Republic of Iraq

Ministry of Higher Education and Scientific Research

University of Babylon

College of Education for Human Sciences

Department of English

# A Contrastive Discoursal Analysis of Intertextuality
# In Selected Poems by William Blake
# and Ahmed Matar

**By**

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NOVEMBER, 2022 A.D          RABI AL-THANI, 1444 A.H

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

((وَلَقَدْ كَتَبْنَا فِى الزَّبُورِ مِنْ بَعْدِ الذِّكْرِ أَنَّ الْأَرْضَ يَرِثُهَا عِبَادِىَ الصَّالِحُونَ))

(الأنبياء ــ 105)

صدق الله العلي العظيم

*In the name of Allah, the Most Merciful, the Most Compassionate*

" **And certainly We wrote in the Book after the reminder that [as for] the land, My righteous servants shall inherit it**"

*Almighty Allah, The Most High has told the truth*

SURAT AL-ANBIYA( The Prophets)
(Shaker,1999,p.150)

# The Supervisor's Declaration

I certify that this thesis entitled (**A Contrastive Discoursal Analysis Of Intertextuality In Selected Poems by William Blake and Ahmed Matar**) written by **Shahad Muhsin Abed Al-Fatlawi** has been prepared under my supervision at the College of Education for Human Sciences, University of Babylon, in partial fulfillment of the requirements for Master Degree in Education/ English Language / Linguistics.

Signature:

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Date:      /     /

In view of the available recommendations, I forward this thesis for debate by the Examining Committee.

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# The Examining Committee's Declaration

We certify that we have read this thesis (**A Contrastive Discoursal Analysis of Intertextuality In Selected Poems by William Blake and Ahmed Matar**) written by **Shahad Muhsin Abed Al-Fatlawi and**, as Examining Committee, we examined the student in its content, and that in our opinion it is adequate as a dissertation for Master Degree in Education/ English Language / Linguistics.

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# Dedication

*To My Husband,*
*Daughter,*
*And My Martyr Father*

# *Acknowledgements*

# **Abstract**

Recently, the concept of intertextuality has emerged as one of the important issues in contemporary linguistic studies.As the researcher knows;there is no significant empirical study to highlight intertextuality within the field of discourse analysis and such a linguistic phenomenon requires to be identified and classified contrastively.The present study tackles a contrastive discoursal analysis of intertextuality in selected poems by William Blake and Ahmed Matar.

Intertextuality is chosen to be tackled in this study since it has not received a significant attention, particularly from a contrastive discoursal view. The present study investigates intertextuality in selected English and Arabic poems.All to be dealt with by considering the influence of prior texts on the latter texts

It aims at: finding out the techniques of linguistic intertextuality that are used in the English and Arabic selected poems,revealing the most frequent technique of intertextuality that is used in such poems,and pointing out the levels of intertextuality.

It hypothesized that: there are many techniques that are used in the selected poems like: direct quotation, indirect quotation, paraphrase and description. An indirect quotation is the most frequent technique that is used in English data, whereas the direct quotation is the most frequent that is used in the Arabic ones.

It concludes that: there are many techniques of an intertextual representation such as: direct quotation, indirect quotation, paraphrase and description. As for levels of

intertextuality,there are: the use of prior texts as background, support and contrast, and using such prior texts as sources of meanings. The Holy Bible, John Milton's Lost Paradise and the Greek myths had been the most influential documents that affect Blake's poetry, while The Holy Quran and Prophetic Traditions had been the most influential documents that affect Matar's poetry.

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# Chapter One
## Introduction

## 1.0 Introductory Notes

Intertextuality is a modern critical term which gives the twentieth century criticism its identity .Nowadays,critics have a new way to discuss the nature of textuality and influence because of this phenomenon of intertextuality. In other words, this phenomenon is concerned with how literary texts are fundamentally "intertextual," or engaged in discussion and dialogue with other texts. Intertextuality deals with how knowledge of the ways in which texts communicate to one another across times and places, as well as across cultures. This is an important step to understand the potential significance of a text for its original audience and how it might be meaningful to us at the current time. It can be said that intertextuality is one of paramount linguistic devices to analyze since it is related to the techniques through which new meanings are created from the old ones by transforming them into a new text ( Kristieva,1980,p.5).

## 1.1 The Problem

It is widely acknowledged that there is no significant empirical study to highlight intertextuality within the field of discourse analysis. Such a linguistic phenomenon requires to be identified and classified contrastively.This study attempts to fill this gap which was discovered while searching the literature about intertextual analysis of English and Arabic poetry. Moreover, intertextuality plays an important role in literature. This importance has established the need to deal with this phenomenon in English

and Arabic selected poems. Therefore, the current study aims to answer the following questions:

1. What are the discoursal techniques of intertextuality that are used in Blake and Matar's selected poems?
2. Which is the most frequent technique of intertextuality used in the selected data?
3. What are the levels of intertextual representation in English as well as Arabic poems?
4. How are the prior words recontextualized within a new context?

## 1.2 The Aims

The current study aims at:

1. Identifying the techniques of intertextuality that are used in the selected data.
2. Revealing the most frequent technique of intertextuality that is used in such data?
3. Pointing out the levels of intertextuality in the selected data.
4. Observing the new meanings of prior texts in a new context.

