



# The Linguistic Features of Intertextuality in Jordan's Free Verse Poetry: Ayman Al-Otoum as a Case Study

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## Abstract

Intertextuality appears to be of crucial significance to better comprehend texts (Ahmadian and Yazdani, 2013). This research addresses intertextuality as an important technique manifested in modern Arabic poetry trying to investigate its conception, identify a sample of these salient embedded texts, and analyze them and their positive impact on enriching the text and illuminating some related issues such as ideology and perception of the world of experience in the Jordanian modern poetry, with special attention devoted to the recent poetry of Ayman Al-Otoum. Models representing this phenomenon in his poetry has been collected and compared with much assertion on the importance of this technique in enriching both levels: the idea and rhyme. The outcomes would be of a great importance to raise people's awareness of the extensive impact of culture, religion, society on language, the tissue of the interrelated texts, enrich understanding of the language and enhance the translation practice and the quality of the translation output.

**Keywords:** Intertextuality, intertextual elements, allusion, Arabic Free Verse Poetry, Ayman Al-Otoum's poetry

## 1. Introduction

The Arab revolution against the Ottoman Empire was also accompanied with enough attention to education and poetry by the leader of the revolution, Prince Abdullah I. The revolution in the poetic movement can be ascribed to the following reasons. First, the supporting role of Prince Abdullah, who himself was a poet and orator, of the poetic movement through his court which included a large number of writers and poets such as Arar, Tayseer Dhabian and Saeed al-Dura. Second, newspapers and magazines editors which poets manipulated them to publish their poems.<sup>1</sup>

The role of the conventional system of poetry in Jordan had been eliminated in the late sixties, among the pioneers are Muayyad Al-Attili and Majid Shahin. This poetry has become familiar in the eighties as adopted by Ibrahim Al-Safin, Ahmed al-Shara, and Ameen Shinar.

Poetry in Jordan has covered several issues including culture, traditions, and particularly, women. Due to the strong physical and sentimental bond between Jordan and the Palestinian crisis, more attention has been devoted to the national issues<sup>2</sup>.

Ayman Ali Hussein Al-Otoum<sup>3</sup>, a Jordanian poet, was born on 02.03.1972 in Souf, Jerash Governorate, and finished high school in Rashidiya in the UAE in 1990. He has earned a bachelor's degree in Civil Engineering from the University of Science and Technology, Jordan in 1997 and later earned another bachelor's degree in Arabic language

<sup>1</sup> Nasir al-Din al-Assad: Modern Poetry in Palestine, Jordan and its Trends, p 196-200

<sup>2</sup> Dr. Nasser al-Assad religion: Modern Poetry in Palestine, Jordan and trends, p "196-200

<sup>3</sup> "Hamasa Al-Shuhada'a", "Enthusiasm of the Martyrs," Khaled Karaki, the Arab Foundation for Studies and Publishing, Beirut.1998

and literature from Yarmouk University in 1999. After that, he completed his studies and got his master's degree in 2004 from the University of Jordan and his doctorate degree in 2007 from the same university. Al-Otoum worked as an engineer executive at Irbid Governorate between 1997 and 1999. He also practiced teaching Arabic in private schools since 1999 and to this day. Al-Otoum won several awards most notably in 2010 when his poem about Jerusalem was selected as the best poem in the competition organized by the Jordanian Ministry of Culture on the occasion of the Declaration of Jerusalem as the capital of Arab culture. He was one of the founders of "Engineers Writers' Association" stemming from the Jordanian Engineers Association. He is also a member of "the Jordanian Writers Association", and "the Jordanian Engineers Association", and "the Association of American Civil Engineers (ASCE)". In addition, he also presents a radio literary program, aired on Hayat FM Radio, entitled "Night and Sea". He has many literary fiction and poetry works in particular:

1. "Take me to the Al-Aqsa Mosque", poetry, Palestine Foundation for Culture, Damascus, 2009.
2. "They Hear its Fremitus", a novel, The Arab Institution for Studies and Publishing, Beirut, 2012, I 2.2012, I 3.2012 [Edited].
3. "The Owner of the Jail", a novel, the Arab Foundation for Studies and Publishing, Beirut, 2012-a 2. 2012b, [edited].
4. "Soldiers' Speech", a novel, the Arab Foundation for Studies and Publishing, Beirut.2010 [edited].
5. "A Group of Jinn", a novel, the Arab Foundation for Studies and Publishing, Beirut.2014 [edited].
6. "Prophecies of the Hungry People", poetry, the Arab Foundation for Studies and Publishing, Beirut, 2012 [edited]
7. "My Heart with youmy Love", poetry, novel, the Arab Institution for Studies and Publishing, Beirut .2013 [edited].
8. "Tasting death", a novel, the Arab Foundation for Studies and Publishing, Beirut.2013 [edited].

