A Linguistic Analysis of the Aesthetics of Intertextuality in Habib Al-Zyoudi's Poetry

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Abstract

Intertextuality appears to be extremely important to better realize the different layers of the intended meaning of texts (Ahmadian and Yazdani, 2013). To the best of the researchers' knowledge and considering its significance, very few studies were done on intertextuality in Arabic poetry (e.g. Bahar, 2014; Zawahreh, 2013 and Al-Khawaldeh et.al, 2016) and none was done on intertextuality in Habib Al-Zyoudi's poetry. Thus, this study aims to highlight the aesthetics of the intertextuality in Habib Al-Zyoudi's poetry. It particularly analyzes some examples of these salient embedded religious and literary texts, and highlights their positive impact on enriching the text besides illuminating some associated issues in modern Jordanian poetry. The content analysis of Al-Zyoudi's poetry collections reveals how intertextuality helps the poet enrich the poetic notions of language and rhyme, raise readers' awareness of the all-encompassing impact of cultural, religious, literary issues and figures on poetry which in turns aids readers to understand the intended meaning of the poems. Thus, the researchers recommend that translators have a proper background knowledge of religious, cultural, proverbial and poetical phases that might be typically different across languages.

Keywords: Intertextuality, modern Arabic poetry, Habib Al-Zyoudi's poetry

1. Introduction

Numerous works have been devoted to research on intertextuality (Panagiotidou, 2012; Marissa, 2013; Al-Badani, et.al, 2014; Klimovich, 2014; Kittani and Haibi, 2015 and Al-Khawaldeh et.al, 2016). Intertextuality has become one of the most prominent and pervasive features of discourse and it is closely tied to what has been termed by Bakhtin (1981) dialogic aspects of texts. The study of intertextuality addresses a critical view that exceeds the inclusiveness of the literary text on itself, and its independence from its historical depth and cultural context. Firstly coined by Kristeva (1980), intertextuality is viewed as a framework invested for studying the inter-connection amongst texts. It is defined as weaving together new texts from innumerable other texts, thus it can be viewed as a dialogue between texts (Litwak, 2005; Weigand, 2008; Bazerman, 2010)). It is a compound noun that was coined by analogy with terms from the Latin prefix inter ("between, among, or shared") that signifies reciprocal dependence, intricacy, connectedness, and relationships amongst texts (Juvan, 2008). Poets cannot overlook cultural, historical or religious heritage that exists in texts. This is because they have found incorporating well-known historical events and figures beneficial in achieving their poetic purposes, and their goals in expressing their thoughts. They draw from them the way they want as the heritage abounds with symbols that help them express their thoughts indirectly. These historical references help them multiply the latent meanings of the text (Acim, 2015). Because of substantial cultural, religious and historical sediments, classical and contemporary poets depend mainly on intertextuality; calling the characters and events and using them in their poetic production to enrich their meanings (Rababah, 2001).

Intertextuality has become one of the hottest topics tackled by linguists, translators, and literary critics due to its importance (Al-Khawaldeh, et.al. 2016). It is evidently a golden chance for poetry readers to better comprehend and accurately interpret texts (Ahmadian and Yazdani, 2013). This is because intertextuality sharpens their minds to discern the diverse layers of meanings embedded in the text through familiarising them with specific entities, notions and the matrix of relations (Ahmadian, 2010). It carries condensed connotations that connect previous and subsequent texts

together besides enhancing the rhyme (Shabaneh, 2007). Furthermore, it is a great opportunity to establish negotiation with original texts and re-introduce messages in a contemporary discourse in reshaped new taste (Bauer, 2012).

Investigating intertextuality especially in Arabic poetry is needed as it intensely invests metaphoric and intertextual implicatures so as to preserve the original poetic aspects contributing to the aesthetics of the original texts. Al-Zyoudi in particular is one of those poets who are inspired by the heritage of the past and invested the past to clarify the present. Al-Zyoudi (2012a: 43, 89) sings:

"I smell the ancestors in it"

"The ancestors awaken in my soul Anthem".