## 1.3 The Hypotheses

It is hypothesized that:

1. There are many techniques of intertextuality that are used in the selected data like: direct quotation, indirect quotation, paraphrase and description.
2. An indirect quotation is the most frequent technique that is used in English data, whereas the direct quotation is the most frequent that is used in the Arabic ones.

3. There are certain levels of intertextuality such as: using prior text as background, support and contrast or using prior text as source of meanings to be used at face value.

4. The prior texts are used in more critical context or to make comparison between the two texts.

## 1.4 The Procedures

The study follows number of procedures:

1. Presenting a theoretical background about discourse analysis, in addition to some literature reviews about each of the following: intertextuality in English and Arabic poetry, William Blake's poetry and Ahmed Matar's poetry.

2.  Analyzing intertextuality in English and Arabic data by using an adopted model of Bazerman (2004).

3. Conducting both quantitative and qualitative analysis.

4. Analyzing the poetic texts qualitatively  and  quantitatively.Qualitatively by means of interpretation and quantitatively by some appropriate statistical means to confirm the findings of this study.

5. Discussing the final results to arrive at conclusions.

6. Showing the differences and similarities of using intertextuality in English and Arabic poems.

## 1.5 The Limits

This study is limited to the intertextual analysis of William Blake and Ahmed Matar 'selected poems. Three poems from each language will be analyzed, in English:The Lamb (1789), The Tyger(1794) and Jearusalem(1804), whereas in Arabic, Emeer Al-Mukhbreenامير المخبرين , Al-

Jar wa Al-Majroor والمجرور الجار and Ash-yaskut عاش ـيسقط(1984) will be chosen.These poems will be analyzed according to an adopted model of Bazerman(2004). The present study deals with William Blake and Ahmed Matar since they have similar concerns, share religious interests and criticizing the leaders' class.

## 1.6 The Value

This study will be valuable for those who are interested in discourse analysis for literary texts and those who are interested in contrastive studies especially between English and Arabic languages. Those interested in applied linguistics can find it beneficial.

# Chapter Two
# Literature Review

## 2.0 Introductory Notes

This chapter provides a theoretical framework about the field of the study which is discourse analysis, some of its historical backgrounds, some concepts associated with this field, principles, theories, and some prior relevant studies about it. In addition, it includes some previous studies that have been done about intertextuality and some other studies about William Blake and Ahmed Matar's poetry.

## 2.1 An Overview of Discourse Analysis (DA)

The review of literature about discourse analysis (henceforth DA) reveals that "discourse" is one of the concepts that is commonly used but is still poorly defined (Schiffrin,1994,p.5;Stubbs,1983,p.12). The most obvious cause of this difference is the researchers' diverse backgrounds, which contributes to the widespread usage of the term. The interests and tasks assigned to each group of researchers typically differ from those of the other groups. Additionally, they differ in their theoretical stances which ultimately affect the way they view this term (He,Agens,2007).

Stubbs (1983, p.1) defines discourse as language beyond the sentence or beyond the clause which applies itself to the analysis or study of text structure and pragmatics. He claims that every discourse analysis makes an effort to examine the structure of language above the sentence or the clause, which has the consequence of evaluating large linguistic units like written texts or spoken exchanges.

Brown and Yule(1983,p.1) mention that discourse analysis goes beyond describing linguistic forms and instead examines the meanings and functions that can be derived from them to address human needs. This implies that the person who does DA should investigate the purposes of languages, as opposed to just looking into their formal features. Furthermore, Fairclough (1992,p.28) considers DA as a form of social behaviour rather than just language use.

According to Paltridge (2012,p.2),the purpose of DA is to examine the linguistic patterns that are employed in texts and then to identify the relationship between language and the social and cultural related contexts.

He (2012,p.2) argues that Harris coined the term "DA" firstly in 1952 as a means of analysing connected speech and writing. His primary study is the- analysis of language beyond the level of the sentence and looking at the connections between linguistic and non-linguistic behaviour.

In the light of this, Gee (2014,n.p.) suggests that there are various approaches to DA, each with its own special focus. Some of these approaches focus on the theme of language, while others deal with the content. Additionally, several other approaches to DA pay more attention to the language's structure. He (2014,n.p.) also outlines two other approaches in dealing with DA, the first approach is a descriptive that basesd primarily on how language functions with the intention of comprehending it. The second approach is a critical one that focuses on giving enough justification and addresses a number of concerns, including social, political, institutional, and even global issues.

Phillips and Jørgensen (2002,p.6) explain that discourse expands beyond just written or spoken language but also includes visual images. According to Beaugrande (1981), a written or spoken text must adhere to seven criteria in order to be considered a discourse. Such criteria are called 'the seven principles or norms of textuality'which are:

- **Cohesion**: which means the connections between linguistic form, such as the grammatical and lexical relationships between words or sentences within a text.

- **Coherence**: this principle refers to the relationship among statements that links their meanings together.

- **Intentionality**: it refers to the appropriate meaning that the speaker must deliver.

- **Acceptability:** means to maintain what listeners engage to do.

