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Interdiscursivity in Arabic Spoken Sports Discourse: The Interviews of BeIN Sports' Analytical Studios _Channel

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Abstract. Interdiscursivity , as a social and linguistic phenomenon, is defined as the mixing of different genres, discourses, or styles associated with the social meaning in a single discourse. Such a phenomenon, accordingly, has its roots in the genre analysis theory, in discourse analysis and in stylistics. The current study aims at speculating interdiscursivity in Arabic spoken discourse of sports specifically in the interviews of BeIN Sports' Analytical Studios. The study, also, intends to find out the types and functions of interdiscursivity detected in the selected discourse. To fulfill the above aims , it is hypothesized that Arab speakers utilize scanted types of interdiscursivity in the negotiation process they intend to accomplish. Also, it is hypothesized that Arab speakers use consciously or unconsciously some markers to identify different borders of interdiscursivity in discourse. The study comes with some conclusions the most important of which is that : different types of Interdiscursivity are found. They include : genre-based interdiscursivity constituting : discussion, directives, appointment, compliments, historical background, others' voices, questioning and accounting. The different genres represented above are used , further, to support speakers' points of view , to remind others , to show politeness and etc.

Key Words : Interdiscursivity, genre, context, markers , functions and style.



1. Introduction

Interdiscursivity is a social and linguistic phenomenon that refers to specific type of relations existing in a single discourse. These relations are of genres, discourses, and styles that could be found within the discourse. So, interdiscursivity is the "mixing of discourse genres, discourses, or styles associated with social meanings in a single text" (Jianguo, 2011: 96). Accordingly, when there is a story in a news paper report, there is an interdiscursivity relation or phenomenon.

Interdiscursivity, further, is "the articulation of fragments of different genres in discourse" (Fairclough, 1992 : 124). It is "a matter of how a discourse type constituted through a combination of elements of orders of discourse" (ibid and see Abudl Rahman et al, 2017 : 230). It is, also, the connections that a discourse may have with other discourses (ibid : 231).

According to Bhatia 2012, interdiscursivity is related to genre analysis theory. It is "the interactions across and between genres which is seen as innovative attempts to create voices forms of hybrid and relatively novel construct by appropriating or exploiting established conventions or resources associated with other genres and practices and allow for mix, embedding, and bending of generic norms in professional contexts" (see also Bhatia, 2004 and 2010).

Bartesachi and Noy, (2015 : 1) believe that interdiscursivity is "the examination of how, on the one hand, discourse is typified and ordered into more or less permeable or hybrid genres, and, on the other, how genres are prescriptively bound to accountable social action across multiple sites".

As we can see from the above definitions of interdiscursivity, the implicit relations that the discourse may have with other discourses, 'text –external' characteristics of genres and styles constitute the core of the notion of interdiscursivity.

The current study, thus, is set to answer the following questions :

1. Is there an interdiscursive relation holding in the Arabic discourse?
2. What are the forms and functions of interdiscursivity? And
3. Are there any markers which can show the boundaries of genre interdiscursivity in the Arabic discourse?

Accordingly, the analysis of the selected discourse in this paper stems from genre analysis theory, critical discourse analysis approach and stylistics to trace back this hidden relation of interdiscursivity. And as far as we know, this paper is the first to study interdiscursivity in Arabic discourse. So, we hope to offer some contribution to the study of this phenomenon in Arabic discourse.

For Jianguo, (2011 : 99) and Abdul Rahman et al, (2017 : 230), interdiscursivity starts with Fairclough, 1992 who originally depends upon the Bakhtian notions of heteroglossia and dialogicality (Bakhtin, 1981 and 1986). Fairclough, (1992 : ch. 4) coined the term interdiscursivity to distinguish it from the term intertextuality. According to him, two types of intertextuality are found, 'manifest intertextuality' (the existence of more than one text in the current text), and 'constitutive intertextuality' (the existence of mixing genres, discourses and styles within a single text) (ibid : 101-137). The latter term has been substituted with the term interdiscursivity.

