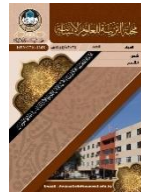




Journal of Education for Humanities

A peer-reviewed quarterly scientific journal issued by College of Education for Humanities / University of Mosul



Allusion in Mosuli Arabic Discourse in Terms of Intertextuality

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Article information

Received : 8/7/2025

Revised 20/8/2025

Accepted : 24/8/2025

Published 25/7/2026

Keywords:

Allusion, Intertextuality, Mosuli Arabic discourse, Cognition, Ideological Messages, Religious Teaching, Cultural Norms

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Abstract

The current study aims to analyze allusion in selected utterances from Mosuli Arabic Discourse. The lack of relevant research that has addressed allusion in the Mousli speech and examined its effect on revealing religious teachings, enhancing cultural norms, and reinforcing social relations in Mosuli society lends significance to this work. To bridge the gap, this study raises several questions, such as: What is the role of allusion in Mosuli Arabic discourse? Following this, the study hypothesizes that in Mosuli Arabic Discourse, allusion is a significant form of intertextuality, serving a distinct function and effect in daily communication

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مجلة التربية للعلوم الإنسانية

مجلة علمية فصلية محكمة، تصدر عن كلية التربية للعلوم الإنسانية / جامعة الموصل



التلميح في الخطاب العربي الموصل من حيث التناص

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ملخص	معلومات الارشفة
تهدف هذه الدراسة إلى تحليل التلميح في عبارات مختارة من الخطاب العربي الموصل. ويُعد نقص الأبحاث ذات الصلة التي تناولت التلميح في الخطاب الموصل وبُحثت في أثره في نقل التعاليم الدينية، وتعزيز القيم الثقافية، وتوطيد العلاقات الاجتماعية في المجتمع الموصل، أمراً بالغ الأهمية لهذا العمل. ولسد هذه الفجوة، تطرح هذه الدراسة عدة أسئلة، مثل: ما دور التلميح في الخطاب العربي الموصل؟ بناءً على ذلك، تفترض الدراسة أن التلميح في الخطاب العربي الموصل يُعد شكلاً هاماً من التناص، حيث يؤدي وظيفة وتأثيراً مميزين في التواصل اليومي. تهدف الدراسة إلى دراسة غرض التلميح وتأثيره في الخطاب العربي الموصل، وتحديد كيفية إدراك المستمع الموصل للمعنى المقصود وفهمه عملياً ومعرفياً، وفهم الرسائل الأيديولوجية الكامنة التي قد يتم الكشف عنها من خلال تطبيق التلميح. لتحقيق هذه الأهداف، اعتمدت هذه الدراسة نموذجاً انتقائياً يتألف من ثلاثة نماذج: نموذج فيركلوف ثلاثي الأبعاد (2003)، ونموذج فان دايك الاجتماعي المعرفي (2015)، ونظرية الصلة لسبيربر وويلسون (2004). سيُطبق هذا النموذج الانتقائي على العبارات العربية الموصلية، كأمثال شعبية، وتعبيرات يومية، ونعوت أسماء. وبشكل أدق، أدى تحليل بيانات العبارات إلى نتائج مهمة: في الخطاب العربي الموصل، يلعب التلميح دوراً حاسماً كأداة للنقد والسخرية، بالإضافة إلى كونه أداة للنصح والإرشاد	تاريخ الاستلام : 8/7/2025 تاريخ المراجعة : 20/8/2025 تاريخ القبول : 24/8/2025 تاريخ النشر : 25/7/2026 الكلمات المفتاحية : التلميح، التناص، الخطاب العربي الموصل، الإدراك، الرسائل الأيديولوجية، التعاليم الدينية، المعايير الثقافية معلومات الاتصال إيمان علي eman.24ehp113@student.uomosul.edu.iq

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1. Introduction

Not only is language a means of communication, but it is also seen as a wealth of social commentary, cultural memory, and artistic expression. As a part of language, allusion is considered a key strategy within the wider concept of intertextuality, which is the view that every text is connected and formed by other texts. So, a frequent rhetorical and stylistic strategy in discussion is allusion, in which a writer or speaker makes an indirect reference to well-known characters, books, people, or events, depending on the listener's cultural background to understand the intended meaning. Thus, it relies on the shared common knowledge between the speaker and the listener, and through intertextuality, it turns into a powerful and effective tool for creativity, commentary, and cultural interaction. The purpose of this study is to examine how the Mosuli speaker employs allusion to convey complex ideas and messages to his listener by using real-world examples of Mosuli Arabic conversation. In the context of Mosuli Arabic discourse, the richness of language is particularly evident in the frequent use of this rhetorical and creative technique, which is highly dependent on intertextuality and serves as a powerful tool for Mosuli people to preserve oral traditions, express collective identity, and engage with their social reality.