- **Informativity:** it means that any speaker must contribute new information to the discourse in order to be informative.

- **Situationality:** it means to progress the circumstances of the exchange.

- **Intertextuality**: which refers to how one text engages with other ones. This happens when one text affects the other, especially if they have the same form or "text type".

It is not obligatory for all of these principles to be presented in a text because discourse studies do not view them as equally significant criteria.In other words, some of these principles are only useful when used in specific research methodologies (Renkema,2004,p.49).

The present study is concerned with one of these seven standards of DA which is intertextuality.

Discourse and text have occasionally been used interchangeably. This perspective asserts that when someone deals with textual issues, he is also dealing with discourse issues (Stubbs,1983,p.9).Even so, scholars who have a complex view of discourse have criticized this viewpoint(Leech and Short,1981;Leech,1983;Fairclogh,1989): those researchers do not adopt the issue of alternation since they view text as only a complement part of discourse.Another notable view of discourse is that dialogue is included in discourse, according to conversational analysts (Schegloff, Sacks, and Goffman), cited in Levinson (1983),this perspective holds that any dialogic communication act in which the interlocutors take turns  is considered as discourse(Macdonell,1986,p.146).

Baker and Ellece (2011,p.30) propose that DA can also be used to describe how people communicate with one another through language. They believe that the term discourse itself has many interpretations, one of these interpretations refers to any form of language in use, whether spoken language or naturally occurring language (ibid,p.30).

Finally, it can be said that discourse analysis has many various meanings that are changing over time due to the changes in the world and issues around it. Different approaches have been presented in this field;each of them fits certain issues and answers different problems.

## 2.2 Main Concepts Related to DA

There are basic concepts which are so necessary to our understanding of DA. These concepts are context, discourse participants, coherence, cohesion, inferences, implicatures and presuppositions (Aragbuwa, 2021,p.17).

Context and discourse participants are explained below since these concepts are so related to this current study .

## 2.2.1 Context

Context is the essential notion in DA. Discourse analysts study language based on the contexts in which it is said. According to van Dijk (1998,p.11), context is "the structured set of all properties of a social situation that are possibly relevant for the production, structures, interpretation and functions of text and utterance". It contains all that information whether linguistic or nonlinguistic needed to fully comprehend at any communication event or action. Context could be linguistic, situational or rehtorical. Linguistic context ,also known as 'co-text' which refers to the linguistic environment of a text and the logical connectedness of all its individual linguistic units (Drid, 2010,p.22).

It is called linguistic because it describes how every lexical item in a given piece of discourse is connected to one another to form a unified whole. This type of context takes into account the inherent or immediate, word-by-word structure of the sentences. Therefore, in their interpretation, discourse analyst must rely on the linguistic components (lexical items) and how they are arranged together within the text (Drid, 2010,p.22).

In addition to that, discourse analysts also rely on a broader socio-cultural context of language use, known as situational context. The situational context consists of the wider external circumstances surrounding actual use of language; such circumstances include: the topic of the discourse, time of the discourse event, the setting, the discourse participants and the relations between them, the cultures, beliefs and social systems of

communities etc. All these contextualisation references can further help discourse interpretation asides the verbal ones. Consequently, a discourse analyst's job is to reveal the patterning of the situational context and to determine its relationship to the patterning of discourse itself (Aragbuwa, 2021,pp.17-18).

The other type of context is the rhetorical one which refers to the situation that surrounds the process of writing. It includes four parts; the topic, the audience, the purpose and the occasion (or situation) (Web resource 1).

Our concern in this current study is the rhetorical context with its purpose which means "what is the text trying to achieve".

## 2.2.2 Discourse Participants

Wise(1971) defines discourse participants as :persons or nonpersons, visible or absent, that are involved in any communicative event whether directly or indirectly, those are called discourse participants .They involve the speaker(s), writer(s) or signifier(s) as well as the listener(s), addressee(s) or reader(s). Some discourses mention the names of the discourse producer(s) and consumer(s) through the use of proper nouns, noun phrases or person deixis that refer to people or objects as seen in most literary texts, news reports, dialogic texts, etc.Generally speaking, the discourse refer to the persons, people, group or objects involved in discourse as well as the readers or listeners; and the relationship between discourse participants determine the nature of the that discourse. Hence, sufficient knowledge on the role, identity, status, background, interrelation, shared knowledge, belief, and value of discourse participants usually help discourse construction and

interpretation. It can be said that discourse participants are considered  as an integral part in discourse interpretation (Aragbuwa, 2021,p.20).

## 2.3 The Concept of Intertextuality

Intertextuality can be defined as "the complex interrelationship between a text and other texts taken as basic to the creation or interpretation of the text" (Web resource 2).

The term "intertextuality" was first introduced by Julia Kristeva (1966)in her essay"Word, Dialogue, and Novel". She developed the idea of intertextuality, which views the text as a dynamic environment where relational processes and practices are the focus of inquiry rather than static structures and outcomes (María et al., 2014,p.268).