Al-Otoum occupies a prominent place in both poetry and novel world sat the local and Arab levels for several reasons. He has raised a wide range of issues that affect every person living in the Arab world, dealing with them in a refined literary style, as well as his enormous ability to blend the ancient and modern literary methods. In other words, he speaks using the literary language of the recent era without abandoning the authentic literary heritage. His works are a profound vivid demonstration of the network of relations between different texts that the best known poems were the national ones in which he dares to talk about his country, Jordan, saying.<sup>4</sup>

"Approach loving Jordan with satisfaction as if we are priests in its love".<sup>5</sup>

Beside his love of his country, Al-Otoum was closely linked to his Arabism, which he adores immensely and he is even so proud of it:

"My share from life is that I adore Arabs and adore Allah, history and literature".<sup>6</sup>

His verses do not overlook the status quo, rather they emit from an immense emotion burning with sorrow because of what is happening in the Arab world and Arab nation such as corruption, oppression and subordination, civil wars which results in shedding a lot of blood of innocent people, especially in Iraq and Lebanon. The poem laments Iraq and the dilemma of Iraqi people. For which he wrote saying:

"Oh! grief of Iraqi people, oh! great Oh may benefit and be able"

"Lebanon, the face of bloody tragedies Oh! Beautiful lady whose ties are stranded"

Following Al-Otoum's poetry, anyone finds that the Palestinian crisis has occupied vast tracts of his poetry, as it never stops supporting it in his poems. He has issued a new collection known as "Take me to the Al-Aqsa Mosque". From its title, the intensity of his passion for Palestine where its heart Al-Aqsa Mosque rests its sacred soil. Among the most famous verses is the one in which he says<sup>7</sup>:

"Take me to the Al-Aqsa Mosque and its dome to die on its gate in the sacred months".

"Every wound will be healed by time except my country wound which has not yet healed"

"How many innocents they killed their innocence and punished them just only for thinking of their dream".

Quadera (2015) presents a luminous artistic image of Al Aqsa in Ayman Al-Atoum's poetry through his poems: "Take me to Al Aqsa mosque", "O our nation's heart", and "Al Aqsa epic". Quadera (ibid) highlights Al-Otoum's clear interest in Al-Aqsa mosque, Jerusalem, and Palestine as they occupy a great position, in terms of history, and Muslim religion. He depicted some images of the torments that Al-Aqsa went through and caused by the destructive Jewish occupation crimes asserting that these images have lived in his mind and his conscience, and merged in his life and his behavior. It could be claimed that the poet in this line tries to convey a message that Muslim nation should serve Al-

<sup>4</sup> Al-Otoum, Ayman, "My Heart with You Dear", p. 66, 2 ed.

<sup>5</sup> All the translations provided for the Arabic poetry lines are the researchers'.

<sup>6</sup> Al-Otoum, Ayman, "My Heart with You Dear", p. 66, 2 ed.

<sup>7</sup> Al-Otoum, Ayman, "Take me to the Al-Aqsa Mosque", p.10, 2ed.

Aqsa and not let it go whatever the cost is. This poetic line could also be interpreted as an indication that the poet has raised the flag of struggle against the occupation using his poetry by unravelling the horrid images of killing innocent people particularly children. Thus, the researcher supports Thawabteh's (2012) claim that intertextuality is a rhetorical device utilised by text authors to express more than what is said in an utterance. This could further indicate that the poems are vehicle that truly reflect the poets' social and personal reality. Matter (1984) also presents luminous artistic image of Al-Aqsa and Jerusalem by comparing them to the blessed Virgin Mary. The most beautiful image, in the truest expression, and the noblest sense is evident in the intertextuality done with the Quranic verse "And shake towards thyself the trunk of the palm-tree; it will cause fresh ripe dates to fall upon you".<sup>8</sup> By this intertextuality, Mattar (ibid) is depicting Al-Aqsa and Jerusalem as the blessed Virgin Mary because it is the miserable and depressed city which should not wait for help from its monarchs rather it should benefit from the its left power to survive. The poets tries to say that Al-Aqsa and Jerusalem should be like Mary who, despite her weakness, managed to endure and survive with the help of her hand (i.e. the country's people).