1.1 Problem of the Study

There is a lack of related studies that have examined allusion in Mosuli Arabic discourse and its purpose and effect on revealing religious teachings, enhancing cultural norms, and reinforcing social relations in Mosuli society. This study tries to shed light on how the Mosuli speaker uses this form to convey multiple meanings in spontaneous speech, as in proverbs, everyday expressions, and riddles, as well as how the intended meaning is recognized and interpreted by the Mosuli listener cognitively and pragmatically. It investigates how this creative and effective strategy affects the social and cultural norms and its role in identifying the underlying ideologies in Mosuli society. The last focus is how the Mosuli speaker depends on common religious, social, and cultural knowledge, and uses it in ways that reflect religious doctrine and social attitudes, criticize power structures, and respond to specific current events and social behaviors.

1.2 Aims of the study

The current study has the following aims:

- 1 – Identifying the role of allusion in the Mosuli Arabic discourse.
- 2- Recognizing the purpose and effect of allusion within Mosuli Arabic discourse in cultural norms and social bonds.
- 3- Finding out how the Mosuli listener recognizes and understands the intended meaning in a cognitive and pragmatic manner.
- 4- Revealing the hidden ideological messages that can be revealed through the use of allusion.

1.3 Research questions

This study tries to answer the following questions:

- 1- What is the role of allusion in the Mosuli Arabic discourse?
- 2- What are the positive and negative impacts of allusion in Mosuli Arabic discourse?
- 3- How does the Mosuli speaker use allusion to add multiple meanings, and how does the Mosuli listener recognize and interpret the intended meaning cognitively and pragmatically?
- 4- What are the ideological messages that can be conveyed through the use of this strategy?

1.4 Model of Analysis

This current study adopts an eclectic model specifically designed to examine allusion within Mosuli Arabic discourse. This modified model integrates components from three influential theoretical frameworks: Fairclough's Three-Dimensional Model (2003), which focuses on the relation between discourse, social practice, and power relations; Van Dijk's Socio-Cognitive Model (2015), which emphasizes the role of mental representations and social cognition in discourse processing; and Sperber and Wilson's Relevance Theory (2004), which illustrates how meaning is inferred and understood through contextual relevance. So, by depending on the core principles of these three models, this study seeks to provide a comprehensive and multidimensional approach to understand how allusion operates within a rich linguistic context, culturally and socially.

2. Theoretical Background

The concept of intertextuality has prompted numerous theorists and critics to focus on a variety of its mechanisms, with allusion appearing to be the most complicated one. So, allusion is a complex, multidimensional linguistic phenomenon that has been examined from several perspectives and gained significance in the 20th century.

From a literary perspective, allusion is defined as "reference to something" in the commonly used terminology in literary studies. For instance, Holman and Harmon (1972) describe allusion as "a figure of speech that makes brief reference to a historical or literary figure, event, or object" (p. 12). Bloom (1973) identifies allusion in terms of "implicit influence" where the reference is often not directly acknowledged but understood through context and shared knowledge" (p.11). So, these definitions emphasize allusion as an indirect reference within a text, which depends on the reader's previous experience and knowledge.

From an intertextual perspective, Masalova (2003) shows that allusion serves as a method of involvement in dialogical (conversational) relationships between texts. However, as the study of hypertextuality obtains lots of attention, some researchers argue that allusion corresponds more closely with hypertext frameworks, in which meaning is constructed through interconnected references (p.35). Additionally, according to Razynkina (2004), allusion is "indirect indication of any historical, geographical, literary, mythological or biblical fact with the help of word or word group" (p.3). Here, Razynkina indicates that such references can connect with the events and experiences in an individual's everyday life.

In a concise manner, allusion is a comprehensive concept that is illustrated from different perspectives, which highlight the significance of allusion as a versatile and powerful literary device that depends on direct or indirect references to cultural, historical, or literary elements and its importance to improve and enrich texts, enhance deeper engagement, and connect ideas through different contexts.

3. Functions of Allusion

In general, allusion as a literary device is used by the speaker or the writer to create a new meaning in order to send an indirect message, especially when it is not possible to speak directly because of moral, social, or political considerations and regards. So, different scholars and researchers have claimed that allusion can serve multiple functions.

