a special organisation within the text, on the one hand, and a reference to a world outside it, on the other:

> *The hearer or reader, when he is determining, consciously or unconsciously, the status of a specimen of language, invokes two kinds of evidence, the external as well as the internal: he uses not only linguistic clues but also situational ones. (Halliday & Hasan, 1976:20)*

This classification is pertinent for the development of this essay in the sense that they include, not only purely linguistic connections among the elements forming a text, but also a possible relationship with an external world. The fact of Charles Dickens evoking the alienating effects of the Industrial Revolution on the citizens of the 19th century England, for instance, is as relevant as the juxtaposition of phrases and clauses, together with the polysyndetic use of the conjunction "and" in the following passage from *Hard Times*:

> *It contained several large streets all very like one another, and many small streets more like one another, inhabited by people equally like one another, who all went in and out at the same hours, with the same sound upon the same pavements, to do the same work, and to whom every day was the same as yesterday and tomorrow, and every year the counterpart of the last and the next. (Dickens, 1854:65)*

These two perspectives a text can be analysed from are so mingled together that sometimes they are not fully separable: so, this external world brought into the text has to be shaped in a determined linguistic form whereas the already existing linguistic forms can make reference to an outside environment (e.g. historical, cultural, social, etc.). Halliday & Hasan call all the external factors that influence the text in any way "context of situation"; "register" would be their linguistic materialisation. Secondly, they use the term "cohesion" to refer to the internal links existing within a text, but they do not discard, completely, the possibility of this cohesion making "reference" to an external world. In our previous example the context of situation the author is immersed in helps Dickens in the depiction of the characters of his novel. He is able to include registers from different social statuses, like, for instance, the special type of slang used by the members of circuses or the workers' northern accent:

> *'Monny's the pleasant word as soom heer has spok'm wi' me; monny's the face I see heer, as I first seen when I were yoong and lighter heart'n than now. I ha neer had no fratch afore, sin ever I were born, wi' any o' my like; Gonnows I ha' none now that's o' my making'. (Dickens, 1854:174)*

In the same way, the first quotation from *Hard Times* is syntactically organised (repetitions of words and phrases, reiterative use of the idea of "sameness") to provoke in the reader ideas and considerations about the dullness of the work those men used to perform and the lack of identity and individuality their jobs caused in their lives.

Yet, Halliday & Hasan's analysis is not the only one as far as the definition and description of texts are concerned. In *Linguistic Criticism* (1986) Roger Fowler tries to define the idea of unity in texts, as well. Whereas the former build their theory upon the concept of "texture", Fowler, on the other hand sets the notions of "coherence" and "cohesion" as the basis for the recognition of texts. For a text to be "coherent", it has to fulfil several conditions. The first and most important one is that it has to show a cohesive pattern among its elements, its units:

> *Cohesion distinguishes well-formed texts, focusing on an integrated topic, with well-signalled internal transitions, from arbitrary and inconsequential strings of sentences. (Fowler, 1986:61)*

A "progression" in the exposition of the sequence of ideas, on the one hand, and a process called "thematization" on the other, are the extra requirements used to define a group of sentences as a text. By thematization Fowler understands the phenomenon of "drawing attention to the most important parts of the content of the text, of its themes". However, Fowler's stand-point coincides with Halliday & Hasan's as to which one of these processes really determines the coherence of texts: cohesion. Thus, coherence can be considered the abstract consistency of a text, actually realised by the text's cohesive devices.