Considering the significance of intertextuality and the scarcity of researches conducted on the aesthetic moments of intertextuality in Arabic poetry (Rababah, 2000; Obaidat, 2007; Alkhateeb; 2012; Ismaeel, 2012; Bahar, 2014; Al-Khawaldeh, 2016) especially Al- Zyoudi's poetry, there is an urgent need for such a study that pays careful attention to the salient features of intertextuality in Al- Zyoudi's poetry. Studying intertextuality is very necessary as it contributes to the enhancement and development of the artistic construction of the texts (Bahjat and Al-Naimi, 2013). Investigating Arabic poetry, Al-Khawaldeh (2016) calls for examining intertextuality basically in Arabic poetry as it abundantly employs metaphoric and intertextual implicatures that considerably contribute to the aesthetic value of the original texts. According to Al-Zawahreh (2013), intertextuality is largely perceived as a crucial feature in Arabic poetry. Al-Zyoudi's poetry is considered in particular because the present researchers find that some critics including: Dr. Ziad Zubi, Dr. Omar Alqiam and Dr. Ibrahim Al-Koufahi believe that Habib is "an artist well-versed in the art, a burning spirit of poetry with deep relevant heritage that employed polished styles and produced energetic poetry" (Al-Qaiam,2000, 20-21)

Because of the multiplicity of intertextuality patterns and types in Habib's poetry, the researcher deliberately divides them into two types namely: intertextuality with religious texts (i.e. intertextuality with the Quranic discourse and Hadith), and intertextuality with literary texts (i.e. intertextuality with poetic texts and with proverbs) as well as intertextuality with traditional characters or figures.

2. Methodology

This is a qualitative study. Qualitative data collection is typically reliant on interpretation as it requires understanding and collecting diverse data (Alhojailan, 2012). The study has mainly adopted Fairclough's (1995) Critical Discourse Analysis (CDA) for the analysis of numerous examples of intertextual relations in Al- Zyoudi's poetry. Fairclough (1992), building on Kriesteva (1986), employs intertextuality as a discourse analysis tool and introduces a systematic approach to intertextuality intended to facilitate an efficient application of the concept. According to Fairclough (1992), "Texts are rarely completely original but borrow and quote from other texts. Reporting other people's speech or thought is a form of intertextuality." He distinguishes between manifest intertextuality (i.e. the rewording of the original text in the new one) and constitutive intertextuality/ interdiscursitivity (the re-accentuation, rework and mixing text in various ways) (Bullo, 2014).

Intertextual analysis, within CDA, serves two key functions, i.e. revealing the speaker's and writer's strategies in strengthening or re-formulating thoughts and beliefs and illuminating hints of the dominant ideology or indication of ideological struggle (Bloor & Bloor, 2007). Fairclough (1995) claims that discourse is a multifaceted of three elements; social practice, discoursal practice (text production, distribution and consumption), and text. Thus, analysis of a specific discourse entails analysis of each of these dimensions and their interrelations. In other words, it basically examines the interplay between poetry, other religious and literary texts, historical and biblical figures, besides social and cultural events to consider how all these can arise from and are ideologically formed in texts (Fairclough 1995). Fairclough (2003) stresses the importance of intertextuality in texts' construction and reconstruction as a network of texts. Fairclough (1992) claims intertextuality is manifested when "text may incorporate another text without the latter being explicitly cued: one can respond to another text in the way one words one's own text […] (ibid: 102)". Therefore, it can make transparent the textual techniques by which texts attempt to position, enable and regulate readers and addressees (Fairclough 1995).

3. Intertextuality models in Al- Zyoudi's poetry

3.1 Intertextuality with religious texts

Intertextuality with religious texts refers to the overlap of the original text of the poem with religious texts that are consistent with the poetic context and contribute to the technical construction of the poems. The researchers focus more on intertextuality with the Quranic and hadith discourse more than other types of intertextuality as they are distinguishable.

