

The term intertextuality in the poetry of Muhammad Saleh Nasser

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Abstract

This is a study of the Algerian poet Muhammad Nasser through his collection of poems, “Palm Songs,” published in 1981. In this study, we try to highlight the role of intertextuality in constructing the poetics of the text and trace the main features of the poet’s language, his artistic experience, and his way of dealing with language.

Keywords: contemporary Algerian poetry ; indication ; Intertextuality

1- The concept of intertextuality technique:

Intertextuality is a critical and literary term that means the interpenetration of texts and their interaction with each other. It is “a textual interpenetration in the space of a specific text, where many interspersed words from other texts intersect and contradict each other.”¹ That is, when a writer borrows a text by another writer or writer and replaces it in his text to strengthen his text and highlight its meaning, or to employ a specific vision presented by the writer.

Therefore, it can be said that the technique of intertextuality is based on removing barriers between texts, as long as intertextuality deals with a common means between it and all creators, which is language, because it is a collective product. Intertextuality is important in enriching meaning, as it gives the new text additional depth and connotations that make the reader conjure up other dimensions. It also contributes to creating a dialogue between eras, as it connects the present and the past by building bridges between texts. In addition, intertextuality is a test of the reader’s intelligence, as it involves the reader in the process of understanding and interpretation to search for origins and Symbols hidden behind words, and it is no secret to us that intertextuality has “a fundamental function in the text. It was brought in to serve a purpose and perform a contextual task through which it enriches the text, gives it depth, charges it with limitless symbolic energy, and becomes a radiant focus for a set of suggestions in which there are multiple voices and readings”²

Intertextuality is a new term in modern criticism. It has deep roots in ancient Arabic criticism. The researcher can grasp its origins in the terms embedding, quotation, poetic theft... and others³ It means that a literary text includes texts or ideas that preceded it through quotation, inclusion, reference, or the like from the cultural reading of the writer, so that these texts or ideas merge with the original text to form a new, single, integrated text. However, intertextuality does not stop at the limit of “one culture, it may reach multiple cultures. Intertextuality cannot occur within the boundaries of one culture, as it expands to refer us to other cultures, as is the case when talking about the effect of using myth and religious and popular heritage in the experience.” Contemporary Arabic Poetry⁴.

2- Forms and types of intertextuality:

Forms of intertextuality: The circle of intertextuality has expanded to include everything that the eye of the creator or poet falls upon or his observations and experiences reach. Intertextuality is divided functionally into:

- **Intertextuality of manifestation:** It is called conscious intertextuality, including quotation and implication, and it is also due to the poet's awareness of his reliance on others in his new experience. It has its source in the self, but her feeling of the need to borrow from previous texts, such as heritage, for example, adds some credibility to his work, in the case of intertextuality with major reference texts in particular.
- **Hidden intertextuality:** It is called subconscious intertextuality, in which the poet is not aware of the presence of other texts in his new text. This is an ancient theoretical basis in Arab culture. The people of the poetry industry did not see any advantage in a poet narrating for others, and they trained the beginner to memorize a lot and forget what he had memorized, until his ability was strengthened and his performance started from his reserve.⁵

The supplied intertextuality may be a word indicating the text from which it is taken, or it may be a sentence with some significance but it is suggestive, or it may be a line of poetry or part of it.

We must also find another division of intertextuality, which is direct and indirect:

- **Direct intertextuality:** It is the intertextuality in which the poet or writer deliberately brings examples of texts into his original text for an artistic or intellectual function that is consistent with the poetic context, whether this intertextuality is historical, religious, or literary. He quotes the text in the language in which it appears, such as verses, hadiths, poems, and stories, so that the original reference is clear and exposed to the reader without the need for great effort in analysis. One of the most important characteristics of direct intertextuality is:
 - 1- Clarity and clearness, such that the quoted text is clear and clear and does not require deep interpretation to discover its source.
 - 2- Fidelity or textual closeness: It depends on literal or near-literal quotation (inclusion and citation).
 - 3- Objective strategy: It is used for specific purposes, such as confirming an idea, conferring legitimacy, supporting the new text, or emotional charge and direct symbolism.
- **Indirect intertextuality:** A conclusion is drawn and deduced from the text, especially the novelist. This is called the intertextuality of ideas, cultural reading, or historical memory, which evokes its intertextualities through their spirit or meaning, not through their literalism, language, or attribution to their owners, and is understood from the text's hints, gestures, codes, and notations.⁶

2 -2 Types of intertextuality:

Among the types of intertextual references we find:

- Religious reference: which consists of evoking the Qur'an, the Prophet's hadith, religious figures, and mentioning religious places and events....
- Historical reference: It lies in recalling historical figures who represent the axis of injustice or the axis of truth....
- Literary reference: It is inspired by the texts of writers and poets in their subjective and objective poetic experiences.....
- Human reference: This is done by drawing inspiration from the human experiences of international figures, including creators, artists, historians, and thinkers....
- Political reference: This occurs through interaction intertextually with political issues and discourses....

- Sufi reference: The poet enters into connection with the literature of virtues, karamats, and Sufi texts by Al-Hallaj, Ibn Arabi, Al-Nafari, Al-Bistami, and Al-Sahar Wardi..