As mentioned above, interdiscursivity goes back to the notions of heteroglossia and dialogicality found by Bakhtin, 1981 and 1986. Heteroglossia refers to the "embedded texts within utterances of a literary text which are bound together by a relation of dialogicality" (Bakhtin, 1981). And it is from here the roots of the notions of intertextuality and interdiscursivity come. Furthermore, Fairclough, 1992 depends on the



notion of 'interdiscourse' taken from Pecheux and on the notion of 'orders of discourse' taken from Foucault to account for his new concept of interdiscursivity.

Due to the confusion that may exist between intertextuality and interdiscursivity, a distinction has to be made here to differentiate between these two terms. Intertextuality, on one hand, refers to the "borrowing of other texts within a single text overtly, by processes of citation, quotations and etc" (Jianguo, 2011 : 97, Kristeva, 1980 and Hussein 2018). It is the actual presentation of other discourses representations in one discourse. According to Kristeva, there is no unique text by itself, a text should constitute other texts within it. Interdiscursivity, on the other hand, is more complicated since it relies upon language conventions and practices; genres, and styles. It is, thus, related to the whole language systems found in the discourse (see Jianguo, 2011 : 97, Molo and Bojabotscha, 2014 : 417 and Abdul Rahman et al, 2017 : 230-231).

2. Previous Studies on Interdiscursivity

To tackle the notion of interdiscursivity, two different approaches have been used; the stylistic approach which is concerned with literary discourse and the critical discourse analysis approach which is concerned with non-literary discourse. And since the current study is concerned with the non-literary discourse, little is said about the former approach and much is going to be devoted for the latter.

2.1. The Stylistic Approach

The stylistic approach concentrates mainly on the mixing of genres in literary works. For Bakhtin, 1981 and 1986, the novel is a combination of many genres to create the images of 'artistic language'. This mixing of genres in literary works is referred to (by Bakhtin himself) as 'genre hybridization' (see Jianguo, 2011 : 100).

Collins, 1989 and Hutcheon, 1989 study this mixture of genres in films emphasizing the role the ideological stand points plays in genre hybridity which has the function of holding the film's themes and plots together.

Bradford 1997 finds his theory of 'double pattern' to account for hybridity of genres in poetry and drama. He studies the political and social dimensions which affect Shakespeare's poetry and drama. According to Bradford, a drama is a mixture of genres and styles which can be traced in texts.

However, and as Jianguo (2011 : 101) realizes, these stylistic approaches represent no comprehensive model of interdiscursivity which is able to account for all the cognitive, social and linguistic dimensions of interdiscursivity in texts. But, they were successful to highlight the linguistic dimension, "Stylistic approachesfocused on the surface level and failed to account ...[for] ...the operating process of interdiscursivity for they did not take the dynamics of communication and the cognitive elements into considerations" (ibid).

2.2. The Critical Discourse Analysis Approach

This approach tackles the notion of interdiscursivity from a social point of view. Included here works of Fairclough (1992, 2003 and 2010), Musson and Cohen (1996), Candlin and Maley (1997), Scollon (2000 and 2002) Sarangi (2000), Wodak (2001), Bhatia (2010 and 2012), Jianguo(2011), Molo and Bojaboseha (2014), Abdul Rahman et al (2017) and Al-Afnan (2017) to mention few only. However, concentration is going to be on some of these studies which are relevant to the current study due to limitations of space and time.

Sarangi (2000) studies the case of counseling genre where three genres can be established : "information giving, advice seeking, and decision making" (ibid). The social characteristics and changes of the institutions are taken into considerations in this approach when handling this mixture of genres. In this



way, Sarangi relates interdiscursivity to genre analysis , on one hand, and to social factors , on the other taking the constitutional context to be the key concept in analyzing interdiscursivity .

Wodak (2001) touches the principle of interdiscursivity in her historical analysis of discourse. She concentrates upon the historical background context to determine interdiscursivity and to analyze the discourse at hand. She studies issues of ethnicity , sexuality , racism and power relations in discourse in relation to interdiscursivity to be the contextual and historical resources from where she can find answers to the theoretical questions she proposed in her study (see Wodak, 2001 and Hussein , forthcoming : Ch. 3) .

