

Kinds and Functions of Allusion in English and Arabic Languages: A contrastive Study

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Abstract

Allusion is a linguistic phenomenon that is usually considered as an implicit reference to a person, an event or to another work of literature, social, or political art. It is normally a sort of appeal to a hearer/reader to share knowledge with the speaker/ author and the hearer or reader should comprehend the speaker/author's intention, otherwise an allusion come to be merely a decorative device. Allusion is drawn to rhetoric of speeches of ancient well-known philosophers like Aristo and Plato. Successful politicians' language often occurs to be persuasive and for the purpose of persuasion, among other rhetorical strategies, they use extremely conventionalized allusion. In Arabic this term is widely used and highly associated with their literary work, and some of important names are Aziz Bagh and Zafar Is-haq Ansari . Lately, the phenomenon has been pointed to in new trends in linguistics as in pragmatics and conversational analysis. The present study is an attempt to highlight the similarities and differences between English and Arabic as far as the types and the functions of allusion is taken under consideration. Accordingly, it aims at classifying these kinds and the functions in these two different languages (English and Arabic) so as to find to which extent they are similar or different in employing this phenomenon. It is hypothesized that allusion is classified in similar way, and has similar functions in the two languages, but English is more explicit. As such, the study concluded with two significant facts; English is more explicit in this regard and the classification and the functions of allusion are different in the two languages.

Key words: allusion, rhetoric, pragmatics, conversational analysis, explicit.

Allusion in English

An allusion often happens to occur in literature when a speaker/an author references another work, event, person, or place indirectly, and the reference may be historical or modern. It is used to evoke particular emotions or to express a similar sentiment to the object of the allusion. An allusion example from Taylor Swift's song "Love Story" is:

(١)"Cause you were **Romeo**, I was a **scarlet letter**

And my daddy said, Stay away from **Juliet**.

While the song itself is a more direct reference to the love story of Romeo and Juliet, the example of allusion here is actually **a scarlet letter**. Swift references Nathaniel Hawthorne's text, *The Scarlet Letter*. She uses this allusion to imply that the speaker in this excerpt, "I", was somehow off-limits or **taboo**."(Web١).

What is significant to know about allusions is that the reader or audience should have a fixed grasp of historical references and popular culture; otherwise an allusion may merely appear like nothing more than words. As such in the example of Swift's audience, they should be aware of the Hawthorne reference, or they would miss her intention overall. Though allusions are proposed for literary usage, they really occur every day, often in political speeches. Allusion is a figure of speech which is considered as an economical device that uses a relatively short space to draw upon the ready common ideas, cultural memes or emotion already related to the reader/ audience's thought, (Coombs, J. ١٩٨٤: ٤٧٥-٤٨٨). In fact, the word 'allusion' can be used in different senses and its widest sense may mean any brief or passing reference, explicit or implicit (Bloom ١٩٧٥: ١٢٦). According to Ben-Porat ١٩٧٦, Perri ١٩٧٨, Coombs ١٩٨٤, it may also be used in political speeches to mean an indirect reference or hint.

Lennon, P., (٢٠٠٤: ١٥) viewed that allusion is an elusive phenomenon by its very nature. Political speeches will particularly tend to allude to those parts of knowledge and experience acquainted to their audience/readership. Thus, identifying grammatical, syntactic and lexical surface-discourse features is fundamentally different from identifying allusion.

Allusion varies from simple echo in that it includes intentionality by the speaker, and recognition of this intention by the hearer, (ibid). Accordingly, it is enthusiastic for realizing that allusion is a phenomenon depends on the manipulation of contextually demonstrated meaning rather than repetition of composed language, (ibid). Allusion in this study will be consigned to various classes according to the sort of target alluded to (quotations, names, titles, and set phrases) with in its number of occurrences in each target class through the use of figurative devices as in irony, pun like cases, and metaphor by means of lexical substitution and repetition across the analysis of various situations in social and political discourse, in addition to the role of consciousness in understanding allusions, (ibid).

Allusion as a rhetorical feature

Allusion is a rhetorical feature, which depends on implicit speaker/hearer interpretation of what is apart from a vestigial trace of another text on the surface of discourse, that is left largely unsaid, (ibid). In fact, rhetoric is regarded much more aligned to the mode we use rhetoric in argumentation debate class. Thus, rhetoric is

"an instrumental use of language. One person engages another person in an exchange of symbols to accomplish some goal. It is not communication for communication's sake. Rhetoric is communication that attempts to coordinate social action. For this reason, rhetorical communication is explicitly pragmatic. Its goal is to influence human choices on specific matters that require immediate attention." (web^٢).

Allusion has also been demarcated as the "evocative manifestation of intertextual relationships" (Hebel, in Plett ١٩٩١:١٣٥) or "a device for linking texts" (Ben-Porat, in Hebel, ١٩٨٩). Then, Intertextuality was first used by Kristeva (١٩٦٧), and it can be defined as "the presence of a text in another text" (Genette ١٩٨٣). In fact, she opened an entrance to all the investigators to deal with the source of the texts. As in this instance;

(٢) I can't do that because I am not Superman, (Web^٥).

Accordingly, this does not hint for the thought that the notion was not used before, but she set for the umbrella category under which rewardingly a variety of approaches and ideas would be incorporated (Hebel, ١٩٨٩:١). This will lead us to know that we can name allusion, quotation and reference among these concepts.

Rhetoricians considered literary allusions in novels are enriching, while in political speeches are revealing and to deal with it, we can describe three factors:

١. Intention or illocutionary act,
٢. Speaker's overall knowledge,
٣. How audience receives it or perlocutionary affect the debate over the interference conscious of an allusion in a text, (Hernández-Guerra, Concepción; ٢٠١٣:٦٠).

According to Hollander, John's (١٩٨١:٦٣) clarification for the term allusion, he stated that "There is echo, which represents or substitutes for allusion as allusion does for quotation. There seems to be a transitive figurational connection among them; it points to what we generally mean by echo in intertextual terms". Respectively, echoic use in relevance theory is considered as a technical term used as an interpretive rather than a descriptive use of language, Sperber and Wilson (١٩٨٦: ٧٤). Hence, an utterance is used descriptively to represent a probable or actual state of

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affairs; while it is interpretively applied to signify another representation (for example, a probable or actual utterance or idea) that it is similar to the content, (Wilson, Deirdre; ٢٠٠٦:٩).