Examples of what Muhammad Nasser mentioned in his collection of poetry include Najd Palm Songs:

1. Intertextuality by invoking religious figures. One of the examples of religious figures used by our poet Muhammad Nasser is “Abu Lahab.” When the Arab poet invokes a character like Abu Lahab, “Abdul Uzza bin Abdul Muttalib”

He does not write a historical translation or a biography, but rather invokes a stereotypical mythological symbol for a specific type of character.

In contemporary and modern literature, the character of Abu Lahab turns into a symbol for several axes, the most important of which is:

- **A symbol of tyranny and authority that rejects truth:** it is invoked to confront any forces that stand against change, reform, or truth.
- **Symbol of traitorous kinship (hostility from within):** Abu Lahab is the uncle of the Prophet, may God bless him and grant him peace. However, he was the most hostile of people to him, so it is used symbolically to express attacks on relatives or the betrayal of rulers and peoples to each other.
- **Symbol of the inevitable fate of destruction:** Based on Surah Al-Masad, the character is summoned to preach injustice with a bad **outcome and imminent demise** (يَا أَبَى لَهَبٍ وَتَبَّ) ⁷.
- **Symbol of corrupt capital:** utilitarianism that advances money and influence over values and morals ⁸. أغنى عنه ماله و ما (كسبا)

Muhammad Nasser says:

يا
درا
و
أسفي
ترقت
ما
ورككت
أفها
شلت
خبيت
أزل
هلا
جهي
فتحت
كالليل
وا

ي
حرق
فسل
داسو

Invoking the character of “Abu Lahab” in the poetic intertextuality of the poet Muhammad Nasser represents a sharp stylistic and visionary tool used to link religious history and contemporary reality.

The character of Abu Lahab is represented by the sinful, red hands that tried to burn down the Islamic Book Fair. In his invocation of the character, Muhammad Nasser relies on various intertextual methods, including that the poet uses words from Surat Al-Masad (May your hands abide, Abu Lahab) and integrates them into his activating or vertical poetic fabric, which gives the text a timbre that raises in the mind of the reader the living Qur’anic image.

2. Intertextuality by recalling historical figures:

Invoking the character of Prince Abdul Qadir Al-Jazairi in the poetry of Dr. Muhammad Nasser represents an intertextual and conceptual dimension that is completely different from summoning negative characters such as “Abu Lahab.” It moves from the symbolism of tyranny and destruction to the symbolism of high ideals, national heroism, and intellectual and religious originality.

Prince Abdelkader in the Algerian and Arab consciousness is not just a military leader, but rather the founder of the modern Algerian state, a man of Sufism, a poet, and a universal humanist thinker. Therefore, the intertextuality with him in the experience of the poet Muhammad Nasser expands to several visionary and artistic levels.

Muhammad Nasser says:

وكلاها ..

In this poem, the poet highlights the character of the prince and highlights the human dimension of the prince to emphasize the tolerance and greatness of Islam in the character of a Mujahid leader.

Through the character of the prince, the poet Muhammad Nasser tries to connect the generation of revolution and independence to the first schools of struggle and confirm the historical extension of the Algerian jihad. In addition, the poet makes this character a role model for the youth and the nation, stating that freedom and dignity require awareness and thought in addition to strength and sacrifice. The name of Prince Abdul Qadir also adds prestige and honor to the poetic text, and raises its epic and emotional tone.

1. Intertextuality by calling in international figures:

The poet invoked the character of Okamoto as a fighter and guerrilla, as a symbol of internationalism, cross-border sacrifice, and belief in absolute human justice.

Kozo Okamoto, the Japanese fighter and guerrilla fighter, who, along with his two companions, carried out the fourth guerrilla operation at Lod Airport in 1972 with the Popular Front for the Liberation of Palestine, where he killed many Israelis. When he was asked after his arrest about the motive for this suicide operation, he answered: Because the Arabs did not believe in the philosophy of death, and summoning this character is breaking geographical and ethnic boundaries for the sake of the idea, and highlighting global solidarity with the issues of the occupied peoples. The embodiment of self-sacrifice and involvement in the issues of others for the love of freedom.

Muhammad Nasser says :

المثل
يدين

تثور

12..

الأشعار

..

..

..

..

13..

نبي

Invoking a Japanese character in an Arabic text creates a creative shock and a dual momentum linking Al-Aqsa with the Middle East, and the poet, instead of raising slogans of global solidarity on several pages, invokes the character of Okamoto so that the reader recalls prior knowledge of this character, which gives the subjective experience a general human dimension.

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Notes

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⁴ Majid Al-Jaghafra - Al-Mubarraz - *Higher School of Teachers in Literature and Human Sciences* - No. 12 - June 1999 - Algeria - p. 33

⁵ *Ibid.* - p. 39

⁶ Majid Al-Jaghafra - Al-Mubarraz - *Higher School of Teachers in Literature and Human Sciences* - No. 12 - June 1999 - Algeria - p. 35

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:2 الآية / 8

⁹ Muhammad Nasser, *Palm Songs*, National Publishing and Distribution Company / Algeria 1981, p. 85.

¹⁰ Muhammad Nasser - *Palm Songs* - p. 86

¹¹ Muhammad Nasser - *Palm Songs* - p. 28

¹² Same source - p. 59

¹³ Muhammad Nasser - *Palm Songs* - p. 60

¹⁴ Muhammad Nasser - *Palm Songs* - p. 61