Bhatia (2010) studies interdiscursivity in connection with genre theory in professional communication relating the notion , thus, to "text- external properties of genre" or to the " semiotic resources" (ibid : 32). Interdiscursivity , for Bhatia, is " the appropriation of generic resources across professional genres, professional practices and professional cultures " (Bhatia, 2010 : 36). In other words , it is the " appropriation of semiotic resources (which may include textual , socio-pragmatic , generic and professional) across any two or more of the ... levels , especially those of genre, professional practices and professional cultures" (ibid : 35). So, multiplicity of "discourses, actions and voices[and] conventional systems of genres " should be taken into considerations in the the study of professional discourse (see ibid and also see Bazerman , 1994). Bhatia 2010 studies corporate annual reports from Hong Kong Stock Exchange companies and he found out that these reports contain four different types of genres. They include : accounting genre, genre of economics (genre of finance), public genre and legal genre (ibid : 38-39).

Depending on Verschueren's adaptation theory (1999), Jianguo (2011) studies interdiscursivity from a pragmatic point of view. Accordingly, for Jianguo (ibid : 95), interdiscursivity is "the outcome of producers' choice making , dynamic negotiation and linguistic adaptation". He takes both the producer and the interpreter to be involved in the process of interdiscursivity. He , further, studies interdiscursivity in relation to Verschueren's four levels of adaptation : context, structure, dynamics and salience and the choices both the producer and the interpreter make along these levels. Thus , he builds a pragmatic model of interdiscursivity. In this way, interdiscursivity is considered for Jianguo as a result of choice making , a result of dynamic negotiation and as a means of linguistic adaptation. Unfortunately, Jianguo does not apply this model to empirical and real data which turns it to be a theoretical model needs to be practiced.

Furthermore, in a critical discourse analysis study conducted by Bojabotseha (2014), intertextuality and interdiscursivity have been handled in the African National Congress' documents 1999, 2004 and 2009 for the national elections. According to these authors, interdiscursivity is understood as the existence of " different discourses and genres" in a single text (ibid : 417 and see also Phillips and Jorgensen, 2002 : 73). So, different voices , discourses and genres are found in these documents for specific purposes. They are used to "lend credence...[to give] an authoritative voice.....[and] to improve the socio-economic and political lives of South Africans "(ibid : 422).

Last, Abdul Rahman et al (2017) study interdiscursive functions in fifteen reports from international oil and gas company based in Texas, and specifically those reports related to incidents depending on Swales , 2013. Four types of genre are found in these reports. These are : " description of incidents, causes of incidents, precautionary measures and potential consequences " (Abdul Rahman et al 2017 : 231). The study concluded that these reports have " interdiscursive functions that reflect the organizational culture of the company under study" (ibid : 235).

In a study of electronic mail communication, Al-Afnan (2017) introduces the notion of interdiscursivity in a model of genre analysis. He defines interdiscursivity as examining "how and why the employee of the institute appropriated the generic resources of a genre to create another" (ibid : 23). For him,



interdiscursivity occurs when there is a mixture of genres. Accordingly, a set of e-mails have been collected from a higher private institute in Malaysia. And the genre of e-mails is a combination of four genres : "discussion, register , enquiry and delivery " (ibid : 29-30 and see section 3 for the definitions of these terms). Also, he studies the mixture of style to be included within interdiscursivity. Two types of interdiscursivity can be found accordingly ;hybrid genre and hybrid style. Al-Afnan concludes that there are 'generic resources' to have another type of genre for the purpose of communicating 'private intentions'. Also, he concluded that 92% of the e-mails used this generic hybridity and the stylistic hybridity includes instances of verbal vs. nonverbal cues, spoken- like language vs. written and formal vs. informal styles.

