

The Impact of Circularity Shift on Reporting Genres: Functionality vs. Virtuality

Mohamed El Behi

English Department, Faculty of Letters, Arts, and Humanities, University of Sfax, Sfax, Tunisia

Email address:

Mohamed_recher@yahoo.com

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Abstract: This paper sets out to examine not only how genre colony is elaborated with its way of arrangement in a meticulous and complicated order but also how collision with online virtual reporting is evoked by its sets of intricate design. A combination of the generic moves of a released American diplomatic document, circulating confidentially and the narrative process is conducted in order to unravel reporting evidence and authorial tangibility with a dichotomized framework of functionality and virtuality. It is found that the examined document essentially loses its initial perlocutionary effects by the intrusion of the mediating reporting act and by virtue of the free direct narrative style from the very beginning at the generic entry. The online representative mode blurs the content of the original wording of the document and the act of its reporting. It is due to the repercussion of the deviant and the virtual reporters on the course of the intended meaning for the American executive institutions. Finally, it is concluded that the act of deviating an online document from its original circulation attenuates its official executive directives and more importantly, reduces it to a virtual generic category whose dissemination as a clone genre is opened to an ambiguous and an entangled online reporting.

Keywords: Clone Genre, Deviant Reporter, Virtual Reporter, Narration, Genre Colony, Anchorage, Dissemination

1. Introduction

It is undeniable that genre is an operative system of organizing language within different types of communicative situations. Each situation necessitates an exigency for framing language, which avoids a chaotic communicative repertoire. Almost all the analyses of genre are theorized on a socio-structural frame of reference for the purpose of reformulating language with respect to people's usage. It is commonly known as social action [24] and social process [20]. Practically, there is no a rule standing on its own because it is narrowly limited in space and time which simply ties genre analysis and makes it enshrined in fixed generic rules and codified human cultural behaviours. Setting up flexible generic rules comes through a conceptualization and evaluation of genre in the context of its use. Theoretical and practical convenience is indispensable to the foundation of a genre-resisting ground, facing the continuous evolution of genres.

Genre is a super-ordinate layer, which crosses over disciplinary domains [4]. This makes it widely open to

different kinds of overlapping adjacent disciplines. The scene of the generic mapping may seem much more complicated with the dynamic process of reporting genre. The intersection of a generic constitution and reporting raises many questions. They are essentially the new generic physiognomy, the process of reporting, and the consequences of joining a disciplinary genre and an act of reporting. The most prominent consequences are normally identified by the generic modification, the narrative style of the reporter, and the authorial attribution. The fusion of disciplinary domain and reporting is much more complicated with online released document. The use of linguistic tools to demystify the intricacies of the release in the form of a report proves the case by an attempt to identify the causer of the release.

2. Reporting Genre Configuration

A reference to genre analysis and particularly to [4] is of a great interest to know how genres are dynamic and open to reversible influence with other adjacent ones. The joining of a genre to form a colonial group [4] is not made abruptly

insofar as it possesses potential free nodes for a connection to another colony. It is regulated by the mechanism of crossing the boundaries of existing genres belonging to the same domain of use. This kind of generic similarity arises from allowable tenets to genre's proliferation, which is open-ended and intricate at the same time. There are a set of restrictive conditions, which make a genre connected to a colony in order to become a member within its sphere fitting a new communicative situation.

A new genre is made apparent by a carefully lexical selection of the highly specific terms with respect to the portrait of the particularized grammatical structures refitting the knowledge in question. This process is in high dependency of the rhetorical acts defined as generic values [4], which are essentially integrated components in genre configuration. These values are embodied in different generic lines of logical connections, including interwoven and dynamic acts orbiting within a genre such as definition, description, testimony, explanation, evaluation and many others alike. Their appearance changes the physiognomy of an existing genre. It is evidently reflecting a minor deviation of the original genre. In some cases, this deviation causes a tremendous transformation of a genre, which seems to enrich not only its versatility but also its distinctiveness. It ends up with a jump from one generic colony, as it is, to another [4].