The reader of Al-Zyoudi's poetry notices examples of this type of intertextuality clearly. Al-Zyoudi has evoked the Quranic discourse in his poems mainly because of the richness of the Holy Qur'an on the one hand and the Quranic power to sustain the sincerity of the poem by the credibility of the Quran and His Holiness on the other hand. Al-Zyoudi's intertextuality with Quranic text has various examples including quoting words or phrases, inspired by the meanings and styles, and in other places he has invoked and employed Quranic figures technically in a consistency with multiple and different experiences. The examples are identified taking into account the purposes of the poet in order to

avoid entering the tendentious readings that go beyond the boundaries of the text and its features. According to Shaath (2007:129):

> There is no doubt that the principles of converting texts mechanisms require fundamental changes with a view to intensifying the contradictory characteristics and implications, or in order to supporting the custodial text. It seems that the goals of intertextuality with this are various, as the creative experience requires increased accumulation of aesthetic production of composite text of several instances to prove or deny those texts.

Perhaps the most evident example of intertextuality is Al-Zyoudi's poem that is T- tagged and titled "Al-ma`arri". This poem is one of the vertical poems written using *beher el-baseet* (the Simple Arabic Metre). In this poem, Al-Zyoudi has put almost all the verses of the first Quranic chapter *Al-Fatihah* (the Opening) in "Al-ma`arri" text using the character of the famous 11th century blind Arab poet Al-ma`arri as an objective equivalence to hide behind it. This indicates that the contemporary poet unites himself with the classical poet in order to impress his voice with an objective semi-neutral tone. The poet knows that the audience is familiar with this classical literary figure. Doing so, Al-Zyoudi adds a documentary value to his poetic text.

It is clear that the first person pronoun (i.e. I) dominates his poem titled "The Mask" which dates back to the folkloric character in a way where the past and present voices are balanced. This finding is in line with Rababah's (2000) finding that intertextuality in its different models symbolizes resourceful interaction between the past and the present. It could be argued that Al-Zyoudi hides his normal self and reveals his creative one as he recalls Al-ma`arri - whose grave in Ma`arrt near Homs – the city targeted by Bashar al-Assad's army –so that this historical literary figure becomes the receptacle in which all movements and actions settle down. Al-Zyoudi hides behind the mask of Al-ma`arri to use it as a window that is overlooking the world. In this poem, Al-Zyoudi reads Al-Fatihah for the souls of the martyrs of the Syrian revolution. This poem is dedicated particularly to them. Al-Fatihah has other names such as "the healer" to heal their wounds and 'the protector" as it saves them from fire of tanks. Al-Zyoudi (2012a:71-74) addresses Syria using the feminine second person pronoun:

> In (Praise belongs to Allah) there is a hand that
>
> Leads me I the blind to my destination
>
> Trust Allah and read Al-Rahman (The Gracious) supplicating
>
> Al-Rahim (The Merciful) to endow you with wisdom
>
> Resort to (The Master of the Day of Judgment) submitting to Him
>
> In your heart, mouth, breaths and in your lips
>
> We have carried (those who have not gone astray) to protect us
>
> When the blazing hell was seething with his tanks.

These lines help the poet to indirectly convey a message to the reader that by holding tight of the Holy Quran and its instruction, the Syrians could help heal their wounds and end their struggle. This finding corroborates Thawabteh's (2012) and Acim's (2015) finding that authors employ intertextuality as a rhetorical device through which they can express more than what is said in their utterances and trigger powerful emotions in their readers.

The same poem includes other examples of intertextuality. The first one is in which the poet pointed at the Pharaoh and his rescued body to be for those behind him a sign and a sermon as in the Quranic verse: "So this day, We will save thee in thy body alone that thou mayest be a Sign to those who come after thee. And surely, many of mankind are heedless of Our Signs"[1].

Al-Zyoudi (2012a: 72) calls Al-Assad the Pharaoh of Sham (the Levant) and asks Allah to punish him saying:

> "Oh! Who created me from clay I beseech you make him a sermon
>
> As you rendered Pharaoh an everlasting sermon".