As such, the central point of an echoic allusion use of language is not just to report the content of the accredited idea or utterance, but to demonstrate that the speaker is thinking about it and wishes to notify the auditor of his own response to it (Sperber and Wilson, ١٩٨٦: ٧٤).

-The purpose of Allusion

Speakers/authors precisely and strategically emphasis that allusions should be intentional and purposeful and this will affect the overall meaning of their work. They utilize allusions to communicate a specific mood or emotion that would influence the reader or audience. As it can be seen in;

(٣) The example of Dr. King invoked Lincoln for several reasons, (web١). First, as he was standing on the footsteps of the Lincoln Memorial, he wanted to take advantage of that location.

Second, King's allusion to Lincoln, who freed slaves with the *Emancipation Proclamation*, begs the question: If African-Americans were freed ١٠٠ years prior, why were they still neglected equal civil rights? (ibid)

Thus, at the start of Dr. King's speech, he purposefully and intentionally alluded to Lincoln. Likewise, a speaker/author should use an allusion to impact the overall purpose of his work, (ibid).

-Functions of allusion

Speakers like politicians or authors may use allusions for a wide variability of explanations, which may function so as, (web٣):

- ١- To expand and enhance the meaning of a text by adding a cover that may not be observable to all readers/listeners.
- ٢- To generate a sense of cultural kinship between speaker and listener, since those who pick up on allusions have a sense of being "in the know."
- ٣- To add dimension to a work by relating it to other texts.
- ٤- To efficiently convey big ideas, or refer to events that would take too long to explain.
- ٥- To invite readers/listeners to reflect on the similarities between their own lives and the lives of authors or characters being alluded to.
- ٦- To demonstrate their own cultural literacy, or test that of their readers or listeners.
- ٧- To place their work in dialogue with the work of those who influenced them.

^ - To give a credibility to an argument stated by a speaker in a specific context.

Actually, allusion can have the negative effect of alienating readers/listeners, or making the author/speaker seem like a show-off, when an author or a speaker makes use of allusion too frequently, or without making accurate assumptions about whether their audience will understand an utterance, (ibid). Functions of allusion can be illustrated as in the following figure;

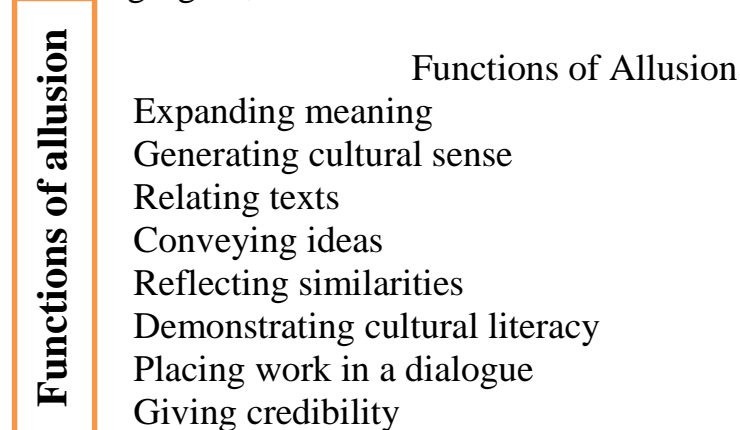


Figure (١) Functions of allusion as it is described in (Web٣).

-Main Characteristics of Allusion

At its most utilitarian, allusion may open up other ways of meaning to the hearer, since speakers cannot have final control over the meaning of allusions, which led to ostensibly simple description embraces several thorny issues, (Ben-Porat, Z.; ١٩٧٦:١٠٨).

١ - Allusion is concerned with the shared language

Allusion is limited through shared language to what might be termed quotation, but often includes alterations or distortion that firmly quoted language does not. Moreover, there limits of allusion is only to the field of rhetoric, and specially to the 'shared language' of rhetoric. Due to this perspective, Biagio Conte, G., (١٩٨٦:٤١) views of 'reusable language' which is conserved in the rhetorical memory. It is regarded as the formal language of literary art, dissociated by its disturbing, artificial properties from the virtuously communicative language of the everyday.

Biagio Conte, G., (ibid) demonstrates that reusable language participates in the recognizable literary traditions of a given culture. Precisely because it appears in the 'poetic memory' of a culture, such language is available to be recycled by others participating in that rhetorical tradition.

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Kristeva, Julia (١٩٦٩:٥) famously coins the term, 'intertextuality', and states that limiting allusion to the dominion of shared language will serve to differentiate allusion from the larger phenomenon of intertextuality.

Although in Kristeva's work, it was allusive of the central interaction of all cultural things, and nothing so limited as the borrowing of literary language. Nonetheless, subsequent critics seized on the term, making intertextuality and allusion virtually synonymous, (Heinrich F. Plett, ١٩٩١: ١٣٤-١٦٤).

In order to keep the field of inquiry manageable, one consequence of this conflation of categories views that any outside reference in a speech or text is a type of allusion, in which it is termed by Hebel, Udo J., (١٩٩١:١٤٨-٩) 'quotational allusions,' or the distinct subcategory of intertextuality which specially references the 'reusable language' of art.

٢-Allusion is distressed with intentionality

For some period of a complete dominance under Romantic criticism, writers were outshined by New Criticism's 'intentional fallacy,' (Wimsatt, W.K. and Beardsley, M.; ١٩٤٦: ٤٦٨- ٤٨٨), and were notably stated dead by Post-Structuralism. Thus, it is pointless to speak about intentionality, if writers are dead or at any rate unrelated to the text.

Undeniably, Post Structuralism has had little about allusion, but much to give or take about intertextuality, (Foucault, M., ١٩٧٩:١٤١-٦٠). Conversely, latest critical emphasis on cultural studies has resuscitated the writer as a significant part of the cultural fabric that creates texts, (Ben-Porat, Z.; ١٩٧٦:١٠٥-١٢٨).