Despite the fact that the term "intertextuality" was first used by Kristeva, many philosophers and literary theorists have investigated it in different ways and different terminologies,like (Bloom, 1973,Bakhtin, 1981, Barthes, 1981, Kristeva, 1986). For Barthes, who described intertextuality in idealist terms, the ordinary idea of the individuality of the author is subverted through the concept of intertexts and the net of textuality. According to him: any text is a new combination of prior citations. There is always language before and surrounding the text, so bits of code, formulae, rhythmic models, social language fragments, etc., pass into the text and are reproduced within it(Barthes,1981,p.39).

This idealism perspective is considerably different from the readings of the intertextual connections found in Harold Bloom's theory about "the complex

of influence" (1973).However, several literary critics from the 20th and the beginning of the 21st century have been interested in this concept of intertextuality (Worton et al.,1991,p.15).

The text is "a mosaic of quotes," according to Kristeva, and every text is regarded as the absorption and transformation of another text (Kristeva,1986,p.37).

Barthes also makes a distinction between "work" and "text". His definition of "work" is the physical book that offers the possibility of meaning, closure, and interpretation (Allen,2011,p.66).

'Text' is used to describe the force of writing, which, despite the fact that it'possibly unleashed in particular works, is in no sense the feature of those works'. For Barthes and Kristeva, it seems that only Modernist and Postmodernist literature really offer text, space for the reader to become fully active in the production of meaning. There would seem to be little space for intertextuality in librarianship and bibliographic description. As a result, in her theory of intertextuality, Kristeva proposes that meaning and intelligibility in discourse and texts derive their comprehension from a network of previous and existing discourses and texts. Every text (and every cultural object) contains a mosaic of references to other texts, genres and discourses (ibid).

The intertextuality principle acts as the basis or prerequisite for meaning that expands beyond "texts" .It describes the fundamental process of analyzing cultural meaning in any important unit of a cultural object, in other words, any meaning that is discovered or proposed can only be supported by a network of previous"texts" which provide the context with all

possible meanings and the recognition of meaning at all (Gattan,Dijla, 2016,p.15).

There are many different interpretations of the term intertextuality. Its most fundamental component is the idea of texts borrowing one another's words and concepts. This could mean anything from a single word or phrase to a whole ideological framework. As the authors make references to past works, the work's levels of significance emerge. Another facet of intertextuality emerges when a text is read in the context of another text because all of the assumptions and connotations surrounding the other text come into play and affect how the text is interpreted (ibid,16).

Concerning the same topic, Fairclough (1992,p.102) states that the term 'intertextuality' points to the productivity of texts, to how texts can modify earlier texts and reconstruct existing conventions (genres, discourses) to establish new ones. Thus, intertextuality is defined as the heterogeneity of texts, or the process of developing new texts that are similar to the original ones in both content and structure (Fawzi ,2010,p.510).

Baxtin (in Fairclough,1992,p.101) draws attention to the relative neglect of the communicative functions of language through linguistics, and in a specific way, the ignoring of ways in which texts and utterances are formed by prior texts that they are responding to, and by later texts that they are anticipating. According to him, all utterances, whether spoken or written, in a conversation, a research article, or a novel are orientated retroactively to the anticipated utterances of the following speakers. Additionally, he asserts that every word in a text functions as a link in the communication process,

which means that every word in every text is an intertextual creation made up of elements from other texts.

Allen (2000,p.122) claims that most people would prefer to give Julia Kristeva the credit for coining the term "intertextuality" because neither Saussure nor Bakhtin employ it. Kristeva attempts to combine the main theories and ideas of the Saussurean and Bakhtinian models because she is influenced by them.

Bazerman (2004) emphasizes the significance of studying this phenomenon, or the relationship that each text establishes with texts that surround it, and makes the case that doing so will help us understand, among other things, how text creators/writers conceptualize the characters in their own stories and how they position themselves in this world of multiple texts. Notably, intertextuality is more than just citing other works; it also involves how you use those texts, why you are using them, and how you position yourself as a writer to make an argument about those works(Bazerman, 2004,p.94).

Intertextuality can be found among all sorts of texts and is not exclusive to just one sort. It is also not exclusive to written language; it can also apply to spoken language. The definition of intertextuality can be expanded to include all areas of life, including written and spoken language, communications, beliefs. behaviors, and learning (Anelise,2010,p.28).

The researcher believes that intertextuality refers to the real use of others 'words, ideas or texts to enrich and support his own texts.This reflects how an authors, poets,and famous people can be influenced by each other via the language.

## 2.3.1 Literature review about intertextuality

Numerous studies have looked into how intertextual representations are created between texts. The great majority of them have been published in books or journals associated with educational and classroom research. It is amazing to see how research seems to adopt a broad viewpoint on the notion extending their investigation beyond literary texts and looking at how social and political ideologies affect the reading process.

Kennedy (1980,p.4) writes "almost every communication is rhetorical in that it uses some device to try to affect the thought, actions, or emotions of an audience". Since rhetoric can refer to the act of writing or generally discourse production, such a process might involve connecting a text to other texts by citations, quotations, adaptations, appropriations, allusions, parody, pastiche, borrowings, imitation, and so on. These connections represent strategies of intertextuality.