According to the above- mentioned studies, interdiscursivity seems to be related to the theory of genre analysis and to the theory of stylistics since it is a matter of genre and stylistic hybridity. And , it is not sufficient to look at genre or style from an absolute textual analysis and their realizations in the discourse to find out the genre of the analyzed discourse (or even its style). There are other resources that should be considered , semiotic , socio-pragmatic, social or even contextual. They can be called the 'institutional norms ' . For example ' professional practices and cultures' that are related to the organization behind the discourse. Also, it seems that the study of interdiscursivity is data-based depending on the discourses analyzed and the organizations articulating these discourses.

3. Methodology and the Data Chosen

In the current study, Al-Afnan's model (2017) is going to be followed concentrating on interdiscursivity, its types and its functions in the selected discourse. We believe that Al-Afnan's model is applicable to the data selected in this paper. As we saw in the previous studies, e-mail genre for Al-Afnan constitutes four types of genres :

1. Discussion e-mail genre : It is used to " debate or negotiate an issue over a number of e-mail messages".
2. Enquiry e-mail genre : It is used " for requesting and responding to requests".
3. The delivery e-mail genre : It is used to " supply a document or file".
4. The information e-mail genre : It is used to "update , notify or advise the recipients about general interest" (ibid : 29-30).

Accordingly, interdiscursivity for Al-Afnan is mainly a matter of genre hybridity. Also, Al-Afnan considers style hybridity as a kind of interdiscursivity.

This methodology is going to be followed in the current paper to be applied to discourse sports. But , due to limitations of space and time , concentration is going to be upon only ' genre hybridity', its types and functions in the selected data. Style hybridity is left for future researches.

The data collected in this paper consists of three different interviews:

1. The interview of the analytical studio of the football match between Royal Swisdad and Royal Madrid which ends (2-0) on 27th of Feb., 2018. The speakers are the interviewer Khalid Yasin (a), and the interviewees Wail Jamal (b), and Hatim Al-Tarabulsy (c). The interview lasted 12,25 minutes.
2. The interview of the analytical studio of the football match between Barcelona and Royal Madrid which ends (5-1) on 28th of Oct., 2018 . The speakers are the interviewer Lakhdar Bilreesh (a), and the interviewees Adnan Hamad (b), Yusif Sheebo (c) and Tariq Diyab (d). It lasts 19,43 minutes
3. The interview of the analytical studio of the football match between Barcelona and Royal Madrid which ends (3-0) on 28th of Feb., 2019 with the speakers being : the interviewer Lakhdar Bilreesh (a), and the interviewees Tariq Diyab (b), Adnan Hamad (c) and Yusif Sheebo (d). It lasts 14,56 minutes.

The assignment of the symbols (a, b, c, and d) depends on the question of who is the first speaker in the interview, who is the second, the third and etc.

4. Data Analysis



In the selected data , we realize that the discourse constitutes one main genre professionally conducted due to the specialized sports' expressions and topics which are related to sports (and specifically to football matches as the current paper is specialized in football matches). However, within this main genre , eight different genres are found. These include : discussion (or informative), directive, historical background, questioning, accounting, appointment, others' voices (or intertextual), and compliments genres. In what follows, these genres are going to be explained in the light of the data selected. And due to the huge amount of data (which almost lasts about 48 minutes altogether), it is inapplicable and exhaustive to analyze all the data. However, some stretches are going to be chosen in relation to the above-mentioned genres. But , this huge amount of data is needed to account for the statistical study that we intend to do in the paper to draw some generalizations. To simplify the analysis, we choose to depend on the turns that speakers accomplish throughout the interviews. In what follows , the types of genres mentioned above are going to be explained according to the discourse under analysis.

1. Discussion Genre

This genre is the most important genre among the other genres referred to above since it constitutes the core of the main genre (see table 1). In interview (1), speaker (c) uses this kind of genre to express his point of view towards a topic raised in the interview :

1. هذا الشعور انا اعتبره شعور بالحزن والندم على الطرد واحساسه باناه اضعف فريقه بوقت كان فريقه كان يحتاج لكل لاعب.

(This feeling, I consider a feeling of sorrow and regret because of being expelled and because he felt that he weakened his team in time that it was in need for every player).