The Quranic intertextuality has served poets to present a marvelous and artistic portraying of the depressing situations of other Arabic countries. For example, Mattar (ibid) complains about the hopelessness of the emperors to help saving Beirut when he depicts them as Saba's kings as said in the Holy Quran: "Surely, kings, when they enter a county, despoil it, and turn the highest of its people into the lowest, thus will they do".<sup>9</sup> Thus will they do".<sup>10</sup> They are depicted as having the habit of causing war, havoc, killing and humiliation. Mattar in his poem (Words above The Demolition) says:

"Stand around Beirut  
pray on its soul and yell  
as not invoke suspicion .....

and written above the demolition.....  
.....if they enter a country, they despoil it!"

Despite these major tragedies experienced by the nation's poet, it is evident that they did not prevent the poet from writing about love. He has issued his special collection under the name of "Lilies"<sup>11</sup> whose heroine's name is "Maison", the nick name of his beloved, following Bani Othra poets's style<sup>12</sup>. In his poetry and in this section, he says<sup>13</sup>:

"Whenever I conjured up your image from the intensity of longing Oh! (Maison) I flurry"

It should be noted that Al-Otoum did not overlook the impact of the speed imposed by the requirements, he wrote dozens of poetry compositions based on the "Tafila" (i.e. poetry weight or meters and "Rhythm" unit).

Intertextuality has become one of the most attracting topics for linguistics, translation studies, and literary criticism domains since it is tremendously important for understanding and treatment of texts. Fowler (2000:117) argues that "We do not read a text in isolation but within a matrix of possibilities constituted by earlier texts which function as langue to the parole of individual textual production".

As an essential part of textology and text analysis, intertextuality, first coined by Kristeva (1980), can be viewed as a framework used to study the inter-connection between texts (Widdowson, 2004). Different from plagiarism, it has been referred to as the intersection within the text is derived from other associated texts and all texts are the result of absorbing or converting other texts (Kristeva, 1980). Texts are assumed to be the result of both interconnections of textual elements of the relating texts and the author's creativity (Peck and Coyle, 2002). Shabaneh (2007) argues that intertextuality is as the weight/rhyme "Tafila", the derivative morphological formula that carries condensed meanings that connect a previous text with a subsequent text. Al-Hashemi prefers using another term 'text correlation' to refer to the relationship, partially or totally/positive or negative, between the text of poetic text and other texts because of its significance contribution that establishes relationships among texts, which leads to the accurate interpretation of texts (Al-Hashemi, 1998; Bloor and Bloor, 2007).

Although intertextuality is a notable implemented feature in all types of texts: religious, scientific, philosophical and historical texts (Bloor and Bloor, 2007), much research on textology have concentrated on literary texts owing to their nature (Peck and Coley, 2002). Researchers have particularly traced intertextual elements, for example, implications, literary allusions, cultural elements, semiotic elements, figures of speech, literary traditions and conventions, literary

<sup>8</sup> The Holy Quran, Surat Maryam, verse 26.

<sup>9</sup> The Holy Quran, Surat Al-Naml, verse 35.

<sup>10</sup> The Holy Quran, Surat Al-Naml, verse 35.

<sup>11</sup> Al-Otoum, Ayman, "lilies", p. 85, 1ed.

<sup>12</sup> A name of a tribe

<sup>13</sup> Leon Sumfeil, "Intertextuality and New Criticism", Translation – Wael Barakat, "Alamat magazine", September 1996, Jeddah, Saudi Arabia.0236

genres and quotations (Bloor and Bloor, 2007) that help in understanding and interpreting the target text by sharpening and deepening their minds to discover different layers of meanings of the text (Ahmadian, 2010).

Researchers adopt different models of intertextuality: Halliday (2003), has viewed intertextuality as a part of the history of the text (i.e., each preceding text is a part of the history of the target text); he has considered allusions as the only intertextuality element in literary texts. In terms of linguistic viewpoint, Widdowson (2004) has pointed out that all texts have intertextual elements and construction within themselves. Fairclough (2003) believes that text analysis should consider a number of elements such as functional, lexical, grammatical, coherence, and textual structure. Overall, intertextuality may be obligatory, optional and accidental depending on two key aspects: the importance and the writer's intention of the reference (Fitzsimmons, 2013).

Forms of intertextuality may serve a range of various purposes including determining one's relation with the past, establishing a negotiation with original texts, introducing messages into contemporary discourse besides adapting it to the then-prevailing tastes Bauer (2012). Thus, it demonstrates a skillful technique through which that writers reshape an older text in a new taste. Thus, investigating forms of intertextuality in Arabic literature will certainly yield thought-provoking results.