But Fowler's characterisation of text has been brought into this essay because of his second differentiation. He distinguishes between texts as simple linguistic products, and texts as "discourse". The second position is clearly favoured in *Linguistic Criticism* as texts, in this case, include what Fowler calls some "extra structure", "extra meaning", derived from the fact that these texts are understood as social constructs:

> *The structure of discourse, as opposed to the more limited structure of texts, reflects the whole complex process of people interacting with one another in live situations and within the structure of social forces [...] Their language assumes extra structuration reflecting their personal purposes in communication, their social statuses, and relationships, and the nature of the setting within which language is used. (Fowler, 1986:70)*

As in Halliday & Hasan, Fowler's definition highlights the necessity of placing texts, and consequently literary fiction in general, within a frame, within an external non-linguistic reality. Both perspectives

(Halliday & Hasan's and Fowler's) emphasise the reference to an outside "context" as a basic element for the "unity theory" they are trying to prove. Whatever the terminology we use ("texture", "text", "discourse") this unity has to be achieved by the combination of the analysis of the internal network of relationships in texts and the links to the external environment (social, cultural, historical) that surrounds their creation.

The concept of "context" already mentioned, let us see how, once again, Fowler classifies it. He speaks about three different types of context: context of utterance, context of culture and context of reference. The first refers to the "situation within which discourse is conducted", that is to say, the number of people present, the use of spoken or written language, the location where it is taking place, etc. Under the heading "context of culture" Fowler includes any reference to the social and economic conventions that, in some way, influence the creation of that particular text. Thirdly, the "context of reference" is simply the "topic or subject matter of the text", what it is about. I would reduce them to two different notions: a textual context on the one hand, and a situational context on the other. I have to go back again to the idea of unity and the means available in texts for them to achieve this consistency. First, the textual context serves as the medium to create "cohesion", to establish these internal links I have previously mentioned. Secondly, the situational context is the external frame in which the text is immersed and which determines it as well as the previous one. Fowler follows Halliday & Hasan's classification of the means present in a text to create cohesion in order to establish this textual context. Basically there are five: reference, substitution, ellipsis, conjunction and lexical cohesion. Some of these processes (substitution, ellipsis and conjunction) have a purely syntactical nature, whereas others (reference and lexical cohesion) are mainly lexical.

The aforementioned situational context is determined by what is called "exophoric reference", as opposed to "endophoric reference". Some elements have the ability of referring backward or forward to some others already present in the text. This capacity is known as "endophoric reference" and constitutes one of the means to create "textual context". But at other times, these units point to an external world instead, helping

in the framing of this situational context: they are said to have "exophoric reference":

> *There are certain items in every language which have the property of reference [...] that is to say, instead of being interpreted semantically in their own right, they make reference to something else for their interpretation. (Halliday & Hasan, 1976:31)*

At this point a new element should be introduced. Recent studies of what are called "narratives" (Fowler 1981, Jauss 1982, Culler 1983, Eco 1990) have focused on the role the reader performs in the process of narration. Nowadays, s/he is considered to take an active part in the creation of what a text is. A movement from text-oriented to reader-oriented theories has taken place. The latter stress the existence of someone or something without whom a text cannot be fully understood, whereas the former consider the analysis of texts deep enough and sufficient to back up their theories. The spectrum of authors and their points of view is quite wide; some of them consider this element a construct without any specific identity; others think that this reader is a determined person with a number of clearly defined characteristics.

This problem leads us to another issue: the concept of assumed knowledge. A book is not an isolated product which comes out of the writer's mind without any reference to the world it has been created in. In one way or another, authors tend to include some of their own lives, their previous readings, anything that can help readers contextualize the final work they have in front of them. Sometimes, however, the amount of presumably known information is such that a failure in its understanding normally results in a failure in the understanding of the whole book. Fowler, for instance, constantly repeats in *Linguistic Criticism* his presupposition of a previous linguistic knowledge on the part of the reader although the meaning of the words are known to the person facing a text, it is necessary to have had a previous contact with linguistics to fully understand it.