The second example of intertextuality is evident in his supplication to God Almighty to render Al-Assad's fire coolness and safety on Homs as it was when Prophet Ibrahim (Abraham) was thrown in the great fire (Al-Zyoudi, 2012a: 73):

> "Be safety upon them and shower them with hail
>
> Oh! You cloud approaching Homs or hovering above it"

One of intertextuality models with Quranic figures is what Al-Zyoudi (2009: 274) inspired by the story of Al-Aziz and his wife in Surah Yusuf to denounce all who plot against their homeland and approve its destruction. In this respect he says:

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[1]Surah Yunus, Ayat 92

"Zulekha tore from behind

   All our shirts, and Al-Aziz accused us".

The aforementioned poetic discourse absorbed the Quranic verse: "And they both raced to the door, and she tore his shirt from behind, and they found her lord (husband) at the door. She said: What is the (fitting) punishment for one who formed an evil design against thy wife, but prison or a grievous chastisement"[2].

This is an example of direct intertextuality where the degree of the presence of the Quranic text is often greatly clear. Al-Zyoudi also uses the story of prophet Joseph in another example (Al-Zyoudi, 2009:326):

"They threw Joseph in the darkness of the bottom of a deep well

Oh! Allah....

How did You let them dump him into that deep well?"

Al-Zyoudi's readings and cultural knowledge are reflected intentionally and unintentionally in his writing as there are sometimes a combination of different expressions as in his saying (Al-Zyoudi, 2012a: 16):

"I was behind Moses, as he was conversing meekly with Allah under the star

   And as Mount Sinai cracked next to him, he collapsed and the lesson was learnt".

In these poetic lines, Al-Zyoudi' evokes the incident when prophet Moses fell down unconscious when the mountain was shaking beneath him due to the manifestation of Allah upon it. Allah says: "And when Moses came at Our appointed time and his Lord spoke to him, he said, "My Lord, show thyself to Me that I may look at Thee.'. He replied, 'thou shalt not see Me, but look at the mountain; if it remains in its place, then shalt thou see Me. 'And when his Lord manifested Himself on the mountain, He broke it into pieces and Moses fell down unconscious. And when he recovered, he said, 'Holy art thou, I turn toward Thee, and I am the first to believe."[3]

The intertextuality of these poetic texts with the religious texts has deepened the allusion to the hidden meanings which in turn opens vast horizons for various interpretations. Both types of direct intertextuality (i.e. referential and suggestive) appears frequently in Habib's poetry. Al-Zyoudi discusses the Quranic meanings and tries to artistically employ them. Some Quranic words explicitly appear throughout the poem (Al-Zyoudi, 2012a: 5). For example:

"The high moon yields to me and I then split it".

In this poetic line, Al-Zyoudi points to the miraculous incident of the splitting of the moon for Prophet Muhammad the day he was in Mecca. In the Quran we read: "the Hour has drawn nigh, and the moon is rent asunder"[4].

Al-Zyoudi (2012a: 4) also says:

"I am the stranger who has no fire to comfort him on Mount At-tour (Sinai)".

The abovementioned poetic line intertexts with Moses' words in the Quran "I perceive a fire; perhaps I may bring you a brand therefrom or find guidance at the fire"[5].

Al-Zyoudi(2009:280-281) says in another line:

"Peace be on his face when he will be resurrected alive".

He repeated this text twice in the poem so as to correspond with the two intertextual cases of "Peace be on" mentioned in the Qur'an; one was meant for Jesus and the other for Yahya bin Zakaria (John the Baptist) especially in Surah Maryam where Allah says: "And peace was on him the day he was born and the day he dies dand peace there will be on him the day he will be raised up to life again"[6].

In this light, the poet says:

"While there was no one to aid me, I was helped by (the statement) "I seek refuge in Allah through Surah

Surah *Al-Nas* and Surah *Al-falaq*".

This is another example of intertextuality with the holy Quran especially Surah "*Al-Nas* (the People)" and Surah "*Al-Falaq* (the Daybreak)".

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[2] Surah Yusuf, Ayat 25
[3] Surah AL-R'af., Ayat 143
[4] Surah Al-Qamar, Ayat 1.
[5] Surah Taha, Ayat 10.
[6] Surah Maryam, Ayat 15.

In his poem titled "Al-Moabite", Al-Zyoudi (2009, 166) says:

"He goes on when he is drunk. He does not unsheathe his dagger and slaughter my camel".