Beyond hiding the bush with a tree, it is preferable to refer to the specific mechanism whose repercussion is vital for genre configuration. The basic element, which is at the core of simplifying and explaining how genres proceed to get their evolutionary states of resemblance or distinctiveness from other genres rest on the communicative purpose. Genre is examined from a socio-semantic logicity [27] by raising the question of purposing communication. Generally, the communicative purpose illuminates the identification of genre. Nevertheless, although this view is significant, it does not show adequately the role of the language users in imbuing genre with their identity [18]. People are not merely complying with genre as it occurs in a static way in the realm of speech community [10]. They treat it with dynamism, which may be conceptualized by rebuilding its rhetorical acts to meet their communicative purpose. This point looms large in genre and particularly with Bhatia [6]. He studies the communicative purpose from a cognitive perspective, which is more elaborated by organizing the generic moves in accordance with the development of the persuasive mode of reasoning. Genre is configured by adding other generic moves, which are more responsive to the designed communicative purpose.

It is worth noting that the communicative purpose is the nucleus of the rhetorical organization of a genre. However, due to the electronic unimaginable burst, genre has undergone tremendous changes, essentially by its dependency on the synchronic side in a way to fit the newly and frequently occurring situations of use. In line with this logic, new forms of communicative purposes probe intricately into the formation of genre in various fields. They become more and more complex by their vivid

conceptualizations and their overshadowing on the generic structures. This point may be made more prominent with the particularized case of reporting genres, which prove their subtleties as a junction of genres. Reporting genres is viewed from the concept of genre colony [4]. It is another occasion to give additional evidence that genre, in general, is dynamic and domain-crossing, which form a concatenation of reporting genres application. While the focus is on the flexible and dynamic nature of reporting genres by invading different disciplines [4], a closer look at these types of genres is worth examining. Firstly, reporting genres are essential to the increasing demands of communication. Secondly, their generic characteristics are of a great importance, considered as an addition to their common and distinctive features at the same time [6].

Reporting genres imply that any genre with its particular features may be used in communication across the line of specific disciplinary domain. The nature of reporting regenerates a genre by modifying some of its architectural design. The act of reporting has some repercussions on the appearance of the newly occurring genre. It vitally depends on a dovetail to find out the instrument of organizing the reporting genre structure, which is equivalent to disciplinary entanglement in accounting for the order of discourse [12]. At the surface level, reporting entails linguistic relocation of given data in another genre and the purpose of which is essentially to change an address to meet a new type of communication, supposedly different from the previous one. In this respect, reporting gives a new look to the generic features. The lexis is semantically reclassified with the new texture and, simultaneously, other intensively inclusive terms are added in order to be compatible with the basic norms of the discipline in question. The grammatical forms and the rhetorical acts are restructured in accordance with the distinctive characteristics of the discipline to which the reported data are reoriented.

The reporting act causes a web of interrelated changes of the original genre. It is a preparatory sequence, which is embodied in reframing all the technical particles of the initial genre. Reframing illuminates the way how reporting reshapes the generic features to bridge the gap of the disciplinary differences. Deeply, it is meant that a genre intrudes into the territory of another one. This dynamic process of genre adaptability and versatility [4] works through intermingling the reporting with the disciplinary genres. This linkage of the two genres takes place by means of narration, which is the corollary of reporting.

3. Narration, Ideology and Reporting Genres

The narrative act is used for interweaving the specific disciplinary genre into the perceptions of the reporters. These reporters pin down some generic changeable mechanism into the reporting genre in order to infiltrate their own intentions. The narrative style of the reporters is, in fact, intertwined

with the reporting operation. The reverberations of the narration are conspicuous. They are closely associated with reporting, leaving new traces on a genre belonging to a specific discipline. They endow it with new communicative properties, which are more complex than they were used to be just before adding the reporting imprints. The entanglement of reporting and narration marks out how a new genre is redirected from its original place within the colony. Reporting paves the way for the occurrence of new generic features circumscribed by the type of narration used to diffuse a message. The visualized narrative scheme [21] is one of the alternative tools, which is used for scrutinizing how a reporting genre is established. Their scheme is sketched out to indicate the narrator's degree of absence or presence throughout the narrative line. Besides, the existent reporting strategies are basically applied to the clausal level. Extending these strategies into an application at the generic level is likely to be an option for discerning the process of reporting genre intermediation. More importantly, it examines how a genre overlaps another by intruding into the ground of a discipline for creating a new type of communication.