This statement works especially in the case of non-native speakers. As a person whose mother tongue is not English, I can observe how

different works contain a great deal of elements normally well-known for the people who have been in contact with English since they were born, but that may not have a special meaning for the rest of the readers. The nature of this assumed knowledge is usually quite wide, varying from typical idioms and expressions or native writers and their books, to elements of society and geographical or historical locations. That is to say, the author's assumptions about the reader can work in two different directions: the linguistic understanding and command of the language studied, and the cultural competence of the reader about the literature, art, society, etc. of the country where the book has been produced. Native speakers should normally be able to recognise and understand the special linguistic usage an author may make in his/her work. Different registers, idioms, forms typical of either British or American English, etc., all fall under this specific use I am referring to. But the cultural knowledge a writer can call for in his/her work may spread out to many different fields: historic, literary, geographical, etc. In this case, both native and non-native speakers of English must try to keep up with the authors' requirements concerning their readership, either by resorting to their own "erudition", or, on the contrary, by keeping themselves informed through other readings or sources.

I would like to stress the fact that the presence of this supposed knowledge is related to the topic of the "implied reader". The greater the use of this previous knowledge, the more reasons we have to give greater credibility to the theories that include an "addressee" as part of their basic considerations. If an author uses a determined type of information in his/her books it is because s/he expects someone specific to read them. But if you do not belong to the group of readers the author seems to have had in mind when creating his/her narrative, you then need to make further efforts to understand the work you have approached. For non-native speakers this effort means, on the one hand, a study of the language the work has been written in at a deeper level, paying special attention to constructions such as "sayings", "idioms", "set phrases", etc., as well as their implications for the text itself (the amount of these constructions in the book, whether they determine the register of the book or not, whether they are not employed at all, etc.). On the other hand, this effort requires an analysis of the way the cultu-

ral background is brought into the book and an estimation of the extent to which it affects the composition and final meaning of the work.

2. The role of the reader

The importance given to the role performed by the reader in the process of narration has incresed during the last decades. Recent studies have paid more attention to this figure than they used to, when the centre of analysis was the text itself. A quick glance at the number of the different denominations this element has received can give us an idea of its relevance:

> *Is he the "Actual Reader" (Van Dijk, Jauss), the "Superreader" (Riffaterre), the "Informed Reader" (Fish), the "Ideal Reader" (Culler), the "Model Reader" (Eco), the "Implied Reader" (Booth, Iser, Chatman, Perry) or the "Encoded Reader" (Brooke-Rose)? (Rimmon-Kenan, 1983: 118)*

The different terminology each of the authors uses highlights their own conceptions of who or what the reader is as well as the characteristics each theorist attributes to it. However, before presenting my own notions about it, let us first pay attention to the classification of the narrative process as a whole in order to see where the reader is situated. Chatman systematizes the elements taking part in the process of narration as follows:

real author	implied author	(narrator)-----(narratee)--->	implied reader	--> real reader

(Toolan, 1988:76)

Two blocks could be separated in this scheme, according to their function in the narrative process: a productive part, on the one hand, in

which the "real author", the "implied author" and "the narrator" are included; and a "receptive side" which embodies the concepts of "narratee", "implied reader" and "real reader". The former have always tended to be considered the creative aspects of the process, the elements capable of constructing and originating the final product which is literary fiction. Each of them, with their own function (either the actual writing in the case of the real author, or the fictional creation of the text in the case of the narrator, for instance), have been acknowledged as the real "builders" of texts. The latter, on the other hand, have traditionally received a more passive part in the process; they have been defined as mere recipients of the product created either by the real author, the implied author or the narrator. However the above quotation proves that theorists seem to be more concerned now with the potentiality of a more active role performed by the reader, not simply understanding it as a receiver of the information provided by the "productive members" of the scheme. Following these reader-oriented tendencies I would accentuate not only the importance of the reader, but, more specifically, the figure of the "implied reader", with the connections existing between it and the concepts of assumed knowledge and exophoric reference previously mentioned. But before trying to produce a closer approach to this implied reader let us consider the notions of "narratee" and "real reader".