Intertextuality helps readers understand a text as it familiarise them with certain objects, concepts and the matrix of relations. Acquiring good knowledge of the world besides being well-knowledgeable about the culture of the language helps reader to interpret the tissues of interrelated relationships among texts. That is why Kristeva catogrises texts into a horizontal axis which refers to association between the author and reader of a text, and a vertical axis, which refers to interrelation between the text to other texts (Chandler, 2004).

In translation domain, understanding and translating utterances is not merely a matter of recognising the meanings of the words and how they are combined. Rather, it further entails drawing interpretations from intertextual relations benefiting from non-linguistic information and the assumption that universal standards of communication has been met, thus preserving the aesthetic value of the original texts (Alawi, 2010). In other words, understanding of the tissues of interwoven (intertextual) texts help the translator not lose the meaning and convey clear messages so as to have a successful communication. By this way, there will not be misinterpretations or mismatch between the ideas configured and the meaning of the intertextual networks.

Intertextuality should be considered basically in Arabic poetry particularly since it profusely employs metaphoric and intertextual implicatures so as to preserve all poetic aspects that contribute to aesthetic worth of the original texts. Since these employed devices are not essentially similar in both the source and target languages, translating poetry verses entails a great deal of inference that helps in understanding messages and realizing successful communication.

It is not necessary that a poetic text intersects with a previous poetic text; it may intersect with prose text. The ultimate goal is to take advantage of a specific text for the production of a new text, as Nizar Qabbani says:<sup>14</sup>

“Our days turn between visitors...

and Chess

and drowsiness”

You are we the best people raised for the good of mankind”.

This verse intersects with the verse: “You are the best people raised for the good of mankind”<sup>15</sup>. The poet has employed the Quranic discourse that commensurates with the idea that he wants to convey through his poem which is making fun of the status quo of Muslims, through asserting that Muslims he is targeting are not those meant in this Quranic verse. Therefore, the poet employs intertextuality to well-benefit from it as a one of the modern techniques that enrich the text with more aesthetics. Al-Zawahreh (2003) adds that a poet implements intertextuality to express his complaint about the shameful status quo of Arabs due to the loss of Palestine and ascribed this to their being far away from employing their Islamic rules.

The intertextuality is of many different types and forms may be explicit or hidden: intersects with poetic text, the Quranic text, the Prophet Hadith, well-known saying, or even proverbs.

Among the many examples of Quranic-poetic intertextuality is the verse written by the Iraqi poet Ahmed Matar:<sup>16</sup>

“I liked my poverty and still say “will perish””

“His wealth and what he has earned shall avail him not’.

my throat was taken”

guilty of lack of manners”

<sup>14</sup> Complete poetic works, NizarQabbani, 2c, p.23.

<sup>15</sup> The holy book, Al-Eimransurat, verse number 111.

<sup>16</sup> Ahmed Matar, “Lafetat” , “Banners” (1), p. 11, 1 ed.

Here, intertextuality is an example of citing the whole sentence (Suleiman, 2005). The Poet has benefited from this verse, "His wealth and what he has earned shall avail him not"<sup>17</sup> to show to the tyrant to whom he directs his speech that his money or fame will not save him as the same as Abu Lahab who perished despite being very rich and well-known. Quranic intertextuality is the most popular type of intertextuality because the Quran is rich in language in terms of words, artistic images, and various rhetorical purifications techniques. The same Quranic verse has been cited by Mattar (1984) in his poetry titled "Lack of Manners" where he says:

"I read in the Holy Quran"

"Perish be the two hands of Abu Lahab, and he will perish"

The means of submissiveness has pronounced"

Silence is of gold "

I liked my poverty and I am still reciting"

"will perish"

"His wealth and what he has earned shall avail him not"

Mattar's intertextuality has clear various connotations. The poets tries to convey a very harsh message to those those Islam emperor tyrants that they will perish in spite of their wealth and fortune in that the meaning of "will perish" is annihilation. In other words, they will have the same fate as Abu Lahab.

Another example is the Jordanian poet Mohammed Samhan who draws from the Holy Quran in one verse of his poet which he wrote for Amman to commend Jordanians saying:<sup>18</sup>

"If the Arabism caller calls for a sacrifice jeered swiftly for battle and heavies"

This poetic line intersects with the words of Allah in the Quran:

"Go forth, light, heavy, and strive with your property and your people in the cause of Allah. That is better for you, if you knew".<sup>19</sup> Samhan has been able to take advantage of God's faithful praise of the believers to similarly describe Jordanians and their Bani-Hasim kings as they fight for the sake of God in every case, whether they are able or unable to do it. .