For media studies, the concept of intertextuality was first presented and refined by Fiske (1988). He has made a clear distinction between primary, secondary, and tertiary texts. Single books, TV shows, songs, and other primary texts are instances of content that may be understood without the use of secondary sources. The ability of a work to stand wholly on its own is unlikely, especially in today's media culture, which is mostly driven by commercial forces. Soap operas, internet memes, science fiction films, and first-person shooter video games are just a few examples of media culture that are produced in accordance with the codes and norms of a particular genre. The genre rules also govern how the primary texts relate to one another. Additionally, primary texts can get meaning from secondary

texts concerning the same topic, for example reviews by critics, interviews of actors or writers, red carpet shows and so on (Zoonen, L. Van,2017,p.5).

Fairclough (1992,p.84) describes intertextuality as a text's ability to incorporate small passages from other texts. Such analysis is required because it is crucial for demonstrating how an author uses prior texts to obtain new ones. That is to say, it demonstrates the diachronic link between a particular text with earlier, related or similar ones.Fairclough differentiates between "manifest intertextuality" and "constitutive intertextuality," two different sorts of intertextuality. The first relates to explicitly or implicitly referencing other texts. The second indicates that the work has a relationship with other texts in terms of form, structure, or genre. As the term suggests, manifest intertextuality includes an explicit citation of earlier works by citing specific passages from them, citing examples from them, or referencing the topics they cover. While constitutive intertextuality refers to texts that are similar to the current one in terms of their overall structure and how they are incorporated into it (ibid,p.10).

After ten years, Fairclough (2003,p.39) describes intertextuality as the appearance of original elements of other writings. Texts'soliloquies are hardly ever found in literature. In the light of earlier source texts, each text needs to be evaluated or analyzed. This can be applicable for all kinds of texts, including those that are academic, social, political, and religious, etc.

According to Richardson (2007), the typical notion of intertextuality is that since texts are not produced or consumed alone, they should not be read or studied in isolation. Blommaert (2005,p.46) affirms the notion that

when one speaks, he produces the words of others by making reference to meaning and statements that are already present.

Shuart-Faris and Bloome (2004) emphasizes three research topics in relation with the use of intertextuality in the classroom and educational research: research on cognitive processing, research on socio-psycholinguistics, and research on social processes in education. It is thought that theories of text processing, particularly those based on cognitive-processing research, such as Kintsch and Vipond's (1979) investigation of the significance of cohesiveness in the interpretation of a particular text, were the first influences on intertextuality research conducted in classroom settings. In the research by Goldman (2004), readers who were adolescents at the time were specifically requested to offer their opinions on historical texts written by fictional authors. The goal of the study was to examine text combinations that appeared in the student interview data and were thought to be examples of intertextuality.

Hartman also concentrates on the connections readers make between ideas from various texts (e.g., 1995; Hartman & Hartman, 1993).In Hartman(1995),eight readers were asked to read five passages from eight different sources, including literary anthologies, textbooks, history, and literary magazines, and remark on the connections they made with other works. The findings suggested that the primary endogenous context and secondary endogenous context were the two categories of linguistic textual contexts to which readers made references. The first one discusses the connections that are created within the texts themselves. The latter, however, refers to connections made between the texts.

In terms of socio-psycholinguistic techniques, Short (1992) observes first-graders' responses to intertextual connections and explored intertextuality in relation to the social interactions occurring in classrooms. Intertextuality is examined in brief, informal discussion groups of four to five students and one teacher who share their reading of literary texts. She specifically focuses on the idea of literature circles.

Bloomc and Egan-Robertson(1992) follow a similar method who introduced a micro-analysis analysis to an IS-minute session concentrating on three students that was quite similar to Fairclough's method (I992).Shuart-Faris (2004) conductes a study with a similar reasoning, but she used intertextuality as a technique for problematizing ideological constructs.

Kamberelis and Scott (1992) lookes at how intertextual relationships are widespread in students' writing, but once again, social and political views were emphasized more than the literary contents of the texts. In their great paper and from the other side of the spectrum, Beach and Anson (1992) focused on how authors of teachers' journals constructed intertextual meanings.

ZENGİN(2016) shows how Kristeva's concept of intertextuality, which represents a post-modern perspective on text, does not distinguish between works of literature and non-literature produced in the same culture.Structuralism in semiotics maintains that texts can be scientifically investigated, whether they are literary or non-literary, like historical sources or travel guides, because "at every particular time signifiers exist and operate within a synchronic system which provides predictable signifies for those

signifiers"(2000,pp.31-32).The language's objectivity is what Kristeva criticized. She never distinguishes between linguistic research and subjectivity. She views language as a personal utterance and the speaker's or writer's decision. Language is subjective not objective since it depends on the speaker's subjectivity. Due to the presumptions and information that both the author and the reader bring to a text, no form of language can be objective. Similar to how writers produce their works using their own experiences, assumptions, insights, and so forth, many readers will certainly bring different experiences to a work(ibid,p.315).

To conclude, there is no identical reader or reading, according to Kristeva, which is an axiom that is extremely important to intertextuality. Kristeva adopts Saussure's concepts in a distinctive manner. A signifier in Saussure always denotes the same idea or concept. Because it is always "disrupted by more primitive impulses," Kristeva claims that "symbolic meanings are not a simple matter". It also implies that we are constantly evolving as speaking beings. Our subjectivity can never be established for good (McAfee,2004,p.43).