If we give a primary definition of the implied reader as the person/ people the author might have had in mind for the reading of his/her work, it is obvious that the real reader does not always conform with this ideal image. The real reader is simply the person undertaking the task of reading a text. On some occasions there is no conformity between these two concepts, but this lack of harmony does not imply a denial of their existence: I am neither a native speaker nor have I had direct contact with British society or culture in general; so, facing the reading of any novel produced in Britain, I am situated outside the scope or the ideal image the author may have had. But this fact does not prevent us from acknowledging the existence of both the real reader, represented by a non-native speaker, and the sum of all the characteristics any author requires from the implied reader to read his novel. As far as the last element is concerned, the "narratee", it is rather a literary construct, a component of the fictional creation. It is someone addressed within the text, not outside it. Marlow's telling of his stories in *Heart of Darkness* is an example of the presence of these figures:

> *We looked on, waiting patiently - there was nothing else to do till the end of the flood; but it was only after a long silence, when he said, in a hesitating voice, "I suppose you fellows remember I did once turn fresh-water sailer for a bit", that we knew we were fated, before the ebb began to turn, to hear about one of Marlow's inconclusive experiences. (Conrad, 1899: 51)*

These concepts can, sometimes, get blurred together as the three of them belong to the same "receptive block". Yet, their differences are too obvious to group them under any simple heading.

A further peculiarity about the presence of implied readers in texts comes from Rimmon-Kennan's book (1983):

> *At one extreme the concept is of a real reader, whether a specific individual or the collective readership of the period. At the other, it is a theoretical construct, implied or encoded in the text, representing the interaction of data and the interpretative process "invited" by the Text. (Rimmon-Kenan, 1983: 119)*

There are two different standpoints regarding the recognition of this implied reader. Firstly some theorists consider this figure as a determined person with concrete characteristics, that could be incarnated by a particular member of the audience. Other scholars agree with the idea of this reader being a hypothetical entity implied in the text, as long as each text is, primarily conceived to be read. Although the second opinion is basically correct in the sense that it makes reference to the primary function of readers, it is lacking in some other aspects which the concept of implied readers should cover. In relation to this primary function readers fulfil, it is obvious that texts are written to be read, and that readers "complete" them merely by reading. Nevertheless, their duties would be very limited if we considered them as simply abstract constructs whose mission finishes when the process of reading ends. On

the contrary I would rather acquiesce in the second opinion as long as it defines the reader either as an individual or as a collective readership, but at least as someone real. It is important to stress the potential reality of the implied reader because of the implications its existence has for non-native speakers. Normally the author's first choice of readers is made among the native-speaker community. If we only acknowledged the implied reader as an abstract entity, the fact of being a person whose mother tongue is not English would not be so relevant, for the writer would not have created his/her fiction following a model which was expected to be recognized by a determined and specific readership.

But the notion of implied reader also comprises some other features apart from the fact of being "someone" specific. Authors may include in their books a certain amount of information that is expected to be recognised by the reader. The implied reader generally shares or should share not just background knowledge but also a series of beliefs, information, data, etc, indispensable for the comprehension of the text. This makes reference to the concept of "assummed knowledge" mentioned previously. The fact of including a great amount of assumed knowledge in a text is an explicit proof of the author's having someone determined in his/her mind. If all these units are not recognized there can be a failure in the complete fulfilment of the narrative process. In this case the author depends on the reader's recognition, yet not any type of reader but precisely "the implied reader" s/he has conceived when creating his/her fiction. These elements help us in the delineation of this figure which, far from being an ideal abstract object, is a person with certain characteristics, capable of coping with and keeping up with the author's expectations about his/her background knowledge and presumed information.