Accordingly, intertextuality is one of the signs that demonstrate poets who are widely educated and have a large capacity to remember things by heart. Being knowledgeable about different cultures and arts in order to have this technique that helps improve the creativity.

## 2. Methodology

In light of the general observation that Arabic poetry is full of numerous examples of intertextual relations, it could be one of the most challenging genres in translation practice. Thus, the present study is carried out following an investigative inductive approach. The framework adopted for the analysis of Ayman Al-Otoum is Fairclough's (1995). Conventions in critical discourse analysis. Fairclough argues that "ideologies reside in texts" that "it is not possible to 'read off' ideologies from texts" and that "texts are open to diverse interpretations" (Fairclough, *ibid*). Critical discourse analysis examines the reciprocal interplay and relationships amongst people's texts, events and practices and broader social and cultural structures and relations to consider how these texts, events and practices arise out of and are ideologically formed by relations of power. Fairclough , (2003) accentuates the significance of intertextuality in text construction arguing that intertextuality is the reconstruction of the chain of texts or network of texts. The study aims in particular to investigate examples of intertextuality in four poems of Ayman Al-Otoum: "Prophecies of the Hungry", "My Heart with you my Love", "Take me to the Al-Aqsa Mosque", and "Lilies" in an attempt to highpoint the recurrent patterns and the tissues of relations that unite all related texts as well as their effective impact of enriching newly originated texts. It should be noted that this study does not mean to count all examples of intertextuality manifest in his Al-Otoum poetry, rather it highlights some models.

## 3. Results and discussion of Intertextuality in Ayman Al-Otoum poetry

Intertextuality in general is viewed as a key feature in Arabic poetry (Al-Zawahreh, 2013). It is viewed as one of the common poetic styles and artistic techniques used by modern and contemporary poets as it contributes to the enrichment and enhancement of the aesthetic structure of the text. (Bahjat and Al-Naimi, 2013). Many studies were conducted to examine the intertextuality in Arab poetry such as Al-Qysi (Ismaeel, 2012), Abu Al Atahiya (Bahar, 2014), Arar (Obaidat, M. 2007) and many others. The first sign of this is found in Antra's (1958, 42) poetic line:

Did the poets leave mutaradim (left because nothing is left for them) ..... Or did you recognize the home after suspicion

<sup>17</sup> The Holy Quran, Surah Al-Masad", verse number 2.

<sup>18</sup> Renad Al-Khatib, Amman in the Eyes of Poets p. 140, 1 ed , Arab Foundation for Studies and Publishing, Beirut.

<sup>19</sup> The Holy Quran, Al-Taubah Surah, verse number 41.

This line denotes the significance of relying on intertextuality to produce good poetry. Antra in this line feels that there is no longer any room for creativity. In other words, Antra complains that he wants to have his own special saying and he does not want to be an imitator but the problem is that poets are left with nothing to say rather everything has already been said. However, old poets realized the importance of the connection with their poetic heritage (Wa'ad Allah, 2005).

Al-Otoum's four collections are rich of different types of intertextuality which reflect his good knowledge of the holy Quran and the Hadith and the ancient and modern Arabic poetry. The Analysis conducted on such relations can help uncover how Al-Otoum consciously constructs the intertextual field to present his notions, viewpoints and feelings as effectively as possible. Rababah (2000) claims that intertextuality in its different types; religious, historical, cultural, poetic and political embodies creative interaction between the past and the present. In this respect, Aliot (cited in Alyazji, 2000), adds that poets who cite intertextuality in their poetry enter in a relationship with the inherited traditions which help them leaving a special influence not only on the future but also on the past so as to reorganize relationships between literary works.

The followings are examples of intertextuality in his poetry.

### 3.1 Intertextuality with the Quranic discourse

Quran has been of interest to people as a holy script that is an enduring miracle not specific to individuals and not exclusive to time and place (Abedi, et.al. 2016). Abedi, et.al. (2016) claim that poets have always been trying to use the Quran as a valuable source to serve various purposes in their poetry. Muslims are acquainted with orders and decrees of life and the community events, with Quranic concepts, terms and texts are continuously trying to remember them. What is so special about the Holy Quran is the artistic imaging style as the Quranic discourse expresses the psychological and mental states, the human model and natural views in a very expressive lively portray (Qutib, 1954). The Quranic intertextuality could either be using a verse or part of a verse with very little change (i.e. adding or omitting a word or simply reordering the words of the sentence) or by only benefiting from Quranic meanings which are reconstructed using the poet's own words keeping only one word indicting of the Quranic verse. Following Halabi (2007), mentioning one or more hints that lead the reader to the original text, the poet is able to transfer various meanings to the reader through few words. The Quranic intertextuality is very rich and widely used as poets find all the symbols they need to express themselves and the issues that they concerned about with no need for explanation and elaboration. This is because the Holy Quran discourse is well-rooted in the minds all Muslims including all great stories, stylistic richness, verbal economy (AlBadi, 2009). Al-Zawahreh (2013) investigates intertextuality in modern Arab poetry particularly the religious intertextuality and its impact on the language, implication and vision. He presents different images of religious intertextuality in the poetry of six poets (i.e. Badir Alsayab, Khalil Hawei, Nizar Qabani, Amel Dungil, Sameeh Alqasim, Haidar Mahmoud).