In this turn , (c) uses the discussion genre to express his point of view towards the issue represented in the interview; expelling Vascus and tearing his shirt as a reaction . This genre is used to express speakers' points of view and to elaborate the proposed topics.

2. Directive Genre

Directive genre is used when the speaker wants to advice the coach or the players to do something in the field to improve their playing in the field during the match. Consider the following examples by (b) and (c) taken also from interview (1) respectively :

2. لذلك مطالب هذا المدرب اعادة الروح لهذا الفريق.....

(So, this coach is needed to help his team spiritually.....)

3. انما يتحمل سولاري خطأ الطرد لان فاسكاس كان لازم يخرج في الشوط الاول ويدفع بايسكو.

(Sulury holds the responsibility of the expelling because Vascus should have been taken outside in the first run of the match and substituted him by Isco).

In example 2 , the speaker is advising the coach to help his team spiritually. And in example 3, (c) is giving the coach an advice if he followed, he would avoid the issue of expelling which coasts the teams a loss. Both of these speakers try to correct the coach's mistakes by using directive genre. So, this genre is used to give directives and advices to correct mistakes.

3. Historical Background Genre

This genre refers to the use of some historical information during the course of the interview. Surely, these pieces of information are temporally far from the current interview but they service the on-going negation process by making comparisons between the old and the new states of affairs . let us consider the following example taken from interview (2) utilized by speaker (a):

4. وكان الجمهور لم يكن يثق بهذا التعادل الذي حدث في الكامب نو لا يكفي هذا التعادل.....

(As if the audience did not trust this equalization which happened in the Camp No. This equalization is not enough.....).



What (a) is referring to is the last match between Barcelona and Royal Madrid when the game was over (0-0). The speaker, here, chooses the historical background genre to make a comparison between the current match and the previous one.

4. Questioning Genre

This genre is used to request for information and points of view from other speakers. In the selected data, the interrogative mood is usually used with this kind of genre including wh-Qs, yes-no Qs or even rhetorical Qs as clear from the following example by (a) in interview (2):

5. هل يتحمل المدرب المسؤولية كاملة؟

(Does the coach hold the whole responsibility?)

Here, (a) is not simply asking a question, but he raises an issue to talk about and to give the interviewees a chance to find out who is responsible for Royal Madrid loss.

5. Accounting Genre

Here, numbers and calculations are displayed either by the speakers or by written tables or maps displayed on the screen. The following example is taken from interview (3) as a written table on the screen:

الريال	فالنسيا	اشبيلية	ايبار
11	10	10	9

(The goals that Swareez has scored with teams):

Royal	Valencia	Seville	Eibar
11	10	10	9

The use of this genre is to support the speaker's opinions. (a) has made use of this example to convince his colleagues that Swareez is a good player in all the matches that he plays in. the following example is spoken uttered by speaker (a) in interview (3):

7. اليوم 600 تمريرة للبرصا مقابل 555 تمريرة للريال.

(Today 600 passes for Barcelona and 555 for Royal).

6. Appointment Genre

This genre is used to remind the audience of future actions related to the current one. See the following example by (a) from interview (1):

8. نذكركم بالمباراة التي تجمع بين فالنسيا وريال بيتيس في المستايا للتأهل للدوري النهائي.

(We remind you of the match which will gather Valencia and Royal Peteese in the Mistaya for the nomination of the final league).

This match is related to the current match that the analytical studio is about being both related to the championship of King Spain Cup.

7. Compliments Genre

This genre is used for greetings and salutes that speakers utilize for purposes of politeness. They are characterized by being short and systematic at the beginning or end of the turns. The following is an example from interview (2) used by (a):

9. شكرا كابتن عودة سليمة ان شاء الله الى تونس.

(Thank you Captain I wish you safe return to Tunisia by God will.)