This poetic line intertexts with the Quranic discourse "they called their companion and he drank and hamstrung the She-camel"[7]. The poet in this line recalls the character of Kedar bin Salef – the Red One of Thamud - as named by the Arabs- who is considered as the most miserable person on earth for killing the camel. He was mentioned in another Ayah "the tribe of Thamud denied the truth because of their rebelliousness. When the most wretched among them got up"[8]. This indicates that the fate of any corrupt person on earth is the same as that of the Red of Thamud in the eyes of Al-Zyoudi (2009: 279) as he says about the camel in another poem.

" We hamstrung you oh she-camel of Allah".

and the poet (Al-Zyoudi, 2009: 335-336) also says:

"Remember me and if you hamstring my camel and betray the love, the earth will swallow you again and seek verdict".

Al-Zyoudi (2012b:9) also swears to God saying:

"I swear by the One in front of Whom the Angels lined up in rows after rows."

This line of poetry intertexts with the words of God "And Thy Lord comes and also the angels ranged in row after rows"[9].

Al-Zyoudi displays more than once a combination of Prophet Noah and Sodom (note that Sodom is the village of Prophet Lot's people. However, the poet uses Sodom as a symbol of corruption and destruction, and Prophet Noah as a symbol of salvation and search for one's destiny and ultimate goal. The poet (Al-Zyoudi (2012a:77) says:

"Hey Noah, the wreckage after the devastation of Sodom Will not be carried by one ship and two ships".

In another poem, the poet (Al-Zyoudi, 2012a: 48) seeks help from prophet Noah, the second father of mankind saying:

"Sodom has perished… So collect it and ascend with it oh Noah".

The poet also makes use of Noah's dove which was sent by the Prophet to explore the earth after the flood in his saying (Al-Zyoudi, 2012a:50-51):

"One balcony is not enough to seduce the dove

For safe landing on the Earth"

These meanings were also tackled by the famous Palestinian poet Mahmoud Darwish and other Arab poets. Al-Zyoudi does not forget the story of the flood in his poetry. It appears in the poem titled (the Song of the Day) (Al-Zyoudi, 2009:40-41):

"The flood begins…

And it lasts for one month ...

And it lasts for two months ...

A year ....

And we are floating on the water

Carrying a couple of each species

So life will grow in our palms".

These poetic lines intertext with the Quranic verses talking about the story of Noah and his people. The poetic line before the last one is completely cited from the Quranic verse "Till when our command and the fountains of the, earth gushed forth, We said 'Embark therein two of every kind, male and female, and the family, except those against whom the word has already gone forth and those who believe. And did not believe and live with him except a few"[10]. This implies that though the flood destroys the lands, the aftermath of the flood (no matter how long it lasts) is the beginning of a new life evident in a secret meeting of couples for the sake of survival.

Connotative intertextuality comes more intensely and subtly than the two other types namely, the citational and the referential because it requires the reader to exhort a greater effort in order to detect and link it to sources. Al-Zyoudi (2009:77) says that his hometown, Al-Alouk, where he feels stable and to where he resorts is very similar to Madyan, the haven of Prophet Moses:

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[7] Surah Al-Qamar, Ayat 29
[8] Surah Al-Shams, Ayat 11-12.
[9] Surah Al-Fajr, Ayat 22
[10] Surah Hud, Ayat 40

"I came and my heart feels pain as a Sheikh (old man) barefoot….

Looking in the deserts of the *at-teeh* (The Exodos)……

For the lifetime that was wasted….

I come to you barefoot and longing".

These poetic lines intertext with the story of Mose's escape from the Pharaoh of Egypt crossing the Sinai desert heading to Madyan. He got green cheeks from eating grass and cracked feet. Though he wasted his life in the palace of the Pharaoh, but his real lifetime begins with the call to Allah.

- In another place, Al-Zyoudi (2009: 79) says:

"I cry between her palms

Like a Rabbi after being far away

He embraces the stones of the Wailing Wall".