٣-Allusion is related to the productivity of hearers or readers responses

Writers death supports productively emphasis attention on areas such as reader or speaker response, as if it were self-created out of the twisted networks of language and culture, and also lean towards making the literary text abnormally autotelic purpose, (Magedanz, Stacy; ٢٠٠٦:١). Productive study of allusion wants us to reproduce the allusive process as communicative, dynamic and very human. Accordingly, authors recited, and could not mine the works of the past for presence in their writing or speaking. But, speakers or readers correspondingly say or write the texts they come across conveying their own cultural, personal, and literary relations to stand in the formation of meaning, (ibid).

٤-Allusion exhibits whether it can be overt or covert

Rhetoricians intentionality sight thoughtfully on the issue of whether allusions are covert or overt. Thus, Harold Bloom declares that the traditional definition of allusion is exclusively covert. Depending on the antiquity of the term, Bloom observes that allusion as a fourth meaning

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involves any implied, indirect, or hidden reference, which is still the correct Allusion as Form, (Perri, C.; ١٩٧٩:٢٩٥).

The fifth meaning currently connects allusion with direct, overt reference, which is still incorrect but destined to form itself. Critical attitude is now almost common on this point, as Bloom predicted, (Pasco, Allan H.; ١٩٩٤:٩). Thus, for a humble cause, allusions must be overt: unless the hearer knows the allusion has failed, because the motivation of the meaning formed by the alluded-to and alluding texts or speech can only happen with the hearer or reader's contribution. As with the tree dwindling in the forest, it marks no sound, if no one hears the allusion, (ibid).

٥-Allusion is related to the firmness on the un-covert, intentional, and demonstrable nature

As beforehand mentioned points of view, firmness on the un-covert, intentional, and demonstrable nature of allusions will also supports to prohibit the study of allusion from dissolving into a sparkle of cultural inspirations. So, elimination unconscious echoes, (Perri, C.; ١٩٧٩:٣٠٠) on the part of the author that is Perri observed, the aim of the intentionality constraint, and because both poets have recourse to a shared literary categorization, one text may not look like another, because it derives directly from it nor because the poet purposely seeks to match them, as Conte sets it, (Conte, G.B.; ١٩٨٦:٢٨).

Another complexity is literary critics, who are well-skilled readers/hearer, are suitable to find understated intertextual relations to the past in nearly every word of a rhetorical work. Allan Pasco rises this significant point in discussing intentionality: 'only with nothing but internal evidence, we are realizing who created the allusion—the speaker/author...or the critic? (Pasco, A.H.; ١٩٩٤:١٧)

٦-Allusion is displayed with recognition

The role of the audience can be discussed with the sixth issue of recognition. The audience is now considered crucial to the functioning of allusion that is once nearly invisible to critical theorists. Thus, when the speaker can provide the allusion, only the audience can initiate it in an interpretive process, dynamically connecting the old and new texts or speeches, (Perri, C.; ١٩٧٩:٣٠٠).

Perri (ibid) labels the audience's activity as a five-step process, in which the audience should comprehend the literal meaning of the allusion, remember aspects of the source text's meaning, recognize that further interpretation is needed, realize it as a reference to a source text, and attaches these features to the alluding text to widespread the allusion's meaning, (ibid, ٣٠١).

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Accordingly, a crucial problem will exist, if the audience fails to recognize an allusion, in which active communication will be given by allusion as Form between speaker, speeches/texts, and audience /reader. Hence, the speaker and the audience/reader must have a shared pool of poetic memory or knowledge on which to draw allusion to operate as a whole, (Conte, G.B.; ١٩٨٦:٥٧), and the speaker may assume an imaginary knowledgeable audience when appealing in allusion, (Hebel, Udo J.; ١٩٩١:١٤٠). Conte, G.B. (١٩٨٦:٥٧) suggests that the speaker 'establishes the competence of his/her own model audience, and he goes so far to illustrate that the speaker may construct the addressee and motivate the speech/text, (ibid:٣٠).

Though this model audience seems committed to the limits of the rhetorical innovativeness, yet it is subject to the compassion of the speaker. In contrast, Pucci J, (١٩٩٨:٤٣) proposes the 'full-knowing audience.' Such an audience has a full-knowing or control that the speaker cannot transgress, not because the audience has complete knowledge of the rhetorical field, but because he has, at last, a complete control over the activation and interpretation of allusions, (ibid). Thus, the following figure (٢) will exhibit its main characteristics;

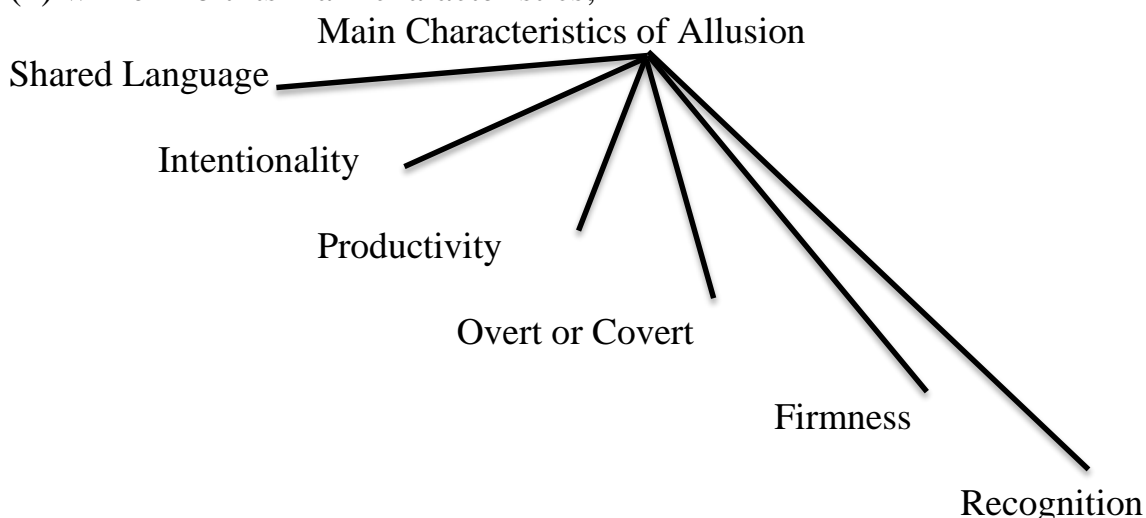


Figure (٢) shows the main characteristics of allusion as described by Ben-Porat, Z.; ١٩٧٦:١٠٨.