For instance, Tukharely (1984) argues that in most cases, allusion as a literary device is used when the writer or the speaker wants to express his subjective attitude.

In this case, allusion achieves an evaluative-characteristic function, which involves "conveying certain evaluative information that creates or complements the characterization of any phenomenon or character of an artistic text". Allusion can also be used to perform a predictive function in which the author can use it for the purpose of predicting a further progression and development of the plot. In this situation, it can be reduced to a pure hint that indirectly states the potential development of further events (p.168). In addition, Leppihalme (1997) indicates that authors employ allusion to perform different functions as impressing the readers with their learning or wide reading, letting them analyze the text from a wide and broad viewpoint, improving the work by evoking new interpretations, and associations with "a wealth of experience and knowledge beyond the limits of plain statement" (p.7).

On the contrary, Lennon (2004) views allusion as a rhetorical device and considers that it has several functions which may help the newspaper texts' writer. Thus, he puts these functions in five domains, which are: the intratextual domain, the inter(con)textual, the metatextual domain, the processing domain, and finally the interpersonal-affective domain (pp.235-236).

Finally, allusion, which is considered an economical device, is used as a powerful tool by writers and speakers who seek to enrich their communication by adding implicit meaning and cultural significance. As such, understanding and recognition of how allusion functions and how it can be effectively used are primary for anyone seeking to engage deeply with written or spoken texts. Authors or speakers employ allusion to communicate a specific mood or emotion that would affect the reader or listener.

4. Types of Allusion

Examining the speeches that make significant references to the cultural domain, Thomas (1986) classified allusive references into six categories when he examined the richly allusive poetry of Virgil's Georgics. These types are: casual allusion, corrective allusion, apparent allusion, self-reference or self-allusion, and the last one is multiple reference or conflation (pp.171–198). However, in 1991, Hebel introduces another classification of allusion that he classifies it into four main types: quotational allusion, titular allusion, onomastic allusion, and pseudointertextual allusion. Also, he makes a distinction between marked (explicit) and unmarked (implicit) allusion and argues that the type of marking is influenced by the type of allusion, which is illustrated as "the

manifestation of the intertextual link within the syntagmatic flow of the text " (pp.137-142).

Leppihalme (1997) classifies allusion into two sets: proper name allusion and key-phrase allusion. According to her, proper-name allusion includes "real-life and fictional figures, the international names of entertainers or politicians, the famous names of past generations, writers, painters and so on", while Key-phrase allusion does not include any proper name, but it is represented by using a phrase in order to allude to a known character, event, or some sort of phenomenon. (pp.66 - 69).

There is also another view by Murphy (2007), who shows that allusion can be divided according to its source into five types: historical, mythological, literary, religious (biblical), and cultural (pop culture allusion) (pp.252-254). Eventually, writers or speakers use effectively this diversity in the types of allusion, which function explicitly or implicitly, to influence readers or listeners who share their knowledge base by creating irony, reinforcing themes, or establishing connections to enrich their communication with layers of meaning and cultural significance.

5. Techniques of forming Allusion

Authors use various techniques to form powerful, purposeful, and influential allusion and promote its effectiveness in communication. However, there are some techniques that are employed by writers or speakers to form an allusion. For instance, parodic allusion in which allusion is used within parody in order to distort or mock the original work. Hutcheon (1978) discusses that modern parodic allusion is formed through a respectful but critical engagement with the preceding and established texts, emphasizing differences without necessarily mocking the original works, as in John Fowles's novel "The French Lieutenant's Woman" (p.201).

Another technique is the use of irony in allusion (ironic allusion). This technique means referring to something in a way that contrasts its original meaning, for instance, calling a corrupt and dishonest leader "Honest Abe". Finally, according to Hutcheon (1994) in *Irony's Edge: The Theory and Politics of Irony*, ironic allusion is formed by various processes in which an author wants to refer to a previous text, idea, figure, or cultural artifact. Also, she confirms that irony, including ironic allusion, is not a natural property of a text but rather a discursive strategy that relies on interpretation; as she states, irony "happens in the space between the said and the unsaid" (pp. 45-67).

6. Allusion and Intertextuality

Allusion is considered one of the most intertextual elements that is frequently used (Simpson & Weiner, 1989, p. 349). Gasparov (1996) proposes that allusion is the process of borrowing only particular elements of the pretext, and the entire statement or pretext which is connected with the new text, is exhibited in the last implicit. Consequently, in order to understand text allusively, the reader or listener needs to have definite background knowledge (p. 39). While Brown and Attardo (2008) mention that allusion is a type of borrowing used to refer to other usually known texts or events that the speaker does not have to repeat in detail, but can leave implied. So, such an allusion will fall under the umbrella of intertextuality. For instance, the poem of T.S. Eliot (*The Love Song*) begins with a citation from Dante's *Divine Comedy*, and this citation is a clear form of intertextual relationship that the creator of a text borrows a part of another text, which in this case also functions as an allusion (p. 24).