These lines allude to the rituals practiced by the Jews, i.e. hugging and kissing the stones of the Western Wall which Jews call the Wailing Wall.

Al-Zyoudi (Al-Zyoudi, 2009:12) complains about those who steal his power and abandon him when he is in a dire need for help:

"the thieves steal my sword

And the cowards let me down".

This is a case of an explicit reference to the betrayal of the people of Iraq to the rescue of Hussein bin Ali. Hussein was killed in the city of Karbala. The poet (Al-Zyoudi, 2012: 56-57) recalls this historical incident in another poem and is inspired by some of the figures associated with this influential incident in the history of Muslims and Arabs such as Yazeed, Fatima, Ali and Zain-Al-Abidin. A close look at the connotative reference is the following poetic line (Al-Zyoudi, 2012b: 83) that shows another proof of intertextuality:

" Neither did I cry upon a setting moon

 Nor did I touch with reverence the house when I returned"

These lines demonstrate intertextuality with the words of Allah which were uttered by Prophet Ibrahim teaching his people the concept of Monotheism "And when he saw the moon rise with spreading light, he said: "this is my Lord". But when it set, he said: "if my Lord guides me not, I shall surely be of the people who go astray"[11].

The poet also has several meanings in his poetic texts that correlate with the Quranic discourse including: Al-Isra and Al-Miraj incident (see Al-Zyoudi, 2009:275), devastating the people of Lot (see Al-Zyoudi, 2012b: 63), the disbelief of the people of Israel (see Al-Zyoudi, 2009:89), the fire of Abraham, creating Adam and the healing touch of Jesus Christ who cured the sick people.

It is also noteworthy that there are many examples of intertextuality with Hadith in Al- Al-Zyoudi's poetry. The Hadith (Prophet Mohammad's sayings) is another rich source of possibilities. The poet (Al-Zyoudi, 2009:53) also absorbs other historical events and even the beliefs of the formers as in the following poetic line:

 "They did talk to me about *Kisra*'s (Khosrow's) precious items".

No doubt, there is an overlap in meaning here with Kisra's treasure which Prophet Mohammad promised to Suraqa ibn Malik as stated in the Prophet's immigration Hadith. The poet (Al-Zyoudi, 2009:281) also says:

"As those clutching on burning firebrands"

It is well-known that at the end of life those who are adhering to their religion are considered to be strong believers who act like those who are clutching some burning firebands.

Somewhere else, the poet (Al-Zyoudi, 2012a, 25) says:

"Oh poetry my companion purify my heart with snow and refine it from flattering".

This poetic line overlaps in meaning with the Hadith: "Oh God, rinse him with water and ice, cold and purify him from guilt and sins" (Al-Albani,1999: 1288).

Another example of intertextuality with some historical events is (-Zyoudi, 2009: 60):

"And they will enter their animals into my worshipping niche".

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[11] Surah Al-An'am , Ayat 77.

The above-quoted poetic line refers to the Crusaders' horses which entered the Imam niche of Al-Aqsa Mosque and transformed it to a stable, and also to Tatars' horses which entered the Umayyad Mosque in Damascus in 658 AH.

Al-Zyoudi (2012: 93) sings in another poem:

"They carried their swords and asked spears to speak".

This is a clear reference to the historical incident of carrying copies of the Quran by the defeated army of Muawiya I in front of the the victorious army which was led by Caliph Ali in the famous battle of Siffin (Bin Al-Arabi,1974: 309).

Definitely, these intertextual allusions are good indicators of Al-Zyoudi's vast knowledge which he employed in his poetry. These salient examples of religious intertextuality traced in Al-Zyoudi's poetry could be ascribed to the fact that the Holy Quran is well-rooted in Muslims' minds comprising all prodigious stories, aesthetic richness, verbal economy (AlBadi, 2009). Hussein (2013) accentuates the significance of religious reference because of its rooted presence in peoples' memory. This finding supports Abedi, et.al.'s (2016) that poets use the Quranic discourse as a cherished source to serve innumerable purposes in their poetry. The findings corroborates Ruokonen's (2010) findings that intertextual references tend to serve certain functions in the new text. By large, the findings are in line with Hussein's (2013) finding that intertextuality is viewed as useful reading strategy that could help readers produce novel ways of the reading of a texts.

