



"Intertextuality of Al-Mutanabbi Poems in Quran"

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Abstract

This study examines the phenomenon of Qur'anic intertextuality in Al-Mutanabbi's poetry from a pragmatic-analytical perspective, aiming to reveal how the poet uses Qur'anic references in constructing his poetic discourse. This study begins with the premise that intertextuality in Al-Mutanabbi's work is not limited to aesthetic or rhetorical aspects, but extends beyond it to perform pragmatic functions related to intentionality, affect, and persuasion. This study relies on the analysis of poetic examples selected from Diwan Al-Mutanabbi, which focuses on speech acts and discourse ideas, such as praise, boasting, and sarcasm.

Analysis reveals that Al-Mutanabbi uses Qur'anic intertextuality mostly indirectly, by using Qur'anic meaning, style, and syntactic structure, thus giving his text semantic power and symbolic authority. This intertextuality can also help strengthen the act of speech, whether informative or directive, by including argumentative and ethical dimensions that enhance its impact on the receiver. This study also reveals al-Mutanabbi's deep pragmatic consciousness, which is demonstrated by his ability to use religious references to serve his rhetorical purposes and achieve effective interaction with the audience in their cultural context.

Keywords: Quranic intertextuality – al-Mutanabbi – pragmatics – speech acts – intentionality – poetic discourse – pragmatic analysis – semantics – argumentation – effect

التناص في شعر المتنبي مع القرآن

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الملخص

تتناول هذه الدراسة ظاهرة التناص القرآني في شعر المتنبي من منظور تداولي تحليلي، ساعية إلى الكشف عن كيفية توظيف الشاعر للمرجعية القرآنية في بناء خطابه الشعري. وتنطلق الدراسة من فرضية مفادها أن التناص عند المتنبي لا يقتصر على الجانب الجمالي أو البلاغي، بل يتجاوز ذلك ليؤدي وظائف تداولية تتعلق بالقصدية والتأثير والإقناع. وقد اعتمد البحث على تحليل نماذج شعرية مختارة من ديوان المتنبي، مع التركيز على الأفعال الكلامية ومقاصد الخطاب، مثل المدح والفخر والهجاء.



وتبيّن من خلال التحليل أن المتنبي يوظف التناص القرآني في الغالب بشكل غير مباشر، عبر استحضار المعاني والأساليب والبنى التركيبية القرآنية، مما يمنح نصه قوة دلالية وسلطة رمزية. كما يسهم هذا التناص في تقوية الفعل الكلامي، سواء كان إخبارياً أو توجيهياً، إذ يضيف عليه بعداً حجاجياً وأخلاقياً يعزز تأثيره في المتلقي. وتكشف الدراسة كذلك عن وعي تداولي عميق لدى المتنبي، يتمثل في قدرته على توظيف المرجعية الدينية بما يخدم مقاصده الخطابية، ويحقق تفاعلاً فعالاً مع المتلقي ضمن سياقه الثقافي.

الكلمات المفتاحية: التناص القرآني – المتنبي – التداولية – الأفعال الكلامية – القصديّة – الخطاب الشعري – التحليل التداولي – الدلالة – الحجاج – التأثير

Introduction

Intertextuality is one of the most well-known phenomena that reveals the interaction of literary texts with other reference texts. The Holy Quran is at the forefront of these texts from which Arab poets, including Al-Mutanabbi, drew inspiration. However, the study of this relationship is no longer limited to rhetorical aspects, but has moved towards modern approaches such as pragmatics, which focuses on language in the context of its use.

Learning Problems

The problem addressed by this study is in the attempt to uncover the nature of Quranic intertextuality in Al-Mutanabbi's poetry, as a textual phenomenon that transcends the boundaries of rhetorical decoration to become an active semantic tool in the construction of meaning. Most previous studies have focused on explaining intertextuality from a rhetorical or stylistic perspective, without delving into its pragmatic dimensions related to context, intention, and impact. Therefore, the need arises to reread this intertextuality within a modern linguistic framework that reveals its communicative function.

This research is based on the hypothesis that Al-Mutanabbi did not use the Quranic text arbitrarily, but used it according to specific intentions related to the context in which the poetic text appeared. According to al-Mutanabbi, Quranic intertextuality is not merely an invocation of a sacred text, but a semantic reproduction that serves various poetic purposes such as praise, pride, and wisdom. This raises the question of how understanding these functions depends on pragmatic intentionality.

The research problem also lies in the difficulty of interpreting the intertextuality of the Quran without considering the internal and external context of the text. Meaning is not derived from linguistic structures alone, but is constructed through the interaction between the text and the receiver in a given situation. Therefore, the importance of pragmatics emerges, as it enables the analysis of poetic discourse as a communicative act, shaped by the intentions of the speaker and the expectations of the receiver, thus contributing to a wider scope of interpretation.