3. Intertextuality

The description of texts aimed at in this essay cannot be complete until reference is made to the concept of intertextuality. This term was

first introduced in the late 60s by Julia Kristeva in her discussion of the ideas of Bakhtin. From that moment many critics have incorporated this term in their theories. Wales defines it as follows:

> *Basically, it can be defined as UTTERANCES / TEXTS in relation to other utterances / texts. So even within a single text there can be, as it were, a continual dialogue between the text given and other texts / utterances that exist outside it, literary and non-literary: either within that same period of composition, or in previous centuries. (Wales, 1989:259)*

Intertextuality is, therefore, the capacity present in texts to evoke some other texts, either explicitly quoting them or simply by referring to the theories there presented. According to this opinion, our perception of fiction in general is determined by our previous encounters with other literary productions.

De Beaugrande & Dressler (1972) make reference to the importance of intertextuality in literary fiction. They mention it as one of the elements that helps texts function as such:

> *The seventh standard of textuality is to be called INTERTEXTUALITY and concerns the factors which make the utilization of one text dependent upon knowledge of one or more previously encountered texts. (De Beaugrande & Dressler, 1972:10)*

In their definition of what a text is, they give as much importance to the last factor as they do to the actual linguistic peculiarities of the text. Unity in texts, as it was said in the first section, does not simply depend on their construction, or on their balance in the exposition of the subject-matter. The fact of making other texts act and speak through the lines of the particular one being analysed is equally relevant.

David Lodge agrees with this opinion and proves it, not only in his novels but in his literary commentaries as well:

> *The meaning of a book is in large part a product of its differences from and similarities to other books. If a novel did not bear some resemblance to other novels we should not know how to read it and if it wasn't different from all other novels we shouldn't want to read it. Any adequate reading of a text, therefore, involves identifying and classifying it in relation to other texts, according to content, genre, mode, period, and so on. (Lodge, 1981:3-4)*

His conception goes further in subsequent books, to the extent of ackowledging the indispensability of intertextuality for a complete understanding of literary texts:

> *Since I combined writing fiction with an academic career for nearly thirty years it is not surprising that my own novels became increasingly intertextual; [...] to make the point that intertextuality is not, or not necessarily, a merely decorative addition to a text, but sometimes a crucial factor in its conception and composition. (Lodge, 1992:102)*

He openly states that the fact of being a critic as well as a writer has influenced greatly the degree of intertextuality used in his literary fiction. In his case a mixing of linguistic, philosophical and literary theories, together with the mentioning of several authors and books, create a network of relationships upon which the author has built his books.

In order to illustrate the relevance of this phenomenon I will use three of Lodge's novels. The trilogy formed by *Changing Places*, *Small World* and *Nice Work* constitute a perfect source to take samples from. Intertextuality can manifest itself through different methods. One which seems to be working in the first book of the trilogy is "borrowing", in the form of quotation of the names of books or authors. Each time the writer recalls the presence of this knowledge, he is expecting a reaction of recognition on the part of the reader. The type of reality the author may

be trying to bring out is normally of a quite widespread nature. On some occasions the title of a book serves as a means to include humour in the novel, as is the case in *Changing Places*: Morris Zapp, one of the main characters of the novel, realises that the plane he is flying in towards England is all full of women who are going to have an abortion; he begins a conversation with the girl sitting next to him and, thanks to her, he gets to know that all those women have bought a kind of "package holiday" which icludes the flight, the operation and a visit to Stratford-upon-Avon to see one of Shakespeare's plays. Morris's first reaction before this is to ask her: "All's well that ends well?", obviously trying to mock the weird and casual circumstances of these women's journey, considering what they are really flying for. At other times, Lodge uses this borrowing as mere illustration of the kind of world the main characters are living in, since they are teachers of English Literature who have swapped their University posts on a study leave:

> *He was as happy with* Beowulf *as with Viginia Woolf, with* Waiting for Godot *as with* Gammer Gurton's Needle. *(Lodge, 1975:17)*

What he is really trying to suggest is the lack of specialization by Philip Swallow (another character) who does not mind working either with literature of the 20th century, of the 16th or with medieval literary compositions. As long as Univertity teachers are supposed to, generally limit the scope of their period and study it in depth, Philip appears as quite an indecisive type of person from the very beginning of the book (in fact this characteristic accompanies him throughout the novel).