The text has become "the site of a resistance to fixed signification" this is due to Kristeva's view(Allen, 2000,p.33).

## 2.3.2 Intertextuality in English and Arabic Poetry

Intertextuality uses literary terms like pastiche, quotation, plagiarism, imitation, allusion, parody, irony, and citation. For instance, "allusion is an indirect reference to a person, an event, or even another piece of literature or art". As a result, in order for a goal to be accomplished, there must be an established literary tradition or a body of knowledge that the audience may

draw from to understand the meaning. English and Arabic languages, both are rich with intertextuality (Abu Dayyeh Imad,1991,p.59).

Although intertextuality has been extensively studied, few researchers have analyzed it in modern English and Arabic poetry.

For instance, Sultan and Rai'a (2007) use Eliot's poem"The Waste Land" and its themes of mortality, sterility, and aridity as a case study to investigate intertextuality. Additionally, Nasi (2012) puts an emphasis on T. S. Eliot's poetry's through analyzing intertextuality and  the mythic approach found in it.Abood (2015) focuses on past and modernity of intertextuality in Eliot's The Waste Land.Moreover, and by highlighting the use of epigraphs, Sirhan (2014) focuses on the implications of intertextuality in T.S.Eliot's poems. It is interesting to say that the majority of previous assessments of intertextuality in contemporary poetry concentrated on T.S.Eliot's inspiration and influence from earlier English writers. This study examines intertextuality in terms of: ambiguity, symbols and myths, irony, the objective equivalent, conceptual metaphor, and impersonality between two various languages and, as a result, two different cultures, i.e.,English and Arabic were compared. Al Sayyab and Eliot are used as examples (the East and the West) (Ayasrah  and Azmi,2019,p.78).

The research topic and the theory of discourse structures distinguish the researcher from earlier researchers. Despite the fact that earlier academics had employed DA, they had only looked at the text's macrostructure or overall meanings. However, the current researcher's examination did not end with macrostructure; it continued with local meanings and formal structures (Ayasrah  and Azmi,2019,p.78).

### 2.3.3 Literature Review of William Blake's Poetry

William Blake uses literary techniques like simile, metaphor, symbol, and allusion in his poetry, which have been the subject of several studies. According to Ibrahim and Babiker (2017), authors employ literary methods to enrich and beautify their writing. These techniques also help in giving texts deeper interpretations and meanings. William Blake, who uses literary devices to express his beliefs, is described as "a spiritual ideal and possibly England's best poet in English literature".(Mazumdar,2014,p.15). According to Mazumdar (2014), Blake had a number of visions as a child that were connected to religious characters including angels and prophets. His references to religious themes and personalities in his poetry were based on these visions. According to Jose (2015), Blake is the only poet who can use poetry to translate a vision into its verbal, visual, and musical counterparts. What most sets Blake apart from other poets of his time is his preference for using his own engravings to illustrate his poetry. Blake is referred to as the "misunderstood artist of the 19th century" by Campe (2004) because his unique aesthetic and religious perspectives were not recognized .He challenged the established Church of England's traditions and standards by expressing his religious convictions in a fairly unique way. Blake's dualistic approach is seen in his poems through his point of view of warring opposites.

William Blake creates a unique style of simplicity and conciseness with a profound, shrewd and sublime style of his own. Indeed he is an artist ruminating on the silk threads of intertextual realms of poetry and painting and a lone-ranger on the ice ridges of western and eastern cultures. Blake was regarded as a "non-confomirist," which is a term for a religious

movement that had broken from the Church of England and was opposed to the government.He and his work belong to the early Romantic period, which is distinguished by the refusal of the ideals, principles, and outlooks of classicism and neoclassicism, like restraint in emotion or objectivity. However, a more liberated and individualized display of passion, pathos, and inner sensations were searched later. Romantic ideas also led to social and political responses against oppression and Christian thinking's stereotypes (Kennedy,1998,p.1167).

## 2.3.4 Literature Review of Ahmed Matar's Poetry

Numerous studies have been conducted on the poetry of the Iraqi poet Ahmed Matar.Al-Hassnawi Hussien (2014) discusses the humor in Ahmed Matar's poetry. His study examines and looks into how humor is used in Ahmed Matar's poetry through pragma-stylistic analysis. Additionally, it makes an effort to pinpoint the techniques and approaches in which he uses humor in the negative way. In a way, he uses humor of the socio-political situation in the situation of Iraq by using comedy or humorous techniques. The main concern of this study is verbal mocking that is created through language or text. Furthermore, the study suggests that there is no clear cut distinction between the various categories of humor; rather, the categories occasionally overlap and merge in some few cases. Among the stylistic devices discussed in this paper are sarcasm, exaggeration, mockery, comparison, and irony.The purpose of this study is to discuss the humor techniques used in Ahmed's Matar poetry (AL-Mansoori, Hafez,2012,p.189).