-Classifications of allusion

In deliberating the richly allusive speeches, that are applicable to a wider cultural sphere, Thomas, R.F., (١٩٨٦: ١٧١-٩٨) distinguished six categories of allusive reference. These types are:

١. Casual Reference,
٢. Corrective Allusion,
٣. Single Reference,
٤. Apparent Reference,

٥. Self-Reference,

٦. Multiple Reference or Conflation.

However, another classification of allusions was set up by Udo Hebel's in ١٩٩١, in which he (١٩٩١:١٣٧) gives a typology of allusions, in which contradictory denominations and characterizations of intertextuality in general and referential intertextuality in particular and also improves a model for the notion of the concept of allusion that develops the core establishing principles and pragma-rhetorical strategies, in which this study will depend on and follow in the analysis of various examples, and also to show the criteria (pretentious, manipulative and evocative), that the researcher used in his interpretation of allusion. Allusion as a particular approach in a pragma-rhetoric perspective, which is used as a structure with a certain pragma-rhetoric value, often tries to explain its frequent use in the contemporary public discourse through its power to orient the hearers' opinions towards what the speakers need to induce, (Dumitru, Adina-Elena: ٢٠١٥).

Actually, we may find in the *Dictionary of figures of speech*, the term allusion is defined as "a word or a sentence which aims to evoke an event or a character from history, mythology, folklore, by means of a suggested comparison" (Dragomirescu: ١٩٩٥) so as to illustrate a situation in a suggestive way. The allusion offers the reader/hearer the opportunity to reconstitute the comparison, as it consists in imitating a famous verse, a quotation, a title, a name, a saying or a proverb, etc. through a spontaneous reflection, (Dumitru, Adina-Elena : ٢٠١٥).

Hebel (١٩٩١) exemplifies allusion as "a directional signal that refers the addressees to another text outside the alluding text" (ibid). As such, allusion grew out to be "the overarching category under which quite different devices as in metaphor, pun like cases, and irony for establishing verifiable intertextual relations can be subsumed" (ibid.).

Hebel's typology of allusions is set up of four main forms: "quotational allusions," "titular allusions," "onomastic allusions", and "pseudointertextual allusion", (ibid, ١٤٠). He also differentiates between "marked (explicit)" and "unmarked (implicit)" allusions and states that the type of allusion influences the type of marking, which illustrated as "the manifestation of the intertextual link within the syntagmatic flow of the text" (ibid.).

Consequently, Hebel, (ibid), proposed different types of allusion as in the following:

١- Quotational allusions

According to Hebel, quotational allusions are the “specific fillings of the syntagmatic space of the allusive signal” (ibid, ١٣٧). Quotational allusions look in both, marked and unmarked forms, with quotation marks, italicization, spacing or the combination of a foreign language component being the most recurrent signing variations.

As in the campaign rhetoric of ٢٠١٦ was freely experienced with quotations and allusions that allusive Biblical Figures, and themes have long featured blatantly in American political speech, (Dreisbach, Daniel L. (٢٠١٧:٢). Accordingly, candidate Hillary Clinton, an enduring Methodist, often stated her Christian confidence on the campaign way. For example, in a speech full with biblical references, she said gratefulness;

(٤) “for **the gift** of personal salvation and,”

She sustained, for the great obligation of a social gospel. To use the gift of grace metaphorically and wisely implies the meaning of reflecting the love of God as she would like to follow the example of Jesus Christ to the greater good of God’s beloved community, (ibid).

As Hebel states, “the recognition of unmarked quotations depends almost entirely on the reader’s/hearer’s allusive competence” (١٩٩١, ١٤٣). While explicit quotational allusions are generally rendered completely, implicit, i.e., unmarked quotations are only rendered in parts.

Yet, given the limited scope of the presidential pre-text universe, the identification of even implicit quotational allusions is not always difficult. In many cases unmarked references include a strong intertextual signal only because the pre-text or pre-text passage alluded to has already entered the nation’s collective discourse memory. This can be seen in Clinton’s second inaugural address. Criticizing the nation’s past and present record in racial policies, Clinton refers to the

(٥) “**scourge of slavery**,”

and without explicitly naming the source of this phrase undoubtedly evokes not only the image but also the help of Abraham Lincoln, who in his second inaugural said:

(٦) “Fondly do we hope, fervently do we pray, that this mighty **scourge of war** may speedily pass away.”

Any explicit reference to this notion, which has become one of the central topoi of American discourse, is invalid. On the contrary, given the fact that any Lincoln quotation has to be considered as belonging to the basic intertextual equipment of any American, and explicit, graphemic signaling or even the explicit dropping of Lincoln’s name would most likely be considered as a superfluous, professorial gesture, one that would probably

undo any positive connotation otherwise associated with this kind of quotational allusion.

٢- Titular allusions

In addition to being a quotational allusion to a main speaker's issue, the reference to the Great Society can also be considered as belonging to a second group or type of allusions in Hebel's typology called titular allusions. Here, the point of reference of the allusion is the title of a work, e.g., a book, painting, journal, song or film. This was not the first time the Bible was mentioned in his campaign. In August ٢٠١٥, Trump told a Republican audience in Michigan that the Bible was his favorite book.

(٧) "Nothing beats **the Bible**," (Dreisbach, Daniel L.; ٢٠١٧:٤).

Like quotational allusions, titular allusions can be grouped into marked and unmarked ones (Hebel ١٩٩١, ١٤٢). Typical markers include italicization, capitalization and the use of quotation marks. In the absence of an explicit marker, recognition of the intertextual reference depends on the audience's "quotation competence" (Plett ١٩٩١, ١٢) with the cultural knowledge of the recipient being essential in the determination of an allusion's signal threshold mentioned above.