In brief, allusion and intertextuality are closely attached, in which intertextuality supports allusion by embedding implicit references that deepen meaning and require active reader engagement. So, both concepts are essential, as they highlight the intricate connections between texts and their social, cultural, or historical contexts.

7. Methodology

The present study uses an eclectic model, which combines three models: Fairclough's Three-Dimensional model (2003), Van Dijk's Socio-Cognitive model (2015), and Sperber and Wilson's relevance theory (2004), and covers the linguistic, social, cognitive, and interpretive aspects of Mosuli Arabic discourse. Social practice, discursive practice, and linguistic analysis are the levels that Fairclough uses to analyze texts. Van Dijk argues that mental models that are shaped by shared experiences, culture, and conventions serve as a bridge between language and social context. Sperber and Wilson employ the concept of optimum relevance to describe how listeners select intended meanings. The combination of these frameworks enables a deeper understanding of text production, interpretation, and relatedness to power, cognition, and communication goals, making them beneficial for analyzing allusion in Mosuli Arabic discourse.

7.1 Data Collection

The data collected for analysis in this study belong to three groups: Mosuli proverbs, everyday expressions, and riddles. Some of them were sourced from reliable sources, such as proverbs, while everyday expressions and riddles were collected from numerous native speakers of the Mosuli dialect over several months. They are all part of the colloquial Mosuli dialect and are related to human experiences in various contexts.

7.2 Data Analysis

1. Proverbs

Sample (1)

(AL-Dabbagh, 1956b. 309) (قَدَامُو إِمْرَايَة , بِالْخَلْف سَلَايَة)

In front of him is a mirror, and in the back is a thorn/knife

This proverb is used to criticize the hypocritical person who deceives others and shows what is not in it. According to **Fairclough's model**, this colloquial proverb is textually figurative and works as an intensive judgment, and pragmatically formed by the Mosuli speaker's declarative mode and social attitude against hypocrisy. Here, **allusion** is used by utilizing two physical images (**mirror and thorn/ knife**), which are also ideologically loaded words, critically and ironically, to describe this unacceptable behavior. As a discursive practice (Interpretation), this proverb is used informally within the Mosuli community and activates intertextual relations with other expressions addressing hypocrisy, such as (**From his tongue honey and from his heart poison** – من لسانه عسل ومن قلبه سم). In social terms (Explanation), it critically highlights controlling ideologies that value sincerity, loyalty, and trust, and also its allusive expressions are used to mock and criticize individuals who fail to meet those valuable traits.

From **Van Dijk's perspective**, this proverb is processed through shared mental representations that connect the pragmatic model of **hypocrisy** with the semantic model of **mirror** and **thorn/knife**. Thus, this metaphorical relation is cognitively established in the Mosuli listener's religious and cultural knowledge and social experiences. So, **allusion** is cognitive that the Mosuli listener should reach mental models in which the metaphor of a "**mirror**" and "**thorn/knife**" are connected to the schema of **hypocrisy**.

By **Sperber and Wilson's relevance theory**, this is an ostensive inferential act in which the Mosuli speaker produces a relevance trigger that encourages the Mosuli

listener to infer meaning beyond its literal form. Here, **allusion** relies on the use of metaphorical expressions (**mirror and thorn/knife**) within the social situation. So, the Mosuli speaker will assume that the Mosuli listener is familiar with these metaphorical expressions, and he will recognize the figurative intention and infer the appropriate meaning easily with a little effort.

Sample (2)

(AL-Dabbagh, 1956a. 68) (إلما يعرف يرقص يقول الأغص عوجا)

Who doesn't know how to dance says that the ground is uneven.

This proverb is employed to criticize a person who fails to complete a task assigned to him or achieve success, and instead of admitting his failure or weakness, he makes up excuses and arguments to justify his failure.

From **Fairclough's** point of view, this colloquial proverb is metaphorical and functions as a practical judgment that is shaped by the speaker's mode and social attitude. In this proverb, the Mosuli speaker uses ideologically loaded expressions, the phrase (the ground), and the adjective (uneven), critically and metaphorically in allusion to describe the person who always justifies his failure, weakness, or deficit by making excuses. As a discursive practice (Interpretation), this proverb builds intertextual relations with other Arabic expressions addressing weakness and lack of responsibility, such as (الحجج مفتاح الفشل – **Excuses are the key to failure**). In social terms (Explanation), this proverb critically emphasizes specific ideologies and social attitudes that value determination and responsibility.