A second type of borrowing includes the following of some structural models as the main line governing and connecting the plot. This is the case in the second novel of the trilogy, in which Lodge decides to base the story of the scholars travelling around the world on the story of king Arthur, the knights of the round Table and their searching for the Holy Grail:

> *The "break-through" point in the genesis of* Small World *came when I perceived the possibility of basing a comic-satiric novel about the academic jet set [...] on the story of King arthur and his Knights of the round Table and their quest for the Grail, especially as interpreted by Jessie L. Weston in a book that T. S. Eliot had raided for "The Waste Land". (Lodge, 1992:102)*

The characters are featured as being themselves knights in a literary world, looking for some type of truth, involving both literature and their own lives at the same time. On some occasions this searching entails funny situations because the lives of the characters get extremely complicated, like, for instance, Persse McGarrigle's desperate love. It leads him to discover that the woman he is in love with has a twin sister; that both girls were adopted after having being found on a plane; that they are, in fact, the daughters of two other lecturers attending these conferences and that the mother, having abandoned them in that plane, pretended to have found them instead.

There is a profound use of borrowing in *Nice Work*. Each of the six sections the book is divided into is headed by a quotatiom, thematically related this time to the progression in the development of the novel. They act as introduction or hint at what that particular section is going to deal with:

> *Mrs Thornton went on after a moment's pause; 'Do you know anything of Milton, Miss Hale? Have you seen any of our factories? Our magnificent warehouses?' Elisabeth Gaskell:* North and South. *(Lodge, 1988:91)*

In this chapter Dr. Robyn Penrose is about to go, for the first time, to the factory where she is supposed to "shadow" the co-protagonist of the book, Mr. Wilcox. The reason for this is a program of interchange between the University and one company, among all those established in the industrial town of Rummidge. But in *Nice Work* what really predominates, as far as this process of borrowing is concerned, is the

comparison between literary theories and the real world, a kind of practical application of the somewhat abstract hypotheses to the material reality of everyday life. The female protagonist makes use of her deconstructive knowledge and her feminist ideology to explain an advertisement of cigarettes, for instance or in her conversations with her "shadow" Mr. Wilcox, trying to convince him about her semiotic point of view.

Thus, acting at different levels, intertextuality does not only add something to the creation of texts, but is an essential part of them, itself. These three novels are a good example, as we have seen, for the kind of exophoric reference brought into them is mainly intertextual. The use of this exophoric reference is directly linked with the idea of assumed knowledge. The amount of intertextual information amalgamated with the development of the main story line forces us to think, once again, about the intention of the author and the type of reader in his mind when creating his fiction. He clearly thought about a person with enough linguistic knowledge to differentiate or at least recognise the theories present in the text. Facing the novels from this point of view, the fact of being a non-native speaker does not constitute such a hindrance for their understanding. It is obvious that native speakers enjoy more advantages in this respect, but the type of connections summoned up with these intertextual links are more easily appreciated than, let us say, for instance, the socio-cultural ones. The latter imply, most of the time, a direct contact with the society in which the text has been created, implications difficult to appreciate through the mere reading of books. I do not intend to be deterministic about the impossibility of understanding texts in a language different from one's own, but the obstacles and difficulties are there, and should be recognised.

4. Conclusion

In order to summarise the main lines of approach in this essay it is necessary to go back to the concept of text as a group of sentences linked together upon which some kind of unity has been imposed. Such a circumstance is achieved through the interaction of both linguistic and extralinguistic factors. The implications of this recognition for non-

native speakers are quite revealing since, to a certain extent they make some of the hypotheses previously analysed much more obvious. That is the case with intratextual processes. But, nonetheless, the ackowledgement of an implied reader for a non-native speaker exposes the potential difficulties that not complying with the ideal "implied reader" can convey.

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