3.2 Literary intertextuality

Literary intertextuality is the existence of ancient or modern literary poetry, prose texts or figures (i.e. poets) in the text of the original poem so that the interweaved text in its fabric corresponds with the poet's own idea. The content analysis of Al-Zyoudi's poems shows that intertextuality with literary texts looms a large area in his poetry in different forms. Al-Zyoudi used to restate other poets' vocabularies and meanings and transform them into his own poetic style.

Given the richness of their characters' attitudes, their contemporary political events, their philosophical visions especially their existential depth in terms of the philosophy of life, of creation and the universe; it is no wonder that, literary figures such as Al-Maari as well as Al-Mutanabi, which were also used by Mahmoud Darwish, are donned by contemporary Arab poets as masks. The historical literary figure of Tarafa Ibn Al-abd, for instance, is one of the most important classical poetic figures that has always been invoked in modern Arabic poetry.

An example of such contemporary model of intertextuality is inspiration by al-Shanfara, the Jewish-Arab poet who abandoned his people and resorted to nature. Like al-Shanfara, Al-Zyoudi abandons flatterers and envious and spiteful people and disavows them. He reflected the historical context of the reality of life and the reality of poverty, injustice, envy and a variety of social diseases. Al-Zyoudi borrowed from al-Shanfara, the value of altruism, insurgency and piracy in the desert. The poet (Al-Zyoudi, 2012b:13-14) says in "al-Shanfara" poem:

He spends his night hungry like a howling wolf

Roaming the desert filled with freedom and pride

If he hunts, he looks for a companion to share with him his catch

And he grieves if he does not find such a companion

He searches the road looking for a poor person (to feed him)

And if he does not find this poor fellow,

He feeds it to the road

And he knows that life is nothing but ingratitude

When was the poor in it known as a friend?!

He and the desert become one and

The cracks in their sands become fissures in his blood

In another example he resorts to the historical figure of Al-Mutanabbi – the most famous Arab poet - who suffered from alienation and psychological hunger with Egypt's ruler Abu al-Misk Kafur. Like Al-Mutanabbi, Al-Zyoudi is suffering from being a stranger in his own homeland. In this regard Al-Zyoudi (2012b:73-75) says in his poem titled "Al- Mutanabi":

"And before entering the palace

Kafur's chamberlain reexamined their verses and said:

We do not accept artificial and repeated poetry

Oh poets! Condense your verses in praising Abu al-Misk

Do not exaggerate,

Content yourselves with the openings when you recite (your poems)"

Al-Zyoudi (2009:113) sadly displays the attitude of Arab people towards the occupation of Jerusalem:

And you think they are alive if you call them

They will hear the call and come to your support

Yet, they are dead, and many a dead person

Is living…

These lines can be compared with the famous poetic line by Bashar ibn Burd (Burd,1966 : 35):

"Had you called, you would have gotten your call heard by a living person

The poet (Al-Zyoudi, 2012a: 8) has also some others example of intertextuality with some former Arab poets in words and phrases such as:

"War is coming so who will spark my fire".

These words overlap with texts written by the renowned classical Arab poet Zuhayr bin Abi Sulma when he spoke about war (Al-shanqeetee,1985: 59-60).

Al-Zyoudi's vocabulary and meanings of poetry intertext with the Syrian poet Nizar Qabbani in feminizing his words and with the most notable Jordanian poet Arar whose works deserve a solo long study. It should be noted that some critics consider Al-Zyoudi an extension of Arar. In response to this, Al-Zyoudi asserts that today he has his own distinctive language, rhythm, and words. He demonstrates this metaphorically (Al-Zyoudi, 2012:116) saying that he prays alone without his imam (his master Arar):

"We are two rivals so do not get angry if I pray alone oh my imam

If Najd is your destination, then go to Najd without me for I shall go to Tihamah"

Furthermore, Al-Zyoudi has unique examples of intertextuality with prose. This allows the Arabic items to be interweaved brilliantly in the fabric of his poem resulting in a vivid intermingling of the embedded art images. He particularly turns proverbs into a poetic language (Al-Zyoudi, 2009:141):

"Will curing by ironing ever be sufficient while the real pain is inside the ribs?