According to Van Dijk's model, typical mental representations are used to interpret this popular proverb that relates the pragmatic model of weakness with the semantic model of the **uneven ground**. Thus, this metaphorical relation is cognitively instituted in the Mosuli listener's cultural knowledge and social experiences. Therefore, **allusion** is cognitive, requiring the Mosuli listener to access mental models where the schema of weakness and lack of responsibility is connected to the metaphor of **the uneven ground**.

According to **Sperber and Wilson's relevance theory**, the Mosuli listener is urged to understand meaning beyond its literal form by this ostensive-inferential action. In this case, **allusion** depends on the social and cultural context's use of the metaphorical phrase (**the uneven ground**), and the speaker will therefore assume that his listener is accustomed to this metaphorical language, and he will be able to recognize the implied meaning (implicature) with less effort.

Sample (3)

(AL-Dabbagh, 1956a. 82) (إلتفاضل يطلع بسواد الوج)

Whoever interferes will come out with a black face.

This casual proverb is used to criticize a person who interferes in what does not concern him. From **Fairclough's** viewpoint, it serves as an intensive judgment and a rhetorical, figurative expression shaped by social attitudes. The **allusion** to "**the face**" and "**blackness**" conveys negative consequences of interference or intrusion, with these expressions carrying ideological weight ironically. Also, the modal auxiliary verb "**will**" is used to convey the sense of '**prediction**' in which it indicates a predicted outcome of such unacceptable behavior in the Mosuli community. As a discursive practice (Interpretation), this proverb arouses intertextual relations with other expressions addressing interference, such as (من تدخل فيما لا يعنيه، لقي ما لا يرضيه) – **who interferes in what does not concern him, he will find what does not satisfy him**). In social terms (Explanation), this proverb critically highlights significant underlying ideologies that value the respect of others' privacy.

From **Van Dijk's** standpoint, this proverb is understood through shared mental representations linking physical imagery with the concept of interference or intrusion. So, this metaphorical relation is cognitively founded in the Mosuli listener's cultural knowledge and social experience.

Cognitively, in this case of **allusion**, the Mosuli listener must access mental models in which the metaphor of a "**face**" and "**blackness**" are mapped to the schema of interference or intrusion.

In line with **Sperber and Wilson's relevance theory**, this proverb is an ostensive-inferential act where the Mosuli speaker expects the Mosuli listener to comprehend the implied meaning beyond the literal words by providing a specific expressive indication. Overall, this proverb functions both as a cultural warning and a persuasive, ironic commentary against socially inappropriate and undesirable behavior.

Sample (4)

(AL-Ghulami, 1964. 46) (ثمي أقغب من إمي)

My mouth is closer than my mother

This proverb is used to criticize the person who acts selfishly and prioritizes his own personal interests, needs, and desires over others. From **Fairclough's** perspective, this informal and figurative proverb functions as a critical assessment that is practically shaped by the speaker's mode and social attitude. In the case of **allusion**, the speaker uses two ideologically loaded words (mouth and mother) metaphorically to describe

negative social traits, which are selfishness and excessive self-centeredness, to express his opposed attitude to these negative and unacceptable traits humorously and ironically. As a discursive practice (interpretation), this proverb evokes intertextual relations with other expressions addressing selfishness, such as (أنا و بعدي الطوفان – **Me and after me the flood**). In social terms (Explanation), this proverb implicitly emphasizes certain ideologies and social attitudes that value altruism and selflessness for the benefit of society and public interest.

From **Van Dijk's viewpoint**, this proverb functions within shared mental models that connect the pragmatic models of **selfishness** and **egoism** with the semantic models of **mouth** and **mother**. On the cognitive level, this figurative connection is established in the Mosuli listener's cultural knowledge and social experience with selfishness and egoism, and the speaker will suppose that the listener is familiar with it. So, in **allusion**, the Mosuli listener should reach a relevant mental representations in which the metaphor of "**mouth**" and " **mother** " are connected to the schema of **selfishness** and creates a humorous sense.