8. Others' Voices

This genre refers to speeches of other absent speakers . It refers to those absent speakers' point of view whom the current speakers make use of to support their own points of view. It differs from the historical background genre in the sense that the former is related to others' (absent) voices and points of view that the speaker makes use of and the latter refers to pieces of information that are taken from actions preceding the current moment of action. The following example shows the use of this genre. It is taken from interview (1) by speaker (a) :

10. وهذا بالطبع تصريح بتروبينو مدير علاقات ريال مدريد (لماذا الفار موجود؟)

(This is of course the announcement of Betrobeno , Royal Madrid's director public relations, Why does VAR exist?)

In this example , (a) is referring to the voice of Betrobeno not as old information (like the case with the historical background genre) but he takes his voice to support his own point of view that he wants to raise , the problem of the VAR in this match.

Within one turn, we realize that there exists more than one type of these genres. The following example is taken from interview (3) by speaker (d):

11. انا محكمتش على فالفيردي لما درب برشلونة , انا احكم عليه لما درب اشبيلية , عندما درب فالنسيا , عندما درب بلباو , مع كل فريق حقق نتائج جيدة.

(I do not adjudge Valverdi when he trains Barcelona, I adjudge him when he trained Seville, when he trained Valencia , when he trained Bilbao , with each team he achieves good results.)

In this turn , two types of genre can be realized, discussion genre

(انا محكمتش على فالفيردي لما درب برشلونة) and historical background genre

(انا احكم عليه..... نتائج جيدة) . In the first part , the speaker is just discussing things to clarify his point of view, and in the second he relies on some old information to support his point of view.

And the length of the stretch of language within one turn representing the genre is not the same in all the interviews; one genre can be represented by one or more than one act. Appointment compliments and questioning genres are represented by one act mostly and discussion genre is represented by many acts. Also, not all the speakers are the same in the length of the stretches expressing these genres ; (a) seems to be the highest speaker among the others to have long stretches in using discussion genre, neither have they used the same types of genres. The following tables show statistical analyses of these types of genres found in the data selected (see table 1 and 2).



Table (1) : Occurrences of types of genre in the three interviews

Types of genre	Interview (1) 12,25min.	Occurrence Per min.	Interview (2) 19,43 min.	Occurrence Per min.	Interview (3) 14,56min	Occurrence Per min.	Total number	Percentage %
Discussion	32	2,6	61	3,1	57	3,9	150	56%
	4	0,32	—	—	—	—	4	1,4%
Directive	1	0,08	—	—	2	0,13	3	1,1%
	3	0,24	4	0,20	5	0,34	12	4,4%
Appointment	4	0,32	2	0,01	2	0,13	8	2,9%
	7	0,57	14	0,72	12	0,82	33	12,3%
Accounting	7	0,57	13	0,66	20	1,37	40	14,9%
Others' Voices	2	0,16	5	0,25	10	0,68	17	6,3%
							<hr/> 267	
Historical Background								
Questioning								
Compliments								



Table (2) : The uses of genres by the speakers in all the interviews

Type of genre	Inter. 1 Speaker a	Inter.1 Speaker B	Inter. 1 Speaker c	Inter.2 Speaker A	Inter. 2 Speaker B	Inter.2 Speaker c	Inter. 2 Speaker D	Inter.3 Speaker A	Inter.3 Speaker B	Inter.3 Speaker C	Inter.3 Speaker d
Discussion	13	1	9	26	9	13	14	13	11	4	8
	3	1	1	---	---	---	---	---	---	---	---
Directive	1	---	---	---	---	---	---	2	---	---	---
Appointment	2	---	---	1	---	---	---	3	---	---	---
	2	---	2	1	---	1	---	1	---	---	---
Accounting	3	1	3	4	3	3	3	5	1	2	1
	1	---	1	7	1	---	1	8	---	---	---
Others' Voices	1	---	---	5	---	---	---	6	---	---	---
Historical Background											
Questioning											
compliments											
Total numbers	26	3	16	44	21	23	5	38	12	12	9

In interview (1) and in table (1) , it seems that discussion genre has the highest occurrences followed by historical background and questioning, then directives and others' voices, then accounting genre , then



compliments and the least used genre is the appointment. In interview (2) , the discussion genre is also the highest then, the historical background then followed by questioning , then compliments, then accounting and others' voices with no use of directive and appointment genres. In interview (3), the discussion genre is the highest in use, then historical background , compliments, then accounting , appointment and others' voices with no reference to directive genre. In this case , sports genre constitutes mainly discussion with the average 56% as shown in table (1) which makes it the most important genre among the others. Also, it seems that speakers of interview (1) use all the different genres more than the other interviews which makes it typical to study these genres due to the important topics raised in this interview.