Given the close relationship between pragmatics and stylistics, particularly in poetry (Nofal, 2011), it is necessary to consider both fields while addressing a poem. The stylistic devices used in the corpus have pragmatic ramifications, which is not in doubt. The main issue of this study is verbal humor that is created through language or writing. Additionally, the study suggests that there is no clear cut distinction between the various categories of humor; rather, the categories occasionally cross over and converge. Among the stylistic devices discussed in this paper are sarcasm, exaggeration, ridicule, and irony(ibid,p.190).

Regarding Arabic studies, Jaffal Khaled(2012) discusses the Quranic intertextuality in Ahmed's Matar poetry within his study. The term "intertextuality" has been adopted by several critical currents and groups. That means, there are numerous definitions and mechanisms which differ from one writer or researcher to another (Jaffal, Khaled,2012,p.14).

Taherinia, and Elyasi (2018) show that Ahmad Matar discusses social, political, and religious issues in his poems. His poetry captures the prevailing mood throughout nations. He likes the use of certain Arabic eloquence approaches, such as rhetoric science, to enhance the text. When something expresses itself, any opposition to the subject would then be stated in accordance with that. In his article, he intends to examine the opposition eloquence in Ahmad Matar's works in a way that first provides a theoretical description of opposition technique before attempting to explore some of the actual opposition strategies used in the political poetry of the aforementioned poet. The findings demonstrate that Ahmad Matar used opposition strategy to promote his political goals and highlight societal issues(Taherinia, A ,p.129-144).

Khawaledah, Z.(2019),in his study which is entitled as(Argumentation in the Poems of Ahmad Matar), attempts to identify the argumentation mechanisms in Ahmad Matar'selected poems. Matar tries to expose the suffering, agony, poverty, lies, and power that the government practiced over their population because he is a rebellious and resentful of reality. Khawaledah uses this study in order to establish a view that it is possible for a poem to contain argumentation mechanisms as the result of certain beliefs of the poet of which he would like to influence and assert on his audience.Thus, by the use of many argumentation mechanisms, such as argumentative conjunctions and other additional linguistic techniques like irony, question, dialogue, and intertextuality, he attempts to change reality by persuading his audience of the truth about these authority. According to the researcher, irony and intertextuality have an argumentative component because of what they suggest in terms of contradictions and contrasts, which are the fundamentals of reasoning. In this regard, the poet uses it as a tool to persuade his audience and highlight a point of some issues ((Khawaledah ,Z.2019,p.37).

In his study, Abd Al-Ghafaar and Jar Allah(2020) talk about one of the principles of speech or conversation, which, together with issues related to it, such as face theory and politeness theory, represents a crucial topic in pragmatics. Such principles are used to analyze selected poem of the Iraqi poet Ahmad Matar.The study uses an analytical and descriptive method in assessing the data of from a pragmatic standpoint, so as to establish the peot's intended meaning and the linguistic strategies he deployed to convey that meaning.The poet employed various literary techniques that are comparable to those found in everyday speech and interaction. He wants his

works to have the greatest possible effect on the reader and to keep the dialogue going between them. His communication technique is intended to persuade people of the importance of his political and social beliefs (Abd (Al-Ghafaar and Jar Allah,2020,pp.117-138)

## 2.4 Models of Intertextual Analysis

## 2.4.1 Genette's Model

Genette (1992, 1997) Intertextuality is one of Genette's five criteria for "Transtextuality," which he defines as the whole of all textual relationships. Architextuality, paratextuality, metatextuality, and hypertextuality are the other four. According to him, intertextuality and hypertextuality demonstrate the textual connections between (literary) texts, while the transtextuality refers to textual interactions and related text-like connections. Genette divides intertextuality into three categories: the first category includes: formal and explicit intertextuality which denotes the-explicit occurrence of text elements in the text like quotations particularly direct quotations. The second categoty is non-explicit hidden intertextuality, it includes any plagiarism utilized to produce a specific text. The third category is called an implicit intertextuality:which means the use of certain hints like references and allusions by the writer to reveal hidden aspects of other texts. This model may be effective in theoretical studies, but it is not sufficiently valid in practice to be employed for text analysis and intertextual analysis. First, it only recognizes three categories of intertextuality, which prevents us from having a thorough comprehension of this phenomenon. Insertions, references, and additions are all examples of explicit

intertextuality, which is not and cannot be restricted to quotations alone. Second, because plagiarism is immoral in text production, it cannot and should not be regarded a component of hidden intertextuality, which is based on the assumption that intertextuality is an essential facet of text but plagiarism is not(Ahmadian and Yazdani,2013,p.12).

## 2.4.2 Fairclough's Model

According to Fairclough (1992, 2003), a text is composed of a variety of elements that text analysis should take into account, such as functional, lexical, morphological, coherence, and textual structure. These components are related to one another in a hierarchical manner, starting with single words and moving up to phrases, sentences, and finally the text itself. Intertextuality forms a key component of the text's creation as well(1992,p.75). As a result, the researcher includes three additional important factors: coherence of text, intertextuality, and force of utterance. These three factors are all involved in the creation of text and discourse. Coherence of text establishes essential and coherent relationships between parts of the text, while intertextuality produces relationships between the text and all other associated texts. The goal and impulse of the text (promising, demanding, etc.) that discourse possesses within itself is known as force of utterance(ibid,pp.75-6). It is clear from Fairclough's emphasis that intertextuality is important to text formation. It is the reconstruction of the network or chain of texts through new text(Fairclough,2003).This definition of intertextuality is too broad and universal to provide an effective framework for analysis (Ahmadian and Yazdani,2013).