From Sperber and **Wilson's perspective**, this is an ostensive inferential act in which the Mosuli speaker signals a communicative intention that calls the Mosuli listener to infer meaning beyond its literal form. Here, **allusion** depends on the usage of the metaphorical expressions (**mouth** and **mother**) within a specific social context. So, the speaker will assume that the listener is familiar with these metaphorical expressions and he will effortlessly recognize the figurative intention and infer the intended meaning in which the literal images will become a means for ironic commentary.

2. Everyday Conversational Expressions

Sample (5)

شيل خشمو

He is lifting his nose.

This Mosuli conversational expression is used to criticize arrogant individuals who act superior and look down on others. According to **Fairclough's** model, it functions as a critical, informal judgment shaped by the Mosuli speaker's social attitude and pragmatics. It is both idiomatic and figurative, and the word "**nose**" carries figurative and ideological meaning, symbolizing arrogance in Mosuli culture. In **allusion**, the speaker describes a negative social trait, arrogance and pride, by using the word "**nose**". This allows the Mosuli speaker to express his opposition to these undesirable traits. As a discursive practice, it connects to other Mosuli idioms about arrogance, such as (ما طار طير وأرتفع و إلا كما طار وقع) -**No bird flies high without falling**).

It reflects shared cultural assumptions about this negative behavior. Socially speaking (explanation), this colloquial expression critically sheds light on particular ideologies and social attitudes that value and reinforce the moral qualities of humility and simplicity in the Mosuli society.

Regarding **Van Dijk's model**, it relies on shared mental models linking the semantic model of **"nose"** with the pragmatic model of **arrogance** and **pride**. Cognitively, the Mosuli listener interprets the metaphor based on cultural familiarity with the traits. According to **Sperber and Wilson**, this is an ostensive-inferential act in which the Mosuli speaker expects the Mosuli listener to infer a deeper meaning beyond the literal. The speaker will therefore presume that the Mosuli listener is accustomed to this metaphorical language and will sense the figurative intention and deduce the intended meaning effortlessly and effectively. Thus, the figurative use of **"nose"** enables ironic commentary and persuasion, helping the Mosuli listener to understand the social critique with minimal effort.

Sample (6)

ما عندو قرصاغ

He has no guts / gizzard.

This conversational expression is used to criticize the impatient person who is easy to be angry or frustrated. In the words of **Fairclough**, this informal expression is figurative in nature and pragmatically shaped by the social attitude and declarative mode of the Mosuli speaker. It uses **allusion** by metaphorically referring to **"guts/gizzard"** to depict a lack of emotional control. When it is conveyed in the informal Mosuli dialect, the audience finds the emotional trait of impatience more accessible and intelligible due to the vivid and actual imagery. The usage of this ideologically charged term, which conveys an underlying belief, helps to conceptualize impatience in order to change its quality into something real and visual. From an interpretive perspective, impatience is positioned as a departure from societal standards by drawing on intertextual linkages with other terms such as **(نفذ صبره - his patience ran out)**. Culturally, this expression criticizes emotional instability in order to promote societal standards, and the use of this expression ironically and critically will strengthen the social bonds and reflect the cultural understanding of patience and self-control.

Concerning **Van Dijk's model**, this expression activates shared mental models where the semantic model of **"guts/gizzard"** is linked with the pragmatic model of **"impatience"**. On the cognitive phase, the Mosuli listener will easily understand the metaphorical message, dependent upon common social and cultural familiarity with

the trait. So, the phrase evokes cultural schemas and enhances social expectations and community standards.

Based on Sperber and Wilson's relevance theory, this colloquial expression functions as an ostensive-inferential act, providing the Mosuli listener with a relevant signal that encourages him to go beyond the literal meaning and recognize the speaker's critical stance. Thus , with a little effort, the speaker will be able to understand the correct meaning since he will presume that the Mosuli listener is familiar with these metaphorical idioms and will be able to identify the figurative aim.

Sample (7)

ما يغزغ بعينو شي

Nothing satisfies his eye.

This daily conversational expression is usually said to criticize an ungrateful person. As indicated by **Fairclough's** model, in this colloquial expression, the Mosuli speaker employs an ideologically charged word, " **eye**," to show his expressive mode and social attitude. However, this is an example of **allusion**, where the Mosuli speaker uses this common expression as a practical judgment to reject and criticize a person who has such behavior. This everyday expression, as a discursive practice (interpretation), establishes intertextual connections with other Arabic expressions that deal with abstract qualities of denial, ingratitude, and ungratefulness, involving " إذا .. إن أنت أكرمت الكريم ملكته .. وإن أنت أكرمت اللئيم تمردا - **If you honor the generous, you will own him... But if you honor the ignoble, he will rebel** ". In sociological terms (explanation), this expression highlights particular ideologies and societal attitudes that place a high importance on gratitude, appreciation, and regard in Mosuli culture.