The high use of the discussion genre is justified by the fact that speakers want to express what is going on in the field as well as their points of view towards the issues raised in the interviews. The least important genres are the appointment and directive genres. The questioning genre is also considered important because it has been used thoroughly in the interviews (with the average 14,9%) because questions are the best way to elicit information and points of view. Another type of genre which is of equal importance is the historical background (with the average 12,3%) . This genre has been used widely in the data because speakers feel they want to go back to pick some old and authoritative information to make use of to support their points of view.

As shown in table (2) , the speakers in the three interviews do not use the same types of genre with the same percentage. It seems that speaker (a) is the highest in the use of all the types of genre with the average 51,1%. This is due to the fact that he is the main speaker and the interviewer , he is responsible for raising issues and discuss them with the interviewees. Also, since he is the director of the interviews , he is the only one who uses the compliments and appointment genres which are related directly to the audience.

There are some markers which we can say identify the boundaries of the genres under discussion. Some of these markers are going to be handled here. The first case determines the historical background genre. When this genre occurs in company with discussion genre, a change of tense is realized marking the former with past tense shown in the verb at the very beginning of the occurrence of this genre. The following example taken from interview (2) by speaker (c) shows such a case:

12. تحس انو في خلال في لعبية وسط الملعب اللي تعمل الفارق دائما . غياب اللاعب الحاسم اللي كان موجود دائما كريستيانو رونالدو
(You feel that there is something wrong with players in the middle of the field which makes the difference. The absence of the decisive player who was always there, Kristiano Ronaldo).

In the first part of the stretch, which is related to discussion genre, is characterized by present tense represented by the verbs (تحس, تعمل) . While the historical background genre is characterized by past tense realized by the verb (كان) . Also, historical background genre can be characterized by some discourse markers like (ولكن , ولهذا) (but, so). See the following example :

13. لكن اليوم لو نحكي على الريال , الريال فاز بالقباب الدوري , بالشامبيون ليك , بدوري اوربا , بالسوبر , ولهذا حان الوقت للتغيير.....
(But today if we speak about Royal, Royal won the league titles, the champion league, league of Europe , the Super ,so time has come to change).

(and the use of past tense in the verb (فاز) mark this stretch as the beginning of the historical background genre, while (ولهذا) marks the beginning of another genre; discussion genre.

Appointment genre , on the other hand, is mostly realized by ' future expressions' like auxiliary verbs and adverbs :

14. غدا سيتم تقديم اللاعب الجديد ابراهيم عبد القادر دياز.
(Tomorrow, the new player Ibrahim Abdul Qadir Diyaz will be represented).

Compliments genre is also realized by expressions of salutes to show politeness:

15. شكرا لكم والتفكير ان شاء الله.



(Thank you and I wish to meet you by God will).

16. مرحبا بكم اعزاءنا المشاهدين.

(Welcome dear beholders)

Questioning genre is realized by the interrogative mood, the discussion genre is mostly realized by declarative mood and directive genre by modality.

17. هل تتوقع هذه النتيجة؟

(Do you expect this result?) (Questioning genre realized by interrogative mood).

18. نعم نتيجة ثقيلة . نتيجة غير متوقعة حقيقة على الرغم من ان الريال حاول ان يعود في الشوط الثاني.

(Yes , heavy result. Unexpected result really though Royal tried to come back in the second half.) (Discussion genre realized by declarative mood).

19. ولذلك مطالب المدرب بحماية لاعبيه ويجب ان يكون الجو العام ايجابيا.

(So, the coach is required to protect his players and the general atmosphere should be positive.) (Directive genre realized by the use of modality expression).