Al-Otoum has drawn most of his ideas and connotations from the religious discourses which in conjunction with his powerful language assisted in shaping his attractive style and made him a fancy of the readers of poetic texts. The following are excerpts from his poem titled "Peace be upon me"<sup>20</sup>.

"Supreme Peace

Peace on the day I was born

And the day I die...

The day I will be sent alive"

The researcher in this poem finds the religious and spiritual holiness. Al-Otoum himself sees purity in his soul, which is very close to the hearts of the prophets specifically Jesus. Allah says: "and peace on me the day I was born and the day I die and the day will be raised alive"<sup>21</sup>. In this poetic line, Al-Otoum makes reference to the character of the Prophet to praise their God bestowed ability and divine revelation.

### 3.2 Intertextuality with the Hadith

The poets did not only rely on Quranic intertextuality; rather they inspire the Hadith discourse, one of various reports describing the words, actions, or habits of the Islamic Prophet Muhammad. The Intertextuality in the Hadith is intended by poets for giving advice and extended to serve a very essential part of the unity of the poems (AlBadi, 2009). It seems that intertextuality with the Hadith in Al-Otoum's poetry is the same as the Quranic intertextuality. In support of this claim, one example of intertextuality with the Hadith in all four collections is provided:<sup>22</sup>

"You won't believe until there is for his brother from himself what suffices".

This verse is mentioned in the poem: "my darling, O Messenger of God". The poet conveys his longing to see the Messenger of Allah. He follows other poets in praising the Prophet Muhammad through mentioning his morals and the celestial legislations which he conveyed from Allah which are the basis of brotherhood of mankind and peace as a first principle for treating people. The poet was able to employ this holy Hadith in a poetic way to serve the main idea of his poem. The Messenger of Allah - peace be upon him- says: "No who He believes until he loves for his brother what he

<sup>20</sup> Al-Otoum, Ayman, My heart is with you, darling, p. 25, 2ed.

<sup>21</sup> The Holy Quran, MaryamSurah, verse number 33.

<sup>22</sup> Al-Otoum, Ayman, "Take me to the Al-Aqsa Mosque", p. 83, 2ed.

loves for himself".<sup>23</sup> The message that the poet wants to convey is that he is emotionally connected to Hadith and its instructions and rules.

Intertextuality with hadith is also evident in other poets' works which signifies their deep connection with religion. For example, Mattar cites Prophet Mohammad's saying<sup>24</sup> "Each of you is a shepherd and each of you is responsible for his flock. The ameer (ruler) who governs the people is a shepherd and is responsible for his flock. A man is the shepherd of the members of his household and is responsible for them. A woman is the shepherd of her husband's house and children and is responsible for them. A slave is the shepherd of his master's wealth and is responsible for it. Each of you is a shepherd and each of you is responsible for his flock." (Narrated by al-Bukhaari, 7138; Muslim, 1829). To present a related image of those emperors and their historical responsibility that they did not keep when they lost the Islamic rights. Despite that Prophet Mohammad said this hadith for warning before losing the rights, the poet here cited it to assert their carelessness. He said:

They allege that we have land ..... and  
Swords that can't be fought by death.....  
.....  
Every one of you is responsible for losing the right of the nation

The influence by the Hadith is evident and distinct in Al-Al-Qysi's poetry as for example when says:

I am the only distinctively known person  
Is about to vanish  
And is holding a coal.<sup>25</sup>

The expression "holding a coal" is originally in the Hadith "Behind your days of patience, being patient is like holding coal". The poet has invested the discourse of this Hadith to embody the connotation of being patient under hardship.