The friction of reporting with a disciplinary genre occurs while opting for some narrative styles. Two main narrative entrances are used for reporting [21]. Firstly, the free direct style (FDS) is specified by having an actor who narrates scenes or events directly to a well-defined audience without the intermediation of the narrator. The indices of indirect reporting are omitted. The disciplinary knowledge as a communicative message is embedded in a particular genre without the existence of that-clause. The quotes attributing the speech to its main source are also absent. Secondly, the free indirect speech (FIS) is characterized by being indirect while its reported content is advertently free. It may resemble the indirect speech characteristics [3]. The narrator is granted an incomplete freedom of report while relating scenes or events.

If the grammar of concepts is pursued blindly with no perspectival view, narration remains purely theoretical. It is not simply taken for granted as a transparent vehicle for giving information, manifested stylistically. It is subsumed under an array of stylistic choices. Each of them is congruent with a pattern of thought, which is fundamentally based on a cognitive process of viewing how facts are stated. This process is essentially embedded in an ideological system, which does not contradict itself. It is a means of introducing knowledge through a mode of communication, which is, by analogy, much closer to formality being converted into real messages through different choices [11, 28]. Knowledge is relativized and selected for an oriented group of people who share common ideas. This act of converting knowledge essentially refers to social agents who draw on making people believe in what they represent by reframing the common ground within a particularized set of perceptions, being enclosed to one-sided view. It is a kind of endeavour to get knowledge as much narrow as possible so that it could make the audience mental mobilization much easier for a

particular case or hot issue. This epistemological deviation rests on the power of categorizing the world within a realm of believable facts, which are premised on evidence.

Materialistically, this takes place by combining two main narrative approaches: firstly, it comes through filling the gap of the classical narrative theories, which are based on narratorial formality; and secondly, inventorying, which principally aimed to theorize for an application of critical ideology to the new forms of narration [14]. This demystification of a narrative thread is practically a tedious task. It draws up identifying the junction of the cognitive and the social, which are interrelated by definition. They motivate the inculcation of knowledge through representing reality as it were, sometimes by using raw documents with insinuating concealed voices to tell stories. It corresponds more or less to the subversive narrative strategies, which accrues by permeating a growing intensity of ideology [13]. This narratorial arena spawns the preponderance of an enigmatic poetic mind, which encapsulates odd narratorial lines in the veins of newly arising postcolonial contextualization [7, 9, 25, 1]. With the subversion of the ordinary perception of creating the world, semiotics enters into the scene. Its role is basically to remove dust from the narratorial design and generic construction of reporting genres in numerous encountered instances.

4. The Semiotic Dimension of Reporting Genre

The inclusion of semiotics is indispensable in the order of figuring out how reporting genre works within a subversive world, erupted by a mass of unpredictable communicative media. Before moving further down into the ongoing analysis, putting semiotics in its frame is crucial for investigating reporting genre through both the narrative scheme and the generic entry. Semiotics is defined as the study of how meanings are formed and particularly validated by its designer who is normally capable of imbuing the words with communicative values as well as activating the cognitive processes in order to picture out the world [23]. This capability of communicating mainly draws on a strong social incentive for generating multi-faceted meanings, which deconstructs the ubiquitous influence of the believed limited language potentials in use [19].

The multiple choice of meaning construction becomes a question of how to approach reporting genre in its different contextual roots. The task of demonstrating reporting genre representation rests on its ways of reification through the vehicle of semiotics. A semiotic purview is likely to increase the extent to which narration and generic report are unravelled. To hit the nail on the head, a reference to [4] is presumably a convenient point of departure. In fact, it is confirmed that genre emanates from the intrusion of a discipline into another [4]. This process is articulated by modifying the generic resources of the original genre. These resources are manoeuvred by the intervention of an array of

semiotic tools, which change the category of genre by means of reformulating a set of its original features [29].

There is a spectrum of choice, which is available to a categorical changeability of genre once its elements are occasioned to meet in a shape different from what they would be. Turning a genre into a reporting arena happens by ascribing new rhetorical organization, grammatical forms, lexical derivations and a new conceptualization of the discursive nature [4]. Specifically, this genre analysis evokes the procedural complexity of transforming a genre from its initial occurrence into a new one, inscribing reporting manifestations on its look. It is also envisaged by the dynamism of the generic resources, which are highly flexible to the point that they undergo a pragmatic appropriation to fit another form of genre.