Therefore, the main problem of this study revolves around the following question: How does al-Mutanabbi use Quranic intertextuality to achieve pragmatic intentions within his poetic text? This question branches into several sub-questions regarding the nature of this intertextuality, the mechanisms of its use, the role of context in guiding its meaning, and



its impact on the recipient. This study attempts to answer these questions through an analytical pragmatic approach. Significance of the Study

The significance of this study lies in its connection between Arabic poetic heritage and modern linguistic theory, especially pragmatics. It seeks to highlight the functional dimension of Qur'anic intertextuality in al-Mutanabbi's poetry, beyond a purely rhetorical analysis. Furthermore, it helps to reveal the role of intentionality and context in constructing poetic meaning. In addition, it helps to offer fresh readings that enhance the understanding of literary texts and their impact on readers.

Method

This study adopts a pragmatic-analytical approach as a suitable framework for studying literary texts in their pragmatic context. Selected examples from al-Mutanabbi's poetry are analyzed to reveal how Qur'anic intertextuality is used to achieve communicative goals. This method focuses on basic concepts such as intentionality, context, and speech acts. It also uses textual analysis to reveal semantic and affective relations within poetic discourse.

Part One: Pragmatics as a Method of Analyzing Literary Texts .

Subsection One: Pragmatic Concepts

First: The Definition and Origin of Pragmatics

Pragmatics is one of the most popular modern linguistic approaches that focuses on the study of language in the context of its actual use. It goes beyond the boundaries of structural analysis, which focuses on form, to analyze language as a communicative activity in relation to the speaker, the listener, and the context. It examines how meaning is produced in a discourse and how meaning is understood in light of the surrounding circumstances. From this perspective, pragmatics focuses on basic elements such as intentionality, context, and relationships between parties involved in a communicative process, which makes it an effective tool for analyzing literary texts⁽¹⁾.

Pragmatics is based on the fundamental principle that language is not understood in isolation from its use. Rather, meaning is formed through the interaction between linguistic structures and the context in which meaning is applied. Words do not carry complete meaning in and of themselves, but acquire their true meaning through the circumstances in which they are uttered. Pragmatics is therefore concerned with the study of discourse situations, such as time, space, and social relations between communicators. This distinguishes it from other branches of linguistics that focus on the abstract structure of language⁽²⁾.

⁽¹⁾ .Masoud Sahrawi, Pragmatics Among Arab Scholars, Beirut, Dar al-Tali'ah, First Edition, 2005, p. 15

⁽²⁾ Abdulhadi bin Dhafer al-Shahri, Discourse Strategies: A Pragmatic Linguistic Approach, Beirut, Dar al-Kitab al-Jadeed al-Muttahida, First Edition, 2004, p. 30



Pragmatics emerged from the transformation witnessed in linguistic studies during the twentieth century, arising as a reaction against structuralism, which separated language from its pragmatic context. Pragmatics attempts to restore the functional dimension of language, considering it as a means of communicating and achieving various goals. Its development was influenced by various fields of knowledge, such as analytical philosophy and psychology, which helped to develop its concepts and made it one of the most popular contemporary approaches to discourse analysis⁽³⁾.

Arab researchers also focused on studying pragmatics and linking it to Arabic language heritage. He found that many of its concepts were not foreign to classical Arabic thought, but had their roots in Arabic rhetoric and jurisprudence. Arab scholars dealt with issues such as context, intention, and situational meaning, concepts that intersect significantly with modern principles of pragmatics. It contributes to the pragmatic foundation in the Arabic context and makes it more applicable to Arabic literary texts⁽⁴⁾.

The importance of pragmatics lies in offering a comprehensive approach to discourse analysis, based on an understanding of language as a tool of influence and communication, not just a system of signs. It allows the researcher to reveal hidden dimensions of meaning and explore the relationship between utterance and intention, and between text and recipient. Therefore, pragmatics has become a suitable methodological framework for the study of literary texts, including Al-Mutanabbi's poetry, especially when analyzing phenomena such as intertextuality, which can only be understood in terms of context and use⁽⁵⁾.

Second: The Difference Between Pragmatics and Other Branches of Linguistics

Pragmatics differs from other branches of linguistics in that it studies language within the context of use, while other branches, such as phonetics or grammar, focus on studying language as a system abstracted from context. Pragmatics does not merely analyze linguistic structure; it seeks to understand how this structure is used to achieve specific communicative purposes. Therefore, it considers extralinguistic elements such as context and the relationships between interlocutors, which gives it a functional character that distinguishes it from formal approaches⁽⁶⁾.