As Hebel points out, "these dynamic conceptions of allusion require the active participation of the reader in the actualization process in order to exhaust the allusion's evocative potential as far as possible" (١٩٩١, ١٤٠).

٣- Onomastic allusions

As a third category of Hebel's typology (١٩٩١), onomastic allusions consist of name-related references, in which they involve references to personal names in addition to names of places (toponyms) and momentous historical events and ages.

In case of this sort, literary allusions are regarded as evocative, which associates between texts, allusions to nonliterary points of reference of nonliterary texts, events of social or political history, persons of past time or contemporary history etc. Thus, it may be considered as evocative that links between the text and the intertextual, (ibid: ١٣٧).

This type of allusions demonstrates the underlies related concepts across cultural studies perspective, in which it sees one-to-one speech/text references as the intentional, deliberate, and identifiable allusions to a pre-speech/text where the latter is not constrained to verbal representations.

As parts of an intertextual affiliation, the acceptance of non-verbal texts echoes an expansive understanding of text as culture (Bachmann-Medick ١٩٩٧).

In this sense, the question of marking is of lesser importance, for both groups of onomastic allusions, references to personal names as well as to

place names, since “owing to their particularly referential nature, proper names are able to direct the addressees to referents all by themselves” (ibid., ١٤٢). Furthermore, linguists consider the capitalization of proper names in English is previously a form of explicit marking as in, the image of Donald Trump expressed by this statement, can be regarded as non-aligned, and also a quotation of an argument, which indicate a character of populism:

(١) “We have to get rid of **Dodd-Frank**. The banks aren't loaning money to people that need it.... The regulators are running the banks.” (Bastlová, L., ٢٠١٧: ٣٧).

In addition, Austermühl, F., (٢٠١٤: ٢٢٦-٩) found onomastic allusions in presidential debates addresses which can be interpreted with regard to evocative criteria of allusion and which draw their power from the character of the names alluded to. In this case, the allusions take on the form of toponyms, or place-names, which is used as a reference to the nations, and the American sites of memory, (Nora ١٩٨٩: ٧-٢٤).

Consequently, allusions represent what Hebel calls “the text’s historical and social coordinates” that rapping into the collective memory of the American public (١٩٩١, ١٣٩). In this sence, allusions to important events and significant eras of the nation’s history go in the nation’s public discourse. Allusions can nonetheless become a powerful tool of systemic criticism in presidential debate addresses. As in this statement stated by Trump in the second presidential debates in ٢٠١٦ for, (Trump vs. Hillary Web٤):

(٩) “If you look at **Bill Clinton**, far worse, mine are words, and his was action. His was what he's done to women. There's never been anybody in the history politics in this nation that's been so abusive to women. So you can say any way you want to say it, but **Bill Clinton** was abusive to women”.

٤- Pseudointertextual allusions

The last category of allusions in Hebel’s typology encompasses what he calls “pseudointertextual allusions” (١٩٩١, ١٤١). This type is frequently used in everyday life and specifically in political speeches, and contains of fictitious declarations referring to and proposing the attendance of a pre-text that truly does not find. In this regard, Steyer clarifies, these allusions are categorized by “a type of global ... reference to a world of possible statements” [“globale ... Referenz auf eine Welt möglicher Äußerungen”] (١٩٩٧, ٩٦-٩٧). Other instances of pseudointertextual allusions can be found with in rhetorical questions, negations, fictitious, or references to unidentified addresses, (ibid). Some linguists claim that they may find

plentiful evidence of pseudointertextual allusions in policy speeches, presidential debates, and other, further thoughtful genres, though they are slightly rare in inaugural addresses, a mainly epideictic genre. In presidential speeches' address in the formula in instance,

(١٠) “**those who say**” can exceptionly be found in presidential speech again and again in more argumentative genres, such as; Political debates.

Here, pseudointertextual allusions, e.g.,

(١١) “**some say**”, permit the speaker to go into a rather one-sided dialog with indistinguishable opponents.

Steyer elucidates the discursive power of pseudointertextual allusions and their appropriateness for persuasive and argumentative strategies by the datum that these elusive references consent for sufficient flexibility to denote to various statements deprived of attributing responsibility for these statements to anyone in specific (١٩٩٧, ٩٦). Regardingly, the text/speech producer can “give his argumentation a quasi-dialogical character” by referring to a non-identifiable or nonexistent pre-text/speech (ibid, ٩٧), and this can quite often be seen during the presidency period.

Abundantly, the repetitive structure of presidential speech will give emphasis to the dialogic nature intrinsic in pseudointertextual allusions. Accordingly, a single theory based upon Grice's theory of Conversational Implicature, may all allusions be accounted for conversational analysis. Thus, alluding can be a two -step process of implication. The first step, when a speaker implicates that his utterance is referring to some entity, in which it is called (Allusive Reference). The second step can be seen, as he implicates something further thereby (Allusive Implication). With the establishment of this theory, we may simply account for “literary” allusions by adding to Grice's original set an independently motivated maxim, which is the maxim of Repetition: “Avoid repetition (of your own or of anyone's discourse or any features thereof)”, (Coombs,J., ١٩٨٤: ٤٧٥- ٤٨٨).

Nakamura, L. (٢٠٠٧) suggests that an obligatory condition for irony is allusion to a previous expectation or prediction. As such, it makes reference to the inconsistency before described between what is and what is estimated.

Irony also functions in terms of the sincerity of the utterance. So as to exemplify this idea as in the following example:

(١٢) the utterance “**such a nice weather**”, though, in fact it is not, but it is a false statement, consequently the speaker is being insincere;

(١٣) the sentence “**you sure know a lot**” to someone who is proudly showing off their knowledge is totally true, though it is considered insincere compliment, as the speaker follow the criteria of pretentious of allusion. As a

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result, Nakamura, L. (ibid) suggests that all ironically intended utterances involve pragmatic insincerity, since they violate one or more of the felicity conditions.