### 3.3 Intertextuality with Arabic poetry

There is a great deal of important poetic heritage standing behind Arab poets forming a good source for their intellectuality as poets cannot convey their message relying on their individual work. They benefit from previous literature on poetry to create worthy images of their personal and social reality. Al-Zawahreh, (2008) claims that poets do not create words out of nothing; rather they elicit their expressions from other interrelated experiences and try to find good connections and integrity with others' works. Most poets do not exclusively employ intertextuality from Quran and Hadith in their poetry; instead, they integrate the history of certain well-known figures and poets being positive or negative. Most of Al-Otoum's intertextuality with Arabic poetry was the largest Arab poet *Abu Altaib Al-Mutanabi*. Al-Otoum never stops citing ever-hitting examples and provides evidence to demonstrate and emphasize the high position in his poetry. These points we can find in Al-Mutanabi's poetry, as an example the poem titled "Peace be upon" where his poetic lines intersects with those of Al-Mutanabi<sup>26</sup>:

Peace on Al- Mutanabi"...  
he wished to live in an era like mine  
to make him hear some of my poetry  
and he died.....  
The horse and night and sword and spear did not know  
his secret.....  
they came to know our secret"

Al- Mutanabi was known for his vigor and great personality. He was sued to busy himself with trivial things as he is of a personality aspiring to glory. Anyone who mediates meditator Al-Otoum's poem "Peace" finds him trying to inflate "the ego".

He did what he longed for through citing Al-Mutanabi's very well-known verse<sup>27</sup>:

The horse, the night and the desert know me and the sword, spear, notebook and pen

<sup>23</sup> Alnawawi, Alsalheen Riyad (2004) revised by TahaSaad comprised of the Albanian comments and comments from Al-Alban and Ibn Uthaymeen, P. 96, Hadith number 241, 2 ed.

<sup>24</sup> Albokhari, Mohammad Ismail (1993). *Al-Sahih* (fathih Albari), kitab Alnikah, Hadith NO. 5188, p. 317. Dar Alfikir, Lebanon.

<sup>25</sup> Al-Qysi, M. (1999). *The Poetry Works*. Arab Corporation for Publication and Distribution, Lebanon.

<sup>26</sup> Al-Otoum, Ayamn, "My heart with you, darling" p.24, 2 ed.

<sup>27</sup> Diwan Sheikh of Arab poets, AbU Altaib Almutanbi, edited by Dr. Abdul Moneim Khafaji and Said Al-Sahar, and D.abdazizSharf, p. 326.

Al-Otoum's journey with Al-Mutanabi continues further with a new example of intertextuality where he uses Al-Mutanabi's phrase "high honor" in his poem<sup>28</sup>:

"Carry the truth sword to them  
The arrows deaf and dumb  
If there in "high honor" betrayal.

The phrase "high honor" firstly appeared in Al- Mutanabi's poem<sup>29</sup>:

"The high honor is not saved from harm until blood is shed on the sides"

Al-Otoum's goal of this intertextuality is to urge the members of his society not to give in to the enemy. The large number of intertextual examples between Al-Otoum and Al-Mutanabi indicates the great influence of Al-Mutanabi on him.

Remarkably, the same poetic line of Al- Mutanabi was also cited by Almanasra in his poem titled "Kept running even the bullet". He says:

"What did you prepare: horses, night, and the sword?"<sup>30</sup>

By intertextuality, the poet tries to reassert the elements of strength, courage and encouragement of people to strongly hold their beliefs by remembering the meaning of these three words: horse, night, and sword.

The character of Al-Mutanabi and his poetry was also a source of inspiration for other poets; for example Bsaysso, in his poem titled "Poetry and sovereigns", employed the character of Al-Mutanabi known as a symbol of powerful poetry to compare it to other hypocrites who suck people's life by stealing their fortune disguised in the character of Al-Mutanabi and using his speech. The poet says:

Oh Abu Altaib wake up the guards  
Bells were rung to hunt the snakes  
Has eaten our flesh.....these snakes<sup>31</sup>.

In these lines, the poet cites Al-Mutanabi's well-known poetic line:

The Egypt's guards slept and could see its snakes....."

These poetic lines correspond Al-Mutanabi's well-known poetic line which encourages people to fight against hypocrites people and writers disguised in different faces. (i.e. snakes of the era) who live their life on the shoulders of others.

Despite this great impact, Al-Otoum has also been influenced by other well-known Arab poets such as: Jareer, Al-A'sha and Malik bi Al-raib. For instance, we find a part of Al-A'sha's verse in the beginning of one of Al-Otoum's poems; he says<sup>32</sup>:

Hamdan, oh! Sleeping on the dream of Arabism, "The convoy trekked"

The poet addresses "Hamdan" - the symbol of free noble Arab, who refuses oppression- warning him of depending on the Arabs who passed their sovereignty time saying: You, O Hamdan still waiting Arabism awakening and the fact that they will not wake up as they have already departed the land of your dream. It is evident that Al-Otoum has borrowed the phrase "The convoy trekked" from Al-A'sha<sup>33</sup> that served his text a lot:

Farewell Horiarah because the convoy will depart do endure farewell O man?