The difference between pragmatics and semantics is evident in that semantics focuses on the fixed linguistic meaning of words and sentences, while pragmatics is concerned with the variable meaning that is shaped by context. In pragmatics, meaning is not a given, but rather the result of interaction between the text, the context, and the recipient. This makes pragmatics more capable of interpreting complex linguistic phenomena, such as

Naaman Bouqra, Pragmatics in Linguistic Research, Algeria, Alam al-Kutub al-Hadith, First Edition, ⁽³⁾ 2010, p. 39

.Masoud Sahrawi, Pragmatics Among Arab Scholars, p. 22 ⁽⁴⁾

.Abdulahdi bin Dhafer al-Shahri, Discourse Strategies: A Pragmatic Linguistic Approach, p. 45 ⁽⁵⁾

Françoise Armengaud, The Pragmatic Approach, translated by Said Alloush, Casablanca, Arab ⁽⁶⁾ .Cultural Center, First Edition, 1997, p. 12



implication and connotation. Therefore, pragmatics complements semantics rather than negating it, adding a pragmatic dimension essential for understanding discourse⁽⁷⁾.

Pragmatics also differs from textual pragmatics or discourse analysis in its focus. Pragmatics is primarily concerned with intentionality and speech acts—that is, what the speaker means by what they say—while discourse analysis focuses on the structure and organization of the text. Pragmatics examines how actions are performed through language, such as commands, promises, and questions, whereas discourse analysis is concerned with the overall structure of the text. This difference makes pragmatics more closely linked to the direct communicative dimension of language⁽⁸⁾.

The distinctiveness of pragmatics is also evident in its integration of several disciplines. It intersects with philosophy, sociology, and psychology, unlike traditional linguistic branches that remain confined to studying language from within. This interdisciplinary approach gives pragmatics a greater capacity to analyze discourse within its real-world context and to understand the relationship between language and social action. Therefore, pragmatics has become one of the most important modern approaches to studying literary texts, as it provides analytical tools that go beyond the boundaries of form to delve into the depths of meaning and usage⁽⁹⁾.

The second requirement: Tools of pragmatic analysis

First: Intentionality

Intentionality is one of the most important central concepts in pragmatics, as it refers to the speaker's intention and purpose in producing discourse. Speech is not viewed as merely a linguistic construct, but rather as an act directed toward achieving a specific goal. Meaning is not understood solely through words, but also through comprehending the speaker's intentions within a particular context. Hence, intentionality contributes to guiding the interpretation process, as the recipient relies on understanding the speaker's intention to interpret the discourse correctly⁽¹⁰⁾.

Intentionality is closely linked to context, as the speaker's intention cannot be determined in isolation from the surrounding circumstances of the discourse, whether linguistic, social, or cultural. The speaker chooses their expressions based on what they deem appropriate to achieve their goal, relying on shared knowledge with the recipient. Therefore, understanding intentionality necessitates analyzing the context in all its

Salah Fadl, *Stylistics: Its Principles and Procedures*, Cairo, Dar Al-Shorouk, First Edition, 1998, p. 210⁽⁷⁾

Mohammed Al-Khattabi, *Text Linguistics: An Introduction to Discourse Coherence*, Casablanca, Arab Cultural Center, First Edition, 1991, p. 88⁽⁸⁾

Ahmed Al-Mutawakkil, *Functional Linguistics: A Theoretical Introduction*, Rabat, Dar Toubkal Publishing, First Edition, 1985, p. 134⁽⁹⁾

Abdelsalam Al-Masdi, *Linguistics and its Epistemological Foundations*, Tunis, Tunisian Publishing House, First Edition, 1986, p. 112⁽¹⁰⁾



dimensions, making it a fundamental element in the pragmatic analysis of literary texts ⁽¹¹⁾

Intentionality also contributes to revealing the indirect dimensions of discourse, such as allusion and suggestion, where the speaker may not state their intention directly, but rather leave it to the recipient to infer the meaning. This makes intentionality an effective tool in analyzing poetic texts, which often rely on suggestion and semantic shifts. Thus, studying intentionality allows for a deeper understanding of literary discourse by connecting what is said with what is intended to be said ⁽¹²⁾.

Second: Speech Acts

Speech act theory is one of the most important pillars of pragmatics, viewing language as a means of performing actions, not merely conveying information. Every utterance includes a specific action, such as informing, commanding, or promising, which makes language a tool for influencing reality. From this perspective, discourse is viewed as a communicative activity aimed at achieving specific results, thus opening the door to analyzing literary texts from a functional angle ⁽¹³⁾.