The allusion to the generic resources [4] essentially by sketching out their qualitative formula, with no meticulous explanations, is the archetype of the occurrence of a new generic shape. They pertain to a mono-disciplinary genre, which turns into a cross-disciplinary one by its entrance into the reporting grounds. This explanatory analysis of reporting genre remains still sceptical to a certain extent although it is an inevitable step amounting to the dynamic disciplinary-crossing of the generic features. The opted definition of the generic resources [4], typically to a well-oriented and specific knowledge commonly relating to any discipline, seems to be without determined limits particularly by the nuances, or at least, the generalizability of the means used for practising communication. It is stated that,

“...the use of overlapping generic resources, which may include typical features of lexico-grammatical, rhetorical organization and the use of multiple modalities to make disciplinary knowledge accessible to an uninitiated readership” [4].

As much as this definition is implicative of the potentialities of overlapping as its original context suggests, it depends on a relay by other complementary parameters, which give it a pictorial amplification to be practically invested in analysing the characteristics of reporting genre. The first parameter is narrative whose semiotic ingredients are workable in approaching reporting genres with eventful content. Narration triggers the vividness of the act of reporting with its verbal preparedness of the reader to follow the event chunked into different scenes. It makes the generic structure proceed loosely and logically. The narrative fabrics echo a set of assumptions, which render the generic moves more conceivable. Reports are not only verbally constructed. They are supported by a logical structuring around which the event is made lucid for the act of reporting [15].

The second parameter belonging to the generic resources is the author [4]. Traditionally, Barthes declared the textual substances are freed from its authorial anchorage. It is left open for various interpretations by the readers. Nevertheless, the author regains its narratorial status with the reconsideration of the narration and its utility in non-fictional texts within a pragmatic purview [17]. The author and authorship are not necessarily very simple concepts to deal

with in the days of the proliferation of media and genre. Literally, an author underlies the main source of a document, holding the referential right. In reality, an author is very problematic, particularly when the reference of a source is disseminated.

The examination of a source may not directly lead to identify the author as the writer of a document. Authorship is mainly elusive if it is approached statically without considering the dynamic process of genre formation. One of the most noticeable characteristics of authorship is its concealment, in some cases, either due to an ordinarily spatio-temporal distance or simply the nature of the emotive tendency of the writer. There are some attempts to obviate authorial vagueness and push it forwards a high degree of precision. The significance of authorship is categorized pragmatically as precursory, executive, declarative, and revisionary [22]. Each category emanates from the impressive role of the author on the text-type, and implicitly the perlocutionary traces, which are kept for the reader to recognize the authorial stance [16] or more importantly, the reasons behind its documentation.

The categorical definition endorsed by [22] is conducive to identify the textual or promotional orientations of the author, or may be the authorial status, by being tied to a frame of genre analysis. Authorship is treated at the generic level through the logic of the first-order. This view is an allusion to a functional perspective within a genre-based approach. In this vein, an author is identified by the generic engagements as attributive functions rather than by the way of how genre is structured. This definition is more categorical. It does not hint for the complexity and dynamism of genre embedding [5]. It lacks a meticulous analysis of the mechanism of how genre entry figures out on a report. The authorial indicative clues of whether the author holds or yields the reporting act to the narrative substitutes is a matter of examination, mainly formed with a narrator, an actor, and a focalizer [2]. These narrative substitutes offers the author different alternatives in reporting an event.

Reporting is a strenuous communicative act. It may allow the author to ostensibly invest a strategic scheme in narrating, acting, and seeing, within an uneven distributing order. This order is orchestrated by the generic structure and the communicative purpose, which are definitely inseparable. Nevertheless, the narrative substitutes may intervene in reporting. Their intervention is probably problematic, which creates a disorder in investigating the genuineness or the simulation of any document [26]. A document is vulnerable to any risk is not a question of tentative judgement or hasty analysis. Rather, it concerns an insightful reflection accompanied with an empirical investigation. The principle of documentary investigation is a moot point, particularly when the textual source is doubtful and more importantly authorship is unknown, out of an official circulation or any mark of legality, in general. In the following section, authorship and its intricacies are disentangled within its context of use in reporting genre.