Following **Van Dijk's** model, typical mental representations are used to interpret this expression that relates the pragmatic model of ingratitude and ungratefulness with the semantic model of " **eye**". The Mosuli culture values gratitude, appreciation, and regard among the Mosuli individuals, and this metaphorical relation cognitively exists in the Mosuli listener's social and cultural knowledge. **Allusion** is therefore cognitive, requiring the Mosuli listener to reach mental models where the schema of ingratitude, and he easily understands the meaning of this expression.

From **Sperber and Wilson's** perspective, this Mosuli expression is a great illustration of how common language can express multiple meanings. This ostensive-inferential behavior encourages the Mosuli listener to infer meaning beyond its literal form, allowing the Mosuli listener to interpret this expression not literally, but as a clear criticism and mockery. In this instance, **allusion** relies on how the metaphorical word (**eye**) is used in the social and cultural context. As a result, the speaker will

postulate that the Mosuli listener is familiar with this metaphorical term and can quickly determine the right interpretation.

3. Riddles

Sample (8)

يمشي بلا غجلين , ويطيغ بلا جناحين

It walks without legs , and flies without wings.

This common riddle implicitly and symbolically expresses the importance of time and its place in a human's life, especially in the life of a Mosuli individual. In agreement with **Fairclough's model**, the speaker's social attitude and expressive manner influence this popular riddle, which is metaphorical on a linguistic level. However, the Mosuli speaker of this riddle uses expressions that are ideologically implied, such as "legs " and "wings ". So, in using **allusion**, he uses these images to indicate critically and ironically the fact that **time** passes and moves without having legs like humans, and also criticizes some individuals who waste and do not exploit it wisely. Additionally, this riddle is intertextually linked to other Arabic phrases that deal with the importance of time as a discursive process (interpretation), such as (- **Time is like a sword, if you don't cut it, it will cut you**). This conventional riddle, as a social practice (explanation), supports specific popular attitudes and norms, and offers implicit educational instruction, and is seen as a warning and critique of not giving value to time.

Aligned with **Van Dijk's model**, this riddle is processed using typical mental imagery, and its significance rests on a shared comprehension that connects the tangible objects "legs " and "wings" to the importance and value of time. So, in order to reflect the speaker's attitude on time, **allusion** is used to suggest social criticism and produce sarcastic consequences. Furthermore, the speaker of this well-known riddle attempts to educate and draw the Mosuli listener's attention to the importance of time in his life. In harmony with the relevance theory of **Sperber and Wilson**, the Mosuli speaker employs expressive, emotive, and indirect cues, "legs " and "wings", to elicit a deeper, non-literal meaning from the listener. Finally, the irony is further emphasized by the implied meaning (implicature) of this riddle.

Sample (9)

شي كلما قل صاغ غخيص , وكلما كثر صاغ غالي

Something that the less it is, the cheaper it becomes, and the more it is, the more expensive it becomes.

Here, the Mosuli speaker shows that this riddle underlines how maturity and mind are important to human existence. Guided by **Fairclough's model** , this riddle is

both colloquial and metaphorical at the level of the text . In the process of applying **allusion**, the Mosuli speaker makes a comparison by using some adjectives such as (**less, more, cheaper, expensive**) to present ironically and critically this importance. So, the common riddle is interpreted as satirical or critical context, and it often contains caution to draw the Mosuli listener's attention to the significance of these characteristics and the importance to develop and improve them constantly. Other expressions, like (العقل هو أساس النضج، فلا نضج بدون عقل) - **The mind is the basis of maturity, for there is no maturity without the mind**) that enhance the human's mentality and maturity as a discursive process (interpretation) are intertextually related to this common riddle. Socially speaking (explanation), this riddle is used critically to expose specific ideologies and cultural attitudes that encourage the importance of developing human's mentality and maturity as well.

With respect to **Van Dijk's socio-cognitive approach**, this riddle activates cognitive schemas where some adjectives, such as (**less, more, cheaper, expensive**), indicate the importance of developing human's mentality and maturity. So, when people hear this common riddle, they cognitively utilize these adjectives to understand the intended meaning and determine if it is a warning or a criticism, depending on their common social and cultural knowledge. Then, the Mosuli listener is asked to conclude meaning beyond its literal form in what **Sperber and Wilson** refer to as an ostensive-inferential act. In practice, the Mosuli speaker will therefore assume that the Mosuli listener is able to identify the symbolic intention, and can easily deduce the correct meaning through these triggers (**adjectives**) which are used to express critical commentary.