In fact, ironic utterances are intended to be allusive, according to Nakamura (ibid), since they are intended to call the listener's attention to some expectation or prediction that has been violated in some way. Although, ironic remarks that are echoic achieve this kind of allusion may be either explicitly or implicitly echoing some prior utterance or some prior thought. According to Lennon, P., ٢٠١١, the echoic allusion is closely connected to the pun, and in the classical rhetorical figure or trope allusion is meant "word-play" (Hollander ١٩٨١: ٦٣). Lennon (ibid) asserted that, "although the earliest recorded meaning of 'allusion' in English is that of 'illusion', by the early Renaissance it had acquired the meaning of 'word-play' or 'pun', and by about ١٦٠٠ was also being used more generally for any form of symbolic comparison such as parable or metaphor (Oxford English Dictionary, volume ١, ١٩٨٩: ٣٤٩). It is these now obsolete meanings of 'allusion' which are actually most important for understanding how echoic allusion works in the manner of a pun. In echoic allusion, rather than one referent replacing another, a secondary associative level of meaning is set up by means of cryptic quotation".

It may be linked in its method to allusive puns and follow the criteria of manipulation of allusion as in the Dreyfus example above (ibid):

(١٤) I consider this "**the most unkindest cut of all**". (Times, ١٢,٩,١٩٩٥: ١٧, letters to the editor). In this example the author is complaining about having to pay capital gains tax on the investments, and he is an ٨١ year-old man and he has been forced to sell so as to pay for nursing home care for his wife. A verbatim quotation from Shakespeare, (Julius Caesar, III, iii, ١٨٨) is the phrase in quotation marks. Thus, the quotation takes on a completely new meaning within its new context. This semantic shift is based on the pun on 'cut', so it is allusive pun. Again, Shakespeare methodically and purposefully includes this allusion. As such, the allusion mirrors Shakespeare's intention in these lines, so as to prove that self-indulgence may have detrimental consequences, Lennon, P. (٢٠٠٤). Another instance from Alexander (١٩٨٦) related to the usage of allusive metaphor is:

(١٥) "**Yellow card**", that headlines a report. It is considered a very specific nonce allusive metaphor since the suggestion is to limit the number of foreign players rather than to exclude all foreign players, which would, metaphorically speaking, be the red card, that is used by football referee.

Consequently, we may regard allusion as an explicit phenomenon, since the reader's or hearer's responsibility is to recognize and understand allusions.

-Allusion in Arabic

In Arabic, linguists have been studied this linguistic phenomenon as a rhetoric pattern that appears to be controversial. Allusion for some authors is considered as a rhetorical pattern that enhances the work notwithstanding of its content to extent that one may feel that he reads or hears a literary work (Ramadhan, ١٩٩٠: ٩٦). Meaning of allusion can be seen in Almaany English Arabic Dictionary allusion (noun) تَلْمِيح [talmih] {noun} as indirect reference "an allusion to allude to something. Related meanings to allusion in :

إِشَارَة ؛ إِمَاع ؛ تَعْرِيض ؛ تَلْمِيح ؛ تَنْوِيه ؛ تَوْرِيَة

Allusion also means: innuendo, insinuation, intimation, tooltip, as in the contextual examples of allusion, (web ٦):

١- والحقيقة أنه لم يقدم ولو أبسط إشارة إلى فكرة بحث قضيتي الضفة الغربية والقدس في هذه المفاوضات.

This utterance can be translated as "Indeed, he has never made the slightest **allusion** to the idea of including the West Bank and Jerusalem in such negotiations" in which the speaker is looking for an alluding unit or an opinion that search for the analysis of his case.

٢- حتى اليوم ، وعلى الرغم من كل التغييرات ، إلا أن المعلقين الأجانب ، حين يرغبون في إضفاء نكهة خاصة على كتاباتهم عن الصين باستخدام إشارة رمزية أدبية ، فإن أوروبيل يظل يمثل بالنسبة لهم الاختيار الأفضل .

Still, despite all the changes, when foreign commentators nowadays want to spice up a China piece with a literary **allusion**, Orwell remains the seasoning of choice. Thus, the speaker is alluding to the use of allusion that can be understood as a literary symbol; metaphorically, the speaker is alluding to the speech of Orwell in his comparison within Chines speech as a symbol.

٣- ان اشارتكم الى غياب أى آلية انفاذ خارجي ليست صعبة على الفهم فحسب بل لايمكن الا ان تثير لدينا عدم الارتياح.

Your allusion to the absence of any external enforcement mechanism is not only difficult to understand but it can only raise uneasiness on our part, accordingly the allusive form may have different meanings.

٤- العمل يصور بشكل انتقادي بأشارته الى الخجل من مائدة الثراء المبسوطة فوق علم الفلبين الممزق.

The painting is described by a critic as an allusion to the embarrassments of an influence resting on a tattered Philippine flag. As such the speaker used allusion ironically and metaphorically, when the speaker means opposite of what he says, and giving the feature of embarrassment of a person to allusion.

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٥- وفي بعض الأحيان يطلق على التطورات الثقافية العامة مصطلح ما بعد الحداثة , وهو ما ينطوي على الاستعاضة عن العقل بالحدس والشعور والتلميح.

The general cultural developments are sometimes termed post – modernism, which involves the replacement of reason by intuition, feeling, and allusion. The speaker gives the allusive feature for any action done by human being.

-Allusion as a rhetorical feature

In fact, Arabic rhetoric is concerned chiefly with the effective interpersonal communication. Thus, to attract the addressee's attention, it should be delivered an effective speech act that requires the delivery of relevant information. Through based human communication, the communicator's message is driven home and received well by the audience, when Arabic rhetoric gives attention to the addressee's psychological state.

Actually, Arabic rhetoric accounts for the pragmatic functions of word order change in the Arabic sentence and takes into thoughtfulness the communicative context of a given discourse activity. As such, they provides account of linguistic structuring, conversational implicature, and linguistic deviation. Thoroughly, they claim that taking the addressee by surprise through the production of an eloquent of speech acts, is distinct from the ordinary style and familiar linguistic patterns.