5. Authorial Effects on Reporting Genre

In this section, wikileaks document entitled “Future Iraq Coalition”, which is released on 30th of August, 2011 referenced 05STATE15400, is investigated by demarcating the generic moves. A delineation of each move is spelled out briefly in order to keep the event sequence of the reporting genre much easier to perceive, except the first, which is examined meticulously since it is the most prominent one. This document is supposedly designed for a routinely administrative circulation so as to achieve a particular communicative purpose. Its narrative process is detected with generic lenses as well as the appropriate points taken from the continuum of the narrative style [21]. Basically, it is initiated by the genre entry as a decisive focal point of the studied diplomatic document. Its remaining narrative dynamics all over each generic move is detected by pursuing its traces for the purpose of identifying the reporting authenticity and veracity of its authorship. The generic moves and authorial identification are carried out jointly rather than separately in order to keep the analytical procedures more realistic and at the same time to clear out the glossing over of the artificial dropping on the course of analysis.

The document seems to be divided into seven paragraphs arbitrarily. They differ in their lengths remarkably, from short to long ones. However, due to the arbitrariness of its paragraphing organisation, the focus is mainly on the generic moves. The opening one is notably brief and concise. It is written in a telegraphic style, which implies the motivating force for a strictly limited diffusion of its content to the American embassies, some of the American agencies and NATO. This introductory move is about “an action request” for maintaining the coalition coordinated by the American executive power to deal with the Iraqi uncontrollable affairs after the invasion of 2003. It is represented by two clauses addressed to very highly specific audience since the document is classified as secret. This couple of clauses is interrelated chronologically; the first lends itself to the second in a chained logical relation.

At the level of genre patterning, it seems that these clauses are extremely important with an urgent need to an immediate reaction particularly to the critical phase of the American policy in Iraq with the occurrence of the “New Strategy” introduced by W. Bush. However, in examining the narrative line of this introductory move, the demonstrative in the first clause “This is an action request” presupposes a known referential source. The author of this document prioritizes a particular action, which seems to be very urgent in his mind. He intends to draw the attention of his specific audience to a piece of information generally introduced in the consecutive imperative clause “See paragraph 5”. This clause does not only accentuate the urgency of the situation implied in the preceding one but also make the internal addressees comply with the command immediately. It is a directive, which sheds light on an intra-textual location expected to be found further down while reading this document.

This introductory generic move attenuates the narrative process rather than clarifies it. Obviously, this document is prepared and circulated internally within a strictly close diplomatic circuit. Its author as it is indicated in the very bottom is undoubtedly Colin Powell, the ex-American Secretary of State (2001-2005). His aim is to sustain routine communication with the American diplomatic bodies existing in different countries, belonging to the coalition for settling Iraq, the executive staff in Washington DC, specialized American agencies and NATO country members. However, the consequence of this document, which is released on 30th August, 2011, causes a generic ambiguity to its backdrop with superficial effects on its textual physiognomy. Essentially, it is a diplomatic document with an official status. It turns into a report close to news, without being qualified as such. It lacks the technicality of professionalism, which is normally ascribed to news reports [8]. This generic shift from a diplomatic document into a report is due to the impact of digitalization. Originally, it was a telegraphic message sent by cable as it was referenced on the top of the first page “Viewing cable 05 STATE15400”.

Before getting the diplomatic document out of its supposedly secret line, the author seems to play his social role as a secretary of state. He takes his power of decision with no yielding to any other party providing that this document is considered as a frame of reference. His prerogative allows him to be on-record, which is strongly present by the imperative mood as it is explained earlier in this section. He also holds his narratorial self-attribution to relate the new situation, elaborating the “action request”. As the first responsible for the American foreign policy, Colin Powell seems to maintain the role of authorship and narration at the same time. It implicates that the execution of new set of measures requires an immediate reaction, coinciding with the American “New Strategy” in Iraq and the imminent election of the 30th of January. In this context, the diplomatic papers are not impacted by an external mediation. They form a raw document, which is kept secret within its limits of internal circulation. Nevertheless, its abrupt release and dissemination turns its genetic content from complete secrecy into public attainment.

This generic conversion is not left without scars on the narrative line of the document. The preponderance of the author’s message relegates in the first two clausal generic moves “This is an action request. See paragraph 5”. New features of an invisible reporting style predominates the reporting scene. Strikingly, the indicatives of the reporting style, on this report as a genre, are completely absent just after its manners of release and modes of diffusion. The new generic entry brings with it a new mediation, which is totally different from its original one. It is not perceived in terms of the linguistic manifestations of the document, which seems categorically unaffected by an alienation from its original settings as well as its contextual facts. However, it marks out some deep results on the narrative process.