Speech acts are divided into several types, most notably informative acts, which aim to convey information; directive acts, which seek to influence the recipient's behavior; and expressive acts, which reflect the speaker's feelings. This classification helps in understanding the nature of discourse and analyzing its various functions, as it allows for identifying the type of speech act performed by the text and, consequently, understanding the speaker's objective ⁽¹⁴⁾.

The importance of speech acts is also evident in the analysis of literary discourse, as poetry is not limited to aesthetic expression but also includes communicative acts aimed at influencing the recipient. The poet may use language to persuade, suggest, or exert psychological influence, which makes speech act analysis an effective tool for revealing the pragmatic functions of the text. Therefore, the study of speech acts contributes to understanding the relationship between language and action within literary discourse ⁽¹⁵⁾.

Section Two: Characteristics of Qur'anic Intertextuality in Al-Mutanabbi's Poetry

First Requirement: The Concept of Intertextuality

Muhammad Al-Amri, Arabic Rhetoric and its Pragmatic Origins, Casablanca, Africa East, First ⁽¹¹⁾
Edition, 1999, p. 76

Taha Abdel Rahman, Language and the Balance or Mental Proliferation, Casablanca, Arab Cultural ⁽¹²⁾
Center, First Edition, 1998, p. 55

Khalil Ahmad Khalil, Speech Act Theory Between Philosophy and Linguistics, Beirut, Dar Al-Fikr ⁽¹³⁾
Al-Arabi, First Edition, 1993, p. 41

Abdulhadi bin Dhafer Al-Shahri, Pragmatics Among Arab Scholars, Riyadh, King Fahd National ⁽¹⁴⁾
Library, First Edition, 2008, p. 63

Said Benkrad, Semiotics and Interpretation: An Introduction to the Semiotics of C.S. Peirce, ⁽¹⁵⁾
Casablanca, Arab Cultural Center, First Edition, 2005, p



First: Definition of Intertextuality

Intertextuality is a modern critical concept that refers to the interweaving and interaction of texts. A literary text is not viewed as an independent entity, but rather as the product of its interaction with previous texts. This concept emerged in Western criticism with Julia Kristeva and was later adopted by Arabic criticism, where it was employed in the study of textual relationships within literary discourse. Intertextuality is based on the idea that every text contains traces of other texts, whether directly or indirectly⁽¹⁶⁾.

Intertextuality is not limited to direct quotation; it also includes allusion, suggestion, and the evocation of meanings and ideas from previous texts. This enriches the text semantically and allows for multiple levels of understanding. An intertextual text reproduces previous texts within a new context, imbuing them with different meanings. Thus, intertextuality becomes an artistic tool that contributes to constructing and deepening meaning, especially in literary texts that rely on suggestion and symbolism⁽¹⁷⁾.

Intertextuality is also viewed as an interpretive mechanism, helping the reader understand a text by linking it to other texts they are familiar with. The reading process does not occur in a vacuum, but rather relies on the reader's textual memory, enabling them to perceive the relationships between texts. This makes intertextuality a fundamental element in the production of meaning, where the roles of the writer and the reader intertwine in constructing meaning⁽¹⁸⁾.

Second: Types of Intertextuality

Intertextuality takes many forms, varying according to the nature of the relationship between texts. One of the most prominent types is direct intertextuality, which involves verbatim or near-verbatim quotation from a previous text, where the presence of the absent text is clearly felt in the new text. This type is often used to achieve rhetorical or semantic goals, such as emphasis, persuasion, or citation, as seen in many literary texts that evoke religious or traditional texts⁽¹⁹⁾.

As for indirect intertextuality, it involves invoking meanings, images, or ideas without a verbatim copy of the text. It relies on allusion and suggestion rather than explicit statement. This type is more complex because it requires a high level of interpretive

Muhammad Miftah, Analysis of Poetic Discourse: The Strategy of Intertextuality, Casablanca, Arab⁽¹⁶⁾
.Cultural Center, First Edition, 1985, p. 35

Said Yaqtin, The Openness of the Narrative Text: Text and Context, Casablanca, Arab Cultural⁽¹⁷⁾
.Center, First Edition, 1989, p. 52

Abdelmalek Mortad, On the Theory of the Novel: A Study in Narrative Techniques, Algeria, Alam⁽¹⁸⁾
.Al-Ma'rifah, First Edition, 1998, p. 78

Mohammed Bennis, Modern Arabic Poetry: Its Structures and Transformations, Casablanca, Dar⁽¹⁹⁾
.Toubkal Publishing, First Edition, 1989, p. 91



ability from the reader to discover the hidden relationships between texts. This type is often used in poetry, where the poet seeks to creatively reshape previous texts⁽²⁰⁾.