In addition, he integrates the poem "EhtefalaitAlmawt", "celebration of death" by going back to one of the best known writers about self-pity especially Malik bin Al-Raib to take from his poem a line<sup>34</sup>:

I feel your heart longing to ..... with my own eyes Suhail has appeared

The poet here has benefited from the Al-Raib when talking about the philosophy of death and the cause of nostalgia for the parents in the last breath of life. This explanation lends support to Kristeva's view of texts as a mosaic of quotations and absorption and transformation of other texts (Simandan, 2010).

#### 4. Conclusion

The analysis and discussion of the selected examples of intertextuality notable in four poems of Al-Otoum have aimed at shedding light on some explanations behind such phenomena that cannot be ignored or marginalized. The researchers

<sup>28</sup> Al-Otoum, Ayman, "my heart is with, you my darling, p. 24, 2 ed

<sup>29</sup> Al-Otoum, Ayman, "Take me to the Al-Aqsa Mousque", p.83, 2 ed

<sup>30</sup> Almanasra, E. (1994). *The Poetry Works*. The Arabic corporation for publication and Distribution, Lebanon

<sup>31</sup> Bsaysso, M. (1969). *The poetic works*, Dar Alawda, Lebanon p.228

<sup>32</sup> Al-Otoum, Ayman, *My heart with you, darling*, p. 88, 2 ed.

<sup>33</sup> Al-A'sha bin Maimon, his diwan p. 55, edited by Mohammed Hussein

<sup>34</sup> Al-Otoum, Ayman, *My heart with you, darling*, p. 125, 2ed,



have, firstly, found the poet has successfully employed technical and artistic intertextual relations in his works in an attempt to create a connection between poetry and the Holy Quran, Hadith and Arab's ancient heritage. Second, it could be deduced that such implementation of various types of intertextuality is an evidence that the poet is well-educated and well-versed. Third, tracing back this phenomenon in Al-Otoum's poetry, we can observe that most of the popular and prevalent intertextualities are in congruence with the old Arabic poetry. Fourth, inspecting the poets with whom Al-Otoum has created intertextuality in his poetry, it is evident that there were many examples of intertextuality with the greatest Arab poet, Al-Mutanabi. This reveals the great influence of Al-Mutanabi on Al-Otoum. Fifth, Al-Otoum benefits from the Holy Quran and the Prophetic Hadith and tries to create a lot of connections between them and his poetry. This is due to the importance of the Holy Quran as Muslims consider the Holy Quran the richest language text in the world rhetorically, linguistically, grammatically and morphologically. It comprises of powerful metaphors, and a number of forms of rhetoric and lingual art that are countless. Sixth, Al-Otoum has invested to a great extent from intertextuality as it has served him a lot in strengthening the idea to be efficiently delivered in his poems and in rhymes where he uses similar rhymes from his predecessors to serve the rhyme of the original poem, taking into account that the expressions he uses has to serve both the idea and rhyme. The analysis of examples of intertextuality in classical and modern Arabic poetry would be very helpful in raising people's awareness of the extensive impact of culture, religion, society on language, the tissue of the interrelated texts, enriching understanding of the language and enhancing the translation practice as well as the quality of the translation output.

With this in mind, raising awareness of intertextuality has become of a great importance specifically for translators. Translation across various texts may fail to recognize intertextuality across various languages and cultures, thus fail to produce a comprehensible rendered text because of the social knowledge needed from the translator. The loss of meaning that is likely to happen within the process of negotiating meanings between the original and target texts could be reduced by having an enlarged reservoir of intertextuality (i.e. familiarity with many different texts). Therefore, translators need to acquaint themselves with textual organisational patterns in both the source and the target languages.

Being culturally bounded feature, further research should concentrate on its translatability which is an inexorable challenge because of certain elements of generic ambiguity maximizing gaps of inscrutability for a foreign recipient. As Alawi (2010) argues that awareness of intertextuality undermines the significance of theorizing about translation in favor of advancing translation practices. The present researcher supports Alawi's recommendation that studying intertextuality should become a major component in the syllabi of literature and translation courses to raise students' awareness of the extensive impact of culture, religion, society...etc on language, boost and enrich their understanding of the language their understanding of matrices, thus enhance their translation practice and the quality of their translation output.

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