Noticeable parametrical changes surface at the textual level, more precisely at the very beginning of the document,

and notably the first clause. Usually in a reporting genre, some features of source indications are manifested to prove that the document is reported through an intermediated party. Firstly, the first clause “This is an action request” is not embedded in a reporting ordinary norms through a verbal process. Secondly, quotes are not used to attribute the content of the clause to its original source. It seems that there is no signal showing an act of reporting, which is accompanied with the absence of the supposedly existing narrative features. Nevertheless, it is not possible to consider a reported message without a narrator, at least playing the role of a reporter. The channel of the document’s circulation is basically a cable messaging. At this stage, the narrative coordinates are stable with no problem at its end. A secretary of state who is the author and the narrator of this diplomatic document informs a set of American embassies throughout the world of some exceptional requirements to do a diplomatic action with the coalition governments, taking part in fulfilling the “New Strategy” in Iraq.

With the deviation of the document, the messaging mode changes into an online release. This is an evidence of the categorical shift of the genre, from a daily routine diplomatic document into a deviated leaked reported one. The generic deviation echoes on narration, which presupposes that an intricate line of reporting leaves inevitable impacts on the released document. It is imprinted in three layers of narration. They are consecutively as follows: the first layer is originally marked by Colin Powell; the second is indirectly represented by a releaser; and the last is disseminated by an unknown figure. There is a chain of narration, which complicates the narrative perspective. Narration is the first investigative step in giving evidence of the authorial right although undesirable mediation is strongly present. The document unravels three implicit narrators.

Proving that Colin Powell is the original narrator is not truly workable by applying the tools of pragmatics in a discrete manner although his name is officially appearing on the closure of the document. The pragmaticity of genre does not go beyond the oneness of the manuscript. However, the act of narration is a vehicle for distinguishing the volatility of the generic dimension of the document, either as a diplomatic or a reporting genre. Within the pragmatic limits, assuming that the narrator is also the author, locution and illocution are blurred due to their intersection at the level of authorship. The authorial perlocutionary traces are not suspended. They surface communicatively out of the intention of the author. Habitually, an author reveals a communicative purpose whose effects are supposed to be concretely achievable. An efficient tool to use for an identification of the author is felicity conditions, which go in line with a logically forensic precision. The author enjoys the power of execution both verbally and materially. The imperative clause “See paragraph 5” necessitates a direct compliance rather than a mere message reception. Colin Powell messages the American diplomatic staff and institutions.

Again, Colin Powell is the author of the document. He

holds the power of directing the American diplomatic bodies with some concerned embassies all over the world and locally in coordination with the executive agencies. The document is taken from its original circulating course by a releaser who may be identified as a deviating reporter with no true directive effects in terms of its implementation on the diplomatic ground. The unknown figure is with the weakest reporting function whose role may be identified as a virtual reporter, seizing the occasion of the document’s release.

Other evidence substantiating the authorship of Colin Powell and impairing the reporters’ roles are the second and the third generic moves whose lengths are pragmatically very significant. The second move is a brief account, which contextualizes the main issue of the document. As it is clearly shown, it deals with the “Status of the coalition”, which is led by the United States in Iraq. The virtual quantifications of the American partners known as MNF-I (Multinational Forces-Iraq) is not important per se, “Many MNF partners are considering troop reductions or withdrawals after Iraq’s January elections” and “Others have mandates that will expire this summer and will be more difficult to renew than in the past”. The authorial stance is implicated by categorizing the partners into two types. This categorization is plainly represented with no reporting mediation. It proves that Colin Powell is not only the author but also the narrator and the perceiver. The choice of the categorical perception in naming the partners as, “many” and “others”, refers to Powell. The remaining part of the second generic move is a narrative sequence stating factual information oriented to the American various diplomatic agencies to care for sustaining the partners’ military will to implement the American “New Strategy” of training the Iraqi Security Forces (ISF) after January elections.