Intertextuality can also be classified as religious, literary, and historical, according to the nature of the texts invoked. Qur'anic intertextuality is considered one of the most prominent forms of intertextuality in Arabic literature, given the special place the Holy Qur'an holds in Arab culture. This type is characterized by the depth of its meanings and the power of its impact, as it gives the literary text a symbolic and spiritual dimension. Hence, studying the types of intertextuality contributes to understanding the mechanisms of literary texts and their interaction with different references⁽²¹⁾.

The second requirement: The characteristics of intertextuality in al-Mutanabbi's poetry

First: The rhetorical dimension of intertextuality in al-Mutanabbi's poetry

The rhetorical dimension of intertextuality in al-Mutanabbi's poetry is manifested through his reliance on invoking classical texts, particularly the Holy Quran and pre-Islamic poetry, and then reshaping them within a new artistic framework. Al-Mutanabbi drew inspiration from ancient rhetorical structures and employed them in different contexts, thus imbuing them with renewed expressive power. This is evident in his ability to utilize metaphor and simile in a style that maintains a connection to the original text while achieving artistic independence. This type of rhetorical intertextuality reflects a profound awareness of the stylistic structure of the Arabic language, where quotation is not mere repetition but rather an aesthetic reproduction⁽²²⁾.

The rhetorical dimension of intertextuality in al-Mutanabbi's poetry is also manifested through his ability to transform inherited meanings into innovative images. He expands the rhetorical significance of the invoked texts. He does not simply reproduce the image as it is, but rather reformulates it to suit his own poetic experience, making the new text more profound and impactful. Critics affirm that al-Mutanabbi succeeded in creating a balance between quotation and innovation, so that the text appears fresh despite its traditional roots. This rhetorical transformation is considered one of the most prominent manifestations of his poetic genius, as it combines originality and innovation simultaneously⁽²³⁾.

Another manifestation of this rhetorical dimension is al-Mutanabbi's reliance on rhythm and syntactic structures that echo previous texts, particularly in his use of concise,

Salah Fadl, *The Rhetoric of Discourse and Textual Studies*, Cairo, Dar Al-Shorouk, First Edition, 1992, p. 145⁽²⁰⁾

Youssef Oughlissi, *The Theory of Intertextuality*, Algeria, Ikhtilaf Publications, First Edition, 2007, p. 60⁽²¹⁾

Muhammad Abd al-Muttalib, **Arabic Rhetoric: Another Reading**, Cairo, Egyptian International Publishing Company (Longman), First Edition, 1997, p. 214⁽²²⁾

.Salah Fadl, **Structuralism in Literary Criticism**, Cairo, Dar al-Shorouk, First Edition, 1998, p. 265⁽²³⁾



aphoristic sentences. He employed rhetorical intertextuality to enhance the poem's internal rhythm, thus increasing its impact on the reader. This intertextuality also contributes to building a network of stylistic relationships that connect the new text to the heritage without compromising its distinctiveness. In this way, intertextuality becomes an artistic tool that enriches the text and grants it a complex aesthetic dimension⁽²⁴⁾.

Secondly: The Semantic Dimension of Intertextuality in Al-Mutanabbi's Poetry

The semantic dimension of intertextuality in Al-Mutanabbi's poetry is manifested in his ability to reproduce traditional meanings within a new context, thus granting them broader semantic dimensions. Al-Mutanabbi does not merely invoke previous texts, but rather employs them to convey his intellectual and emotional vision, where old and new meanings intertwine to form a rich semantic structure. This is evident in his use of Quranic verses and poetic maxims, which he reformulates to serve the context of the poem and enhance its meaning⁽²⁵⁾.

Furthermore, semantic intertextuality in Al-Mutanabbi's poetry contributes to deepening the poetic experience, creating a network of allusions and meanings that transcend the literal meaning of the text. The reader does not receive the text as a simple discourse, but rather as an open semantic space that evokes other texts, thus enriching the interpretive process. Critics emphasize that this interaction between texts contributes to giving Al-Mutanabbi's poetry a multi-layered interpretive dimension, allowing the text to be understood within different contexts⁽²⁶⁾.

The semantic dimension is also evident in al-Mutanabbi's use of intertextuality to emphasize certain values such as pride, strength, and wisdom, where he evokes previous meanings and redirects them to serve his poetic purpose. Here, intertextuality not only serves an aesthetic function but also contributes to constructing the poet's intellectual stance and reinforces the message he wishes to convey. Furthermore, this conscious use of intertextuality gives the text a universal character that transcends its time, making it open to rereading and interpretation across the ages⁽²⁷⁾.