Sample (10)

أسود إسيود ,يأذنو مغيود , يقتل بالمحلي

Black, black-dim, with earrings in his ears, roaming around the neighborhood.

This popular riddle is used by Mosuli speaker to refer to and describe a circular baking tray with two side handles that is frequently borrowed between neighbors during special occasions or when needed in the Mosuli community. Regarding **Fairclough's model** , this riddle is both informal and metaphorical at the textual level, and it contains two different terms (**the black color , earrings**) that are loaded with ideological meanings. In the case of **allusion**, the Mosuli speaker uses these different images humorously and ironically to refer to one of the ancient borrowings of baking equipment, which implies some significant social and cultural norms. As a discursive practice (interpretation), this common riddle interacts intertextually with other expressions that deal with solidarity and cooperation, such as when our noble

messenger **Muhammad** (peace and blessings be upon him) said: (**من كان يؤمن بالله واليوم الآخر فليكرم جاره** - **Whoever believes in God and the Last Day, let him honor his neighbor.**). Socially speaking (explanation), this riddle highlights specific ideologies and cultural attitudes that value these positive informal norms in the Mosuli society.

According to **Van Dijk**, this riddle operates within common mental models that link the pragmatic models of **corporation** with the semantic model of the **black color**, and **earrings** of the circular baking tray in an ironic and funny sense. Then, it is assumed that the Mosuli listener is cognitively familiar with this figurative link because it is based on the social and cultural understanding of the Mosuli individual. The Mosuli speaker points out a communicative objective that indirectly motivates the Mosuli listener to infer meaning beyond its literal form, which **Sperber and Wilson** describe as an ostensive-inferential act. However, the use of the terms "**black**" and "**earrings**" ironically and humorously in a specific social context is what identifies **allusion** in this instance. As a result, the Mosuli speaker will undertake that the Mosuli listener is used to these metaphorical terms and will easily infer the intended meaning.

7.3 Discussion

The study has analyzed three groups of everyday Mosuli speech, and the metaphorical language is used in Mosuli Arabic to encompass all aspects of everyday life. Different transitivity processes (material, mental, relational, etc) to convey declarative and interrogative modes, express social attitudes, and criticize specific behaviours, as well as modal verbs (will, would, can) to convey prediction, possibility, and uncertainty, are some of the allusion strategies used by the Mosuli speaker. The richness and distinctiveness of the Mosuli dialect are highlighted by transitivity processes, which also show how Mosuli speaker articulate reality and experience, elucidate the relationships between interlocutors and events, and expose hidden meanings and ideological orientations in everyday conversations. By employing strategies such as metaphor, irony, and exaggeration, allusion serves as a strategic communicative act that connects society and thoughts by revealing underlying assumptions and fostering critical interaction. It supports moral standards that align with Mosul's social, cultural, and religious norms, thereby upholding customs, enhancing closer social bonds, and reinforcing religious beliefs.

8. Conclusion

According to the analysis, it can be concluded that allusion is used in colloquial Mosuli speech, especially in proverbs, since proverbs are widely used in Mosuli society. The Mosuli speaker uses this strategy to send a specific message to his listener. So, allusion plays an essential role in Mosuli Arabic speech, serving as a tool for criticism and mockery, as well as an educational tool to provide advice to Mosuli individuals. Namely, it is used to criticize and draw the Mosuli listener's attention to numerous negative traits and behaviors that are unacceptable and forbidden both religiously, socially, and culturally, which are possessed or practiced by some people in his society.

Allusion is also used to grab the Mosul listener's attention to the importance of adopting positive qualities and behaviors that are consistent with the religious principles, social and cultural standards of Mosul society. This means that the chosen samples of proverbs, everyday expressions, and riddles involved in Mosuli spontaneous conversation contain positive underlying ideologies that help consolidate religious principles, strengthen social relations, and preserve cultural norms or customs in the Mosuli community. Further, through this study, the Mosuli speaker uses allusion by employing tangible and intangible images in order to make the intended message more effective and influential, and the Mosuli listener understands the intended meaning or message cognitively and pragmatically based on his religious, social, and cultural knowledge. Yet, sometimes allusion can have a negative impact, so that the intended meaning is not understood or misinterpreted if the Mosuli listener does not have sufficient religious, social, or cultural information or knowledge. Consequently, allusion is used by the Mosuli speaker to send an indirect message, especially when it is not possible to speak directly because of moral, social, or political considerations.

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