Others' voices genre is realized by the existence of some saying verbs like (قال , صرح) which quote others' words:

20. لا لايمكن ان يتحمل المدرب المسؤولية كاملة . اللاعبين يتحملون جزء كبير. وتحدث كازاميرو وقال نحن نلعب داخل الملعب.

(No, the coach cannot hold all the responsibility. The players hold a great part . Cazamero speaks and said we play on the field).

The first part of the stretch (لا لايمكنجزء كبير) is related to discussion genre, while the second stretch (وتحدث.....داخل الملعب) is related to others' voices genre being realized by the verbs underlined and the quotation.

5. Discussion

Analyzing the data selected in this paper, we find out that the main genre of the discourse handled is "sports genre" realized by the use of professional expressions and topics of sports specifically football matches.

Within this main genre, we spotted eight different genres which include : discussion (or informative), appointment, compliments, others' voices (or intertextual), accounting, historical background, directives, and questioning genre.

In a statistical study conducted to find out the numbers of the occurrence of these genres in the data selected , we realize that discussion genre is the highest with (56%) followed by questioning (14,9%), then historical background (12,3%), then compliments (6,3%), then accounting (4,4%), then others' voices (2,9%), then directives (1,4%), and the least appointment genre (1,1 %). If this proves something , it proves that speakers in these interviews have their intensions to explain what is going on in the matches more than anything else. They ,further, used the other genres to fulfill this objective. These genres have specific functions to accomplish in the ongoing interviews. They are used to support the represented points of view, to remind audience of something, to elicit more points of view and information, to give directions and advices, to show politeness or simply to explain what is going on in the field in details (see table 1).

In another statistical study conducted to find out the numbers of the occurrence of these genres per minute, we realize that discussion genre is used more by speakers of interview (2) than the other interviews, directive genre is used more by speakers of interview (1), appointment has been used more in interview (3), accounting in interview (3), others' voices in (1), historical background in (1), questioning in (3), and compliments genre has been used more in interview (3) (see table 1). So, it seems that interview (3) is richer than interviews (1 and 2) in the use of these eight genres . interview (3), further, is more important



and typical than the other interviews due to the important topics raised there and the general atmosphere of the interview. Also, it seems that speakers in this interview are more involved in the topics raised there than those in the other interviews.

Also, speakers in the three interviews are not the same in using these genres. In another statistical study (see table 2), we find out that speaker (a) uses more discussion genre than the other types of genre due to being always the main speaker in all the three interviews and the interviewer who manages all the interviews. He is, further, for the same reason, the only speaker who uses appointment and compliments genres being mostly related to the audience.

Furthermore, we find out that different genres are realized by markers which identify the boundaries of these genres. We have detected the change of tense in the historical background, the use of saying verbs like (صرح , قال) (said, announced) in others' voices genre, the use of polite expressions in compliments genre, the change of mood in questioning genre, and the use of modality in directive genre.

6. Conclusions

The current study comes with the following conclusions :

1. There is an interdiscursive relation represented in Arabic discourse realized by a mixture of genres constituting the main genre of the discourse analyzed which is called (football) sports genre constituting professional expressions and topics raised in the interviews.
2. These genres are : discussion, directive, questioning, appointment, compliments, historical background, others' voices and accounting.
3. Interdiscursivity is data-based since the mixture of genres in the discourse depends on the selected data to be analyzed and differ from one discourse into another.
4. Different functions of interdiscursivity are realized in the Arabic discourse. Interdiscursivity is used to convince, to remind, to explain, to support, to show politeness, and to give directives and advices.
5. The boundaries of the above-mentioned genres are detected by specific markers which include : change of tense, verbs, adverbs, change of mood, and the use of modality expressions like obligation.
6. The speakers in the interviews make use of discussion genre more than the other genres because they intend to explain things happening in the match to persuade their audience and help them to understand what is going on in the field. The least used genre is the appointment genre.
7. Speakers in the interview differ in the use of those genres with always speaker (a) being the higher in using them. This is because he is always the main speaker and the interviewer in all the interviews.



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