Section Three: Pragmatic Analysis of Poetic Texts (Applied Aspect)

First Requirement: Analyzing Intentionality in Qur'anic Intertextuality

First: Determining Al-Mutanabbi's Intention in Invoking the Qur'anic Text

Abd al-Qahir al-Jurjani, *Dala'il al-I'jaz*, edited by Mahmoud Shaker, Cairo, Maktabat al-Khanji, ⁽²⁴⁾
.Fifth Edition, 2004, p. 189

Salah Fadl, Rhetoric of Discourse and Textual Studies, Kuwait, National Council for Culture, Arts ⁽²⁵⁾
and Letters, First Edition, 1992, p. 187

.Muhammad Muftah, Analysis of Poetic Discourse (The Strategy of Intertextuality), p. 122 ⁽²⁶⁾

Jaber Asfour, The Concept of Poetry: A Study in Critical Heritage, Cairo, Egyptian General Book ⁽²⁷⁾
.Organization, Second Edition, 1995, p. 301



Intentionality is one of the most important concepts in pragmatic analysis, as it relates to the speaker's intention and the goal they seek to achieve through discourse. In Al-Mutanabbi's poetry, intertextuality with the Holy Qur'an takes on a clear pragmatic dimension, where the Qur'anic text is not invoked merely for embellishment, but rather to achieve specific semantic and persuasive purposes. Al-Mutanabbi employs the Qur'anic reference as a supreme linguistic and cultural authority, which gives his discourse persuasive power and influence on the recipient. Thus, analyzing intentionality reveals the functional dimension of intertextuality and how it contributes to guiding meaning and producing significance within the poetic context⁽²⁸⁾.

Al-Mutanabbi said:⁽²⁹⁾

"If criticism comes to me from an inferior person, it is a testament to my perfection."

Here, Al-Mutanabbi alludes to the Quranic meaning that highlights the value of perfection in contrast to imperfection, which refers to Quranic concepts related to distinguishing between right and wrong. Al-Mutanabbi's intention in employing this metaphor is to reinforce his image of superiority, transforming criticism into evidence of perfection. Pragmatically, the poet seeks to influence the reader by subverting established norms, drawing upon the Quranic context to lend credibility and persuasive power to his discourse. The intention here is to persuade and demonstrate self-superiority.

Al-Mutanabbi said⁽³⁰⁾:

"The horses, the night, and the desert know me, as do the sword, the spear, the paper, and the pen."

This verse echoes Quranic language in its use of oaths and enumeration of elements, a well-known style in the Holy Quran. Through this intertextuality, Al-Mutanabbi aims to emphasize his comprehensive presence in the fields of war and knowledge, employing a stylistic structure with a Quranic character to imbue his discourse with majesty and awe. Pragmatically, he seeks to construct a powerful self-image and convince the reader of his unique position, where language becomes a tool for generating symbolic power.

Al-Mutanabbi said⁽³¹⁾:

"Time is but a reciter of my poems; when I compose a poem, time itself becomes its reciter."

Muhammad Miftah, Analysis of Poetic Discourse (The Strategy of Intertextuality), Casablanca, ⁽²⁸⁾
.Arab Cultural Center, 3rd edition, 2005, p. 145

Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, commentary by Abd al-Rahman al-Barquqi, ⁽²⁹⁾
.Cairo, Dar al-Kitab al-Arabi, 2nd edition, 2003, p. 112

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 221 ⁽³⁰⁾

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 305 ⁽³¹⁾



This verse echoes the Quranic conception of time as a witness to human actions. Al-Mutanabbi employs this meaning to make time itself subservient to his poetry, reflecting a clear intention to aggrandize the poetic self. Pragmatically, the poet seeks to influence the reader by exaggerating their role, drawing upon a cultural background that imbues time with significant symbolic value, thus enhancing the power and impact of his discourse.

Al-Mutanabbi said ⁽³²⁾:

"I am he whose poetry the blind can see, and whose words the deaf can hear."

This verse clearly alludes to Quranic meanings related to the revival of the senses (such as sight and hearing), meanings that appear within the context of divine miracles. Al-Mutanabbi employs this intertextuality to imbue his poetry with a miraculous quality, making his words capable of transcending the limits of natural perception. Pragmatically, the intention is to dazzle the recipient and amplify the impact of the poetic discourse by invoking a semantic structure familiar in religious consciousness, thus increasing its persuasive power.