This parallels the Arabic saying that "the last cure to be considered is ironing". It can be argued that the poet reformulated the Jordanian popular proverb (When the pain is inside, ironing the outside will be useless) (Musa,2008:129) in a standard Arabic language (i.e. Fusha).

In another instance (Zyoudi, 2012a: 92), the poet says:

"When they become swollen with fat, they are seduced by titles"

This poetic line intertexts with the Arabic proverb: (What you thought to be fat is nothing but a swelling (tumor)).

Al-Zyoudi invokes the historical and cultural heritage of the region and makes use of them in his poetry. He never overlooks major historical and traditional figures, ancient cites and locales. These figures and locales are always present in his poems. He does not forget Antara ibn Shaddad, Alexander the Great, Mesha the Moabite, Cenmar the Architect whose brilliance killed him, Jesus Christ, Imru' al-Qais (Father of Arabic Poetry) and his Fatima, and Om Awfa. He also talks about Shurahbil ib Hasna, Dhirar ibn Al-Azwar, Al-Ma'arri, Zeryab the singer, Abu Nuwas, Salome, John the Baptist, and Khaled ibn Al-Waleed[12]. Al-Zyoudi mentions many ancient cities in the world such as Sodom, Moab, Homs and Damascus.

The abovementioned examples of intertextuality spread in Al-Zyoudi's poetry imply that he has not turned his back to the legacy of his people. Rather, his voice mixes with others' voices. Al-Zyoudi asserts that any creative person will not be able to innovate outside the heritage of his nation and his people's artistic traditions. Overall, the findings are in line with Kristeva's claim that due to intertextuality texts can be viewed as a mosaic of quotes and absorption and alteration of other texts (Simandan, 2010). The findings are also in line with Klimovich's (2014) finding that authors' or readers' knowledge of intertextuality helps in actualizing and endowing texts an aesthetic value. The findings have some practical implications for educational purposes, which may be insightful for curriculum designers and planners, and instructors of literature as well as readers of literature. Therefore, the present researchers' findings fully support Alawi's (2010) recommendation that intertextuality should be integrated in the syllabi of literature and translation courses to increase students' mindfulness of the all-embracing influence of cultural, religious and social issues on language to enhance and deepen their understanding of the language, hence enhance their translation practice and the value of their translation production.

4. Conclusion

Al-Zyoudi is aware that the feature of intertextuality is a chance to have an effect and be affected as well as to establish a dialogue with other texts in some way. He aims to invest intertextuality in his poetry so as to achieve consolidation

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[12] Look: Al-Zouaydi, (2009, p.30, 35,59,63,86,111,227,384), and Look: Al-Zouaydi (2012b, p.54), and Look:Al-Zouaydi, H. (2012a: p.3,7,21,73,77).

and issue a joint in the culture of the times. Intextuality is one of the signs that helps the poet demonstrate that he is highly educated and is keen on integrating his knowledge in his literary production. Being knowledgeable about different cultures and arts in order to have this technique helps improve literary creativity.

It is evident that the intertextuality models found in Al-Zyoudi's poetry are embracing other more expansive atmospheres Intertexuality is employed to free the poet from any cultural restrictions. A review of Al-Zyoudi's experience clearly touches on how he employs heritage throughout his poetry. The reviewer will certainly sense that heritage lives in his conscience. This gives more humanistic and intellectual dimensions that assert the relationship between deep absorption and coexistence within the poetic experience. This indicates that Al-Zyoudi's poetry is mostly a creative document of his obsessions, whims, attitudes and rhythms. Finally, it should be highlighted that intertextuality is an inevitable investable phenomenon. This is because the open space allows convergence of sundries of texts. Nonetheless, to compensate for this study's limitations and to upsurge our awareness and understanding of intertextuality and its functions in literary texts more research is strongly required. The findings of the future related studies will hopefully provide more evidence for more generalisations.

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