Briefly, the third generic move of the document is at the core of the directive mission. As it is indicated earlier in this section, “See paragraph 5”, it is oriented to the American embassies of the governments taking part in the coalition forces and other diplomatic agencies. The diplomatic agents are required to carry out its directives “...Posts should approach host government officials at appropriate levels and deliver talking points”. Here are fourteen points constitute a protocol for conducting the diplomatic channels with the coalition governments. They are essentially guiding diplomatic rules of how to inform the partners of reviewing the strategy used to deal with the Iraqi issue, “Multinational force-Iraq (MNF-I) leadership is currently reviewing its strategy for the spring and summer of 2005”. This generic move is manifested in a particular narrative style. It is composed of briefly reformulated points, which mark out the authorial strong presence rather than a reporting mediation. Its singularity emanates from the ability of the author to state the points in a particular scheme, ranging from directive information “BEGIN TALKING POINTS” to speculative predictions “(If asked) NATO Training Mission Iraq (NTM-I) will continue as a separate but complementary effort to assist in the training of Iraqi Security Forces...” The last generic move instantiates the closing of the document. It does not

only signal its end but also call its confidential readers to mind the briefing style used for its circulation. The document ends with a minor clause “Minimize considered”, which echoes the author’s direct narrative style. It also suggests, through a metapragmatic dimension, the subjective evaluative attitude of the author rather than any reporter as a superficial and an external mediator to the document.

This document elaborates an investigation of a genre categorical shift from a diplomatic cable message with an internal circulation into a leaked report. Normally, its generic physiognomy undergoes noticeable changes. It is tangibly accentuated by the generic resources, which are rearranged to fit the features of the reporting genre [4]. More importantly, a report necessitates a semiotic reformulation of the original document [29]. There is a wide choice of restructuring its generic aspects by redistributing the role of the social agents; some of them may be deleted while the unvoiced crop up on the scene. The transitivity patterns of the original genre are transformed from simple/complex clauses into embedding ones with reporting verbs. Nevertheless, in the case of this diplomatic report, the reporting act is implicitly represented by a virtual category. The document keeps its original generic features although it is deviated and leaked from its initial circulating course.

The leak and the deviation create a generic nuance, which makes the document’s originality in the form of an initial state and its reporting transformation ambiguous and undiscernible. Due to the effects of digitalization, the document goes through a genre clone. With the linguistic tools of generic patterning, narration, and authorship, which are invested forensically, it is possible to reveal the chain of the intrusive reporting acts. At least, two intrusive events are done in the absence of the contextual anchorage of the document after its release. The first one is the person(s) who releases the document is identified as a deviating reporter, while the second is a virtual reporter whose status is virtualized rather than functionalized. The reporting genre of this document proves to be a false category, which is an attempt to inculcate it into genre traditions. It is true that its reporters have communicative purposes, which may be a dissemination of the American diplomatic secrets with a particular ideological air. However, their deviating and virtual instantiations are different from professional ones. Media, for example, consider this diplomatic document as an exclusive and lucrative raw material, which is exploited in breaking news.

6. Conclusion

This investigation of a released diplomatic document is used as an evidence of genre complex dynamic process of messaging. The document is released in disguise, without a reporter’s identification, which instantiates an absence of mediation. After its release, it forms a new generic case caused by the online mode of communication. Its internal circulation by cable messaging goes through an intricate informative process. The document is taken from its

routinely secret circulation and faced a leak, which turns its communicative course into deviation at the generic level. This online itinerary results in an abrupt generic change from a diplomatic into a reported document. Normally, the act of reporting leaves some changes on the generic features of the document and coats it with some rhetorical acts, structural reformulation, and semiotic transformations.

This document implicates a subversion of the canonical forms of representation. It underlies two untypical layers of reporting with a strong presence of its author, who is Colin Powell. The first layer reveals a deviating reporter while the second is a virtual one. The original narrative style is yielded to the reporters with no perceived modifications due to the impact of the online mode of communication and the act of reporting with the free direct style, particularly at the level of the generic entry. The intersection of the generic entry and the narrative style marks out the generic turn of the diplomatic report from a pragmatic into a virtual dimension. The original cable messaging papers are pregnant with directives, which necessitate an earnest compliance to fulfil the required actions. Their pragmatic intensity is impaired by their online reporting act, which turns them into virtualization and unconsulted dissemination. Evidently, they lose their official predominance by the ambiguous reporting acts and become a deaf genre with no fitting place in genre colony scheme [4].

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