It is evident from the preceding examples that Al-Mutanabbi employs Quranic intertextuality in a conscious, pragmatic manner, seeking to achieve multiple objectives such as persuasion, self-aggrandizement, the construction of symbolic authority, and influencing the recipient. For him, intentionality is inseparable from the cultural and religious context, but rather he invests in it to produce a poetic discourse rich in meanings and powerful in its impact.

Second: The Relationship Between Intertextuality and Poetic Purpose (Praise, Boasting, Satire)

First: The Purpose of Praise

Al-Mutanabbi said ⁽³³⁾:

"Resolves come according to the measure of those with determination, and noble deeds come according to the measure of the noble."

This verse carries a Quranic echo in linking actions to merit, as in the principle of reward and punishment associated with deeds in the Holy Quran. Al-Mutanabbi employs this intertextuality to emphasize that the praised one (Sayf al-Dawla) is worthy of greatness, and that the glory he attains is a natural consequence of his position. Pragmatically, the poet aims to convince the recipient of the praised one's worthiness of praise by relying on a universal moral law familiar in religious consciousness, thus giving the discourse persuasive power and profound impact.

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 178 ⁽³²⁾

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 233 ⁽³³⁾



Al-Mutanabbi said ⁽³⁴⁾:

"Modesty and generosity enrich their possessor, even if he has little wealth."

This verse alludes to Quranic values that glorify modesty and generosity as supreme moral qualities. Al-Mutanabbi employs this allusion to make the person being praised a moral role model, whose worth is measured not by material possessions but by virtues. Pragmatically, the poet aims to establish a lofty moral image of the person being praised, drawing on the religious background that reinforces these values, thus increasing the message's acceptance by the audience.

Second: The Purpose of Pride

Al-Mutanabbi said ⁽³⁵⁾:

"And when souls are great, bodies tire in pursuit of their desires."

This verse alludes to Quranic meanings that link will and action, where goals are achieved through determination and patience. Al-Mutanabbi employs this allusion to emphasize his own greatness and lofty ambition. Pragmatically, the poet aims to construct a self-image based on loftiness and ambition, convincing the reader that hardship is a sign of greatness, drawing upon a deeply rooted value system within Islamic culture.

Al-Mutanabbi said ⁽³⁶⁾:

"The horses, the night, and the desert know me, as do the thrusts, the blows, the paper, and the pen."

This verse employs a stylistic structure similar to the Quranic style in its enumeration and conciseness. Al-Mutanabbi employs this intertextuality to present himself as a figure embodying both military might and culture. Pragmatically, the poet aims to convince the reader of the comprehensiveness of his superiority, utilizing Quranic style to imbue his discourse with majesty and awe, thus reinforcing his symbolic authority.

Third: The Purpose of Satire

Al-Mutanabbi said ⁽³⁷⁾:

"He who is humiliated finds humiliation easy; a dead man feels no pain."

This verse alludes to Quranic meanings that refer to a loss of feeling and guidance, where a person becomes unaffected by humiliation. Al-Mutanabbi employs this intertextuality to diminish the value of his target, portraying him as devoid of dignity. Pragmatically, the

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 267 ⁽³⁴⁾

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 198 ⁽³⁵⁾

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 221 ⁽³⁶⁾

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 289 ⁽³⁷⁾



poet intends to tarnish the image of his adversary and belittle him by invoking a meaning familiar in religious consciousness, thereby increasing the power of his impact and persuasion.

Al-Mutanabbi said ⁽³⁸⁾:

"If you honor the noble, you win him over; but if you honor the ignoble, he rebels."

This verse echoes a Quranic principle that distinguishes between the nature of souls and their actions, a principle present in the Quranic discourse. Al-Mutanabbi employs this intertextuality to highlight the wickedness of the person he satirizes, implying that kindness is useless with him. Pragmatically, the poet aims to justify his satirical stance and convince the reader that the satirized person is undeserving of good, thus lending his discourse a powerful argumentative dimension.

It becomes clear that intertextuality in Al-Mutanabbi's work varies according to the poetic purpose; in praise, it reinforces idealized values; in boasting, it solidifies the image of the superior self; and in satire, it demolishes the image of the opponent. This confirms that intertextuality is a conscious pragmatic tool that serves the poet's rhetorical intention.

The second requirement: Analyzing speech acts in the text

First: Determining the type of speech act

Speech acts are among the most important concepts in pragmatics, as it focuses on studying what the speaker accomplishes through speech, not merely what is said. In Al-Mutanabbi's poetry, these acts are clearly manifested, ranging from informing and directing to influencing and expressing emotion, thus giving the poetic discourse profound pragmatic dimensions. The poet does not merely convey meaning, but rather seeks to influence the recipient and achieve specific aims, which is clearly evident in the diversity of speech acts in his poetry ⁽³⁹⁾.