Accordingly, Arabic rhetoric attempts to provide a pragmatic analysis of implicatures and the perlocutionary effects of Arabic discourse. As such, the truth of a given speech acts may or may not correspond to the external world in rhetorical studies, so speech acts that are either true or false and those that are neither true nor false are our concerned in this study, i.e. that rhetoric has bridged the gap between logic and language. Thus, we learn through rhetoric that the communicative skill of allusion which employs an implicit signification is a highly effective rhetorical mechanism. This can be seen in the following instance, when someone asks you about how much your love towards her/him

٦- كيف حبك لي ؟ ؟ how is your love towards me

You want to psychologically and emotionally reassure her /him through performing a speech act that employs allusion plus simile. Consequently you will say:

٧- كعقدة الحبل (like the note of the rope)

Thus, you have indubitably informed about your genuine love to towards the first speaker, (Abdul-Raof, H. ٢٠٠٦).

-Purpose of allusion in Arabic

Rhetorical devices as allusion may serve several purposes. Arabic rhetoric often hopes to help form or improve and educate audiences through developing them into better judges of rhetorical situations via reinforcing ideas of value,

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morality, and suitability, in which it can contribute to the audience's understanding of them-selves and society. They also enhance their appreciation of the rhetorical act which is regarded as a quality of life issues, (web^v)

Functions of Allusion in Arabic -

Arabic rhetoric had been an important element in their usage of allusion in the communal assertion of the tribe's self- identity and sense of chivalry in which it came to assume a more specific function of panegyric. In fact, within the new social context and the purpose of using rhetoric, the function of allusion had become the evocation of the structural elements and imaginary of early Arabic rhetoric speech in which it becomes a subject matter of allusion nowadays. As such, rhetoricians are often eager to capture the attention and exploit the predictions of their audience to the full through using intertextual possibilities that these concepts offered so as to signify the extent of their awareness of the traditions. Eulogies in rhetoricians' speeches, whether of religious figures or rulers are considered the main focus of the elite rhetoric tradition that has come down to us from the pre-modern period, (Allen, R. ٢٠٠٠).

-Classifications of allusion in Arabic

Classical Arabic rhetoric is associated with the notion of the *i'jāz* 'inimitability' of the Quran, and on modern Arab academics working within the wide-ranging perspective of the Classical Arabic rhetorical tradition. Actually, the Arabic rhetoric has three branches of rhetoric as these came to be known in the matured phase of Classical Arabic rhetoric: '*ilm al-ma'ānī*' (misleadingly by Arabic rhetoric as 'word order'), '*ilm al-bayān*' ('figures of speech'), and '*ilm al-badī'*' ('embellishments'), (Abdul-Raof, H. ٢٠٠٦). Arabic rhetoric which is related to '*ilm al-bayān*' is concerned with allegorical and non-allegorical signification. Thus Arabic rhetoric can be classified under allegorical and non -allegorical speech acts. Allusion will fall within allegorical signification. According to Arabic rhetoric, allusion is the antonym of explicitness which, rhetorically, is not an effective means of communication. An allegorical speech act is more effective than non-allegorical, i.e., intrinsic, speech act as in, (Allen, R. ٢٠٠٠):

٨- حل القمر في المجلس (The moon has come to the social gathering)

This allegorical speech act is a stylistic deviation with allegorical signification alluding to someone of a high status, a beautiful lady, or someone who is very much liked by the community. Predominantly, this allegorical speech act can rhetorically be more effective than its counterpart explicit simile such as,

٩- حل فلان كالقمر في المجلس (X has come like a moon to the social gathering)

Thus allusion as a rhetorical device can be used implicitly and effectively through Arabic rhetorical speech act, (ibid.). Al-Sakkākī (n.d.: ١٤٤-١٨٢)

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claims that metaphor is a device used to display the similarity between the original meaning and the meaning which is employed to allude to some hints related to the original one. Ameen (١٩٩٤: ٢٠٢) states that allusive metaphor is a sort of imagination in the Qur'an employed to express the mental state, psychological condition and concrete sense. This sort symbolizes the selecting of coordinated pronunciation between each other.

١٠- (ربنا افرغ علينا صبرا) أعراف: من آية ١٢٦) Our Lord! pour out on us patience, and cause us to die as Muslims. (Al-Hilali and Khan, M. M., ١٩٩٦: ٣١٢). May, M.: ٢٠٠٨.

The Qur'an has also used metaphors to convey its message. The word 'shayatin' (plural of *shaytan*) in certain cases is used as a metaphor, for example *ayaat* ٢:١٤, ٦:١١٢ etc. In these *ayaat* 'shayatin' denotes people who, through their insolent persistence in evil doing, have become like devils. In fact, by this allusive metaphor the Qur'an refers to all evil forces inherent in man, (web[^]).

In Arabic rhetoric pun can be defined as "a play on words; the humorous use of a word emphasizing different meaning or applications." (Shaw, Harry: ١٩٧٢; ٣٠٨). A pun consists in the "use of a word in such a way as to suggest two or more meanings, or the use of two or more words of the same sound with different meanings, so as to produce a humorous effect." (Baldick, Chris: ١٩٩٠).

Thus, allusive pun can be found in the following examples from the Qur'an are: ١١. "They keep others (*yanhauna*) from it (ie. the Qur'an) and withdraw (*yan'auna*) from it (themselves);-----" (Qur'an ٦:٢٦).

١٢. " And verily We sent among them warners (*munzirin*). Then see what was the end of those who were warned (*al-munzarin*). " (Qur'an ٣٧:٧٢ and ٧٣).

Irony is a mode of speech in which the real meaning is exactly the opposite of that which is literally conveyed. It is "a figure of speech in which the literal (denotative) meaning of a word or statement is the opposite of that intended. In literature, irony is a technique of indicating an intention or attitude opposite to what is actually stated" (Zafar Is-haq Ansari, ١٩٨٩: ٢٣٦).

Humor starts with the perception of some inconsistency strong enough to provoke tension. Sudden release from such tension results in a smile.

The Qur'an has used this figure of speech also. Some of the examples of 'irony' in the Qur'an are as follows:

١٣. "(O Prophet!) to the hypocrites give the glad tidings (*bashshiril*) that there is for them (but) a grievous penalty" (Qur'an ٤:١٣٨), (web[^]).