Al-Mutanabbi said ⁽⁴⁰⁾:

"If you venture forth in pursuit of noble honor, do not be content with anything less than the stars."

Type of speech act: Directive (command/advice)

This verse resonates with Quranic meanings that urge striving and seeking excellence, such as the verse: "And that man shall have nothing but what he strives for." The poet employs a directive speech act, urging ambition, using the imperative form ("do not be content") to guide the listener toward a specific behavior. Pragmatically, Al-Mutanabbi aims to motivate his audience and raise their aspirations, drawing upon a Quranic background

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 276 ⁽³⁸⁾

.Salah Fadl, The Rhetoric of Discourse and Textual Studies, p. 210 ⁽³⁹⁾

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 167 ⁽⁴⁰⁾



that reinforces the value of striving and diligence. Intertextuality here imbues the statement with binding force, transforming it from mere advice into a discourse of moral authority.

Al-Mutanabbi said ⁽⁴¹⁾:

"And be patient with the envy of the envious, for the plot of the envious will only backfire on you."

Speech act type: Directive (command/guidance)

This alludes to the verse: "And be patient with what they say," as well as to the connotations of envy in Surah Al-Falaq: "And from the evil of an envier when he envies." The speech act here is a directive ("and be patient"), aiming to guide the listener toward endurance and steadfastness. Pragmatically, al-Mutanabbi aims to console his audience and bolster their morale, relying on a Quranic reference that lends the discourse a credible religious character. Furthermore, the consequence of the verb "to perish" reinforces the argumentative dimension, justifying the action and convincing the listener of its validity.

Secondly: The Role of Intertextuality in Strengthening Speech Acts

Quranic intertextuality in al-Mutanabbi's poetry contributes to enhancing the power of speech acts, as it imbues the discourse with an authoritative and ethical dimension derived from the sanctity of the Quranic text. When the poet invokes Quranic words or meanings, he not only adds an aesthetic dimension but also strengthens the pragmatic impact of the utterance, making it more persuasive and influential on the recipient. Thus, intertextuality reinforces the performative power of speech acts, whether informative, directive, or evaluative ⁽⁴²⁾.

Al-Mutanabbi said ⁽⁴³⁾:

"And when souls are great, bodies tire in pursuit of their desires."

Type of speech act: Informative (directive/evaluative)

Quranic intertextuality:

Semantic intertextuality with the principle of trial and hardship associated with the goal, as in the Almighty's saying:

"We have certainly created man in toil."

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 354 ⁽⁴¹⁾

.Muhammad Miftah, Analysis of Poetic Discourse, p. 162 ⁽⁴²⁾

.Abu al-Tayyib al-Mutanabbi, Diwan al-Mutanabbi, p. 198 ⁽⁴³⁾



The verse, on the surface, appears to be a statement, but it serves a pragmatic function: indirect motivation. Al-Mutanabbi connects high aspirations with hardship, drawing on a Quranic meaning that reinforces the idea of suffering for the sake of one's goal. This intertextuality strengthens the speech act by giving it a universal and ethical dimension, thus increasing its impact on the listener.

Al-Mutanabbi said ⁽⁴⁴⁾:

“Every person experiences what they are accustomed to in their time.”

Type of speech act: Informative (dictatorial)

Quranic intertextuality:

Semantic intertextuality with the principle of reward and punishment in the Quran: “For her is what she has earned, and against her is what she has incurred.”

The verse carries a general judgment, but it performs a pragmatic function by indirectly guiding the listener's behavior. The intertextuality with a Quranic principle reinforces the idea of individual responsibility, thus strengthening the speech act and making it more persuasive and impactful.

Conclusion

The study concluded that Qur'anic intertextuality is a pivotal element in the construction of al-Mutanabbi's poetic discourse. It transcends mere textual allusion, becoming an effective pragmatic tool that contributes to guiding meaning and enhancing impact. The analysis revealed that al-Mutanabbi possessed a profound awareness of the function of intertextuality, employing it in accordance with his various poetic purposes—praise, pride, and satire—while leveraging the religious and cultural authority inherent in the Qur'anic text.

The study also demonstrated that speech acts in al-Mutanabbi's poetry gain additional power through this intertextuality, transforming discourse from mere utterance into an influential act that seeks to persuade, guide, and affect the recipient. Therefore, the pragmatic approach allows for a deeper understanding of al-Mutanabbi's poetry by revealing the relationship between language, context, and intention.

The study recommends expanding research on Qur'anic intertextuality in classical Arabic poetry from modern pragmatic and textual perspectives, given its role in highlighting the richness of the literary heritage and the depth of its interaction with cultural and religious references.

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