١٤. "We will certainly give unbelievers a taste (*falanuziqanna*) of a severe penalty, and will require them for the worst of what they used to do." (Qur'an ٤١:٢٧). Rhetorical forms therefore, pervade the entire Qur'an; lending it

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literary quality. Whatever the form, conscious artistry, literary unity and design is evident in the Qur'an which heighten the reader's attention, (web[^]).

Thus we find a number of figures of speech, also called tropes, in the Qur'an. The Qur'an, for example, has used figurative language to explain certain concepts such *asal-Jannah*, *al-naar*, *al-akhirah*, *al-arsh*, *al-kursi*, *al-sa'at* etc. which are beyond the range of human perception. The concepts behind these terms cannot be fully understood by the human mind, and therefore such concepts have been explained through expressions which the human mind can comprehend, (web[^]). The figurative words used by the Qur'an cannot be termed '*mutashabihaat*' as some scholars have suggested. The word '*mutashabihaat*' has been rendered as ambiguous and is explained as follows, (ibid.):

“ ‘Ambiguous’ *ayaat* are those whose meaning may have some sort of equivocation. It is obvious that no way of life can be prescribed for man unless a certain amount of knowledge explaining the truth about the universe, about its origin and end, about man's position in it and other matters of similar importance, is intimated to him. It is also evident that there are truths which lie beyond the range of human perception, and which have always eluded and will continue to elude man, (ibid.).

Arabic rhetoric claimed that in the sense of originality which is rendered into 'asala', rather than 'ibtikar' or 'ibda' as it is customary in Arabic. As such, 'asala' a more appropriate term for the use of rhetoric speech under discussion, relates originality to intertextuality, not in the sense of Kristeva's use of the term (meaning the transposition of one or more system of signs into another), (Aleya Rouchdy, ٢٠٠٢).

Contrast

In relation to the description of the phenomenon of allusion in English and Arabic, the following statements can be generalized:

- ١- In Arabic, it seems that the term allusion has more meanings than English, however; one meaning is adopted in this comparison.
- ٢- In English language, there are phenomena that are similar in its features to this phenomenon as in the use of simile as a rhetorical speech act, which motivates to make an obvious distinction to eliminate some kind of confusion. In Arabic, the figurative words used by the Qur'an cannot be termed '*mutashabihaat*' as some scholars have suggested. The word '*mutashabihaat*' has been rendered as ambiguous.
- ٣- The classification of the phenomenon of allusion is based on different criteria. However; it determined by perspective from which it is studied; in English in rhetoric the criteria of evocative is focused on while in Arabic the criterion of classification is the field of knowledge that the allusive text is

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associated with. Accordingly, the exact role of intertextuality is hard to establish since it is generally difficult to trace back the oral texts informants uttered or were exposed to in the past.

- ξ-It seems that allusion plays more roles in speech in English. The main functions, however, is related to emotional appeals. In Arabic, the phenomenon is utilized as a kind of direct and indirect interaction with audience so as to increase interest and attract attention.
- ο-The position of allusion is also determined by the kind of text. At any rate, a great similarity is noticed between the two languages in this regard. For example; it occurs in the argumentative discourse.
- ϒ-In Arabic, the term allusion is rendered with term of 'asala' rather than 'ibtikar' in the sense of originality to intertextuality, while, in English it follows the meaning of transposition of one or more system of signs into another.
- Υ-In English, the main function of allusion is to capture the attention of their audiences, while in Arabic a more specific function of panegyric is used.

Conclusion

This study concludes that rhetorical devices are phenomena which are common in both English and Arabic. A phenomenon of allusion seemed to be traced in both languages to many centuries ago. It is used as a rhetorical pattern in various kinds of text. The classification of the phenomenon in the languages under study is based on different criteria, so the first hypothesis about the classification is not verified. Though, it appears, to some extent, that the functions of allusion in these languages are almost similar. Arabic, on the other hand; is found to be less explicit in the two respects above.

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انواع ووظائف التلميح بين اللغة العربية والانكليزية دراسة مقارنة

يعتبر التلميح ظاهرة لغوية متمثلة بالاشارة ضمنية الى شخص او حدث او عمل اخر كادبي او اجتماعي او سياسي , ويعتبر نوع من المناشدات المألوفة للمتلقى او القارئ في مشاركة المعرفة مع المتكلم او المؤلف , وعليه يجب ع المتلقى او القارئ من استيعاب مايعنيه المتكلم او المؤلف والا اعتبرت ظاهرة التلميح هي أداة للتزوف اللفظي فقط .

أن التلميح عرف كنتيجة لبلاغة الكلام لفلاسفة مشهورين منهم ارسطو وبلاتو, علما بأن اللغة الناجحة للسياسيين هي لغة الاقتناع وان الغرض من الاقتناع مع مجموعة من الاستراتيجيات البلاغية هو التلميح مصطلح متعارف عليه حيث استخدم هذا المصطلح بشكل واسع ومرافق مهم في الاعمال الادبية للغة العربية .

من اهم اسماء الادباء العرب الذين تطرقوا الى استخدام هذا المصطلح في كتاباتهم هم محمد مفتاح وكذلك حافظ صبري , لقد اخذت هذه الظاهرة مجرا " حديثا" في اطار علم اللغة والتداولية والتحليل الخطابى سلطت هذه الدراسة الضوء على نقاط التشابه والاختلاف بين اللغة الانكليزية والعربية عند الاخذ بعين الاعتبار لأنواع ووظائف التلميح , وعليه تهدف الدراسة الى تصنيف انواع ووظائف التلميح في اللغتين (الانكليزية والعربية) وذلك لأيجاد مدى التشابه والاختلاف بين اللغتين في تطبيق هذه الظاهرة وان فرضيات الدراسة تكمن في تصنيف ظاهرة التلميح في نفس الطريقة ولها نفس الوظائف في اللغتين وان اللغة الانكليزية تستخدم هذه ظاهرة بشكل اوضح من اللغة العربية .

أن الحقائق التي توصلت لها هذه الدراسة هما, أن الانكليزية تستخدم هذه الظاهرة بشكل اكثر وضوحا" من اللغة العربية وان تصنيفات وانواع الوظائف لهذه الظاهرة تختلف في كلا اللغتين.