### 2.4.3 Halliday's Model

Halliday (2002;2003) believes that intertextuality is a result of textual cycles and a part of the text's history and archeology. Each text has a background and is influenced by all texts that have come before it. Because of this, history is not only the past of a text that represents an event, but also the past of the texts that generated that text. In a similar vein, the history of a sentence or discourse is not its grammar or linguistics, but rather the instantiations of it. Fairclough (2003) describes this process as the site of texts or the history of related texts. Allusions are how intertextuality in writing, in the opinion of Halliday (2003,p.361), manifests itself. Accordingly, intertextuality refers to the group of acts of meaning to which a specific act of meaning alludes to. This is referred to as intertextuality with "emphasis original" in semiotics and is considered an allusion in literature and philology .According to him, a text's history can be divided into four categories or dimensions: intertextual, systemic, developmental, and intratextual. In other words, these dimensions create the text's history(pp.360-361).

It is clear that Halliday only provides a few broad, theoretical ideas on intertextuality. His idea doesn't offer a useful way for figuring out the elements and occurrences of intertextuality. He only views references in literary works as intertextual, which is insufficient to comprehend examples of intertextual elements in literary works (Ahmadian and Yazdani,2013).

## 2.4.4  Bazerman's Model

According to Charles Bazerman (2004), intertextuality is one of the core aspects of writing studies and practice. Texts are not seen in isolation; but they are seen in conjunction to other texts(p. 1).In other words, authors draw on the materials offered by their forebears when they write in reaction to previously published works. So that, readers tackle all literary works with their schemata (previous textual experiences) to enable them understand new texts. Thus, according to Bazerman, any text read or written is regarded to be in conversation since "we write in direct and indirect reply to what we have read previously, and we read in reference to the thoughts we have conveyed in our own writing(ibid).

Furthermore, according to Bazerman (2004,pp.83-4),"we make our texts out of the sea of prior texts that are found around us, the sea of language that we dwell in". He introduces a variety of intertextual elements and dimensions, involving levels and techniques of intertextual representation. Within her study, Wang (2006) asserts that Bazerman makes distinctions between several levels where a text connects to another text and relies on (Eshreteh ,K.M ,2019).

In the current study, the researcher will adopt this model of intertextuality by Bazerman since it is more cleare and more practical than others.It is also so detailed and convincing.

### 2.4.5 Widdowson's Model

Intertextuality is viewed by Widdowson (2004) from a linguistic perspective. He appears to agree with Halliday that intertextuality is fundamental and essential in the analysis of (literary) texts, but he thinks Halliday's paradigm is insufficient for intertextual analysis of texts( 2004,pp.140-148).He believes it is difficult to determine the precise intertextual components and what parts of earlier texts are included in the intended text. Widdowson doesn't offer a practical and feasible paradigm framework for identifying intertextual components and instances in literary texts (ibid,p.159).

### 2.4.6 Bloor and Bloor's Model

Bloor & Bloor (2007) observe that intertextuality occurs in a variety of texts, including literary, journalistic, and scientific writings, but literary texts reveal the most intertextuality. According to their theory, intertextuality is more like text intrusion or adaptation; that is, the introduction of direct or indirect quotes from earlier texts into the current text or the blending of different genres. Thus, lexical and grammatical units, which make up the text's surface structure, and textual or intertextual level are the two categories or levels of intertextual elements in text analysis. The former refers to the text's language evolution, style, and stylistic characteristics, whilst the latter refers to its internal structural components and examples. This model offers more examples of intertextual components than the others and seems more reasonable (Eshreteh ,K.M ,2019,p.159).

However, the model has a few weaknesses and is thus unsuitable for use in the analysis of intertextuality in texts. For example, the model

disregards cultural factors and (literary) references in text structure, both of which are important, particularly in literary text analysis (ibid,p.160)**.**

# Chapter Three
# Research Methodology and Data Analysis

## 3. Introductory Notes

The current chapter presents the empirical part to achieve the aims. Firstly, it identifies the samples of the selected data. Secondly, it discusses two types of methods to analyze the data, namely, qualitative and quantitative analyses. Thirdly, it introduces the model that will be adopted in the present study. Finally, it makes the analysis for the selected data according to Bazerman (2004), all to be categorized in a frame to show the effect of intertextuality in the selected poems.

## 3.1 The Data of the Study

As readers, when we read to others, we rarely pause to think about the author's words come from others, but occasionally we begin to feel or even taste the significance of the authors' words as they reflect ideas and words from somewhere else. We can gain a deeper understanding of the texts' meanings by analyzing these relationships (Bazerman,2004,p.83).

The English data is limited to William Blake's poems: the first poem is called *the Lamb* which was written in the collection(songs of innocence) in(1789).The second poem is *the Tyger* which was written in the second volume(songs of experience)in (1794) and the third poem is *Jearusalem*(1810).Whereas Ahmed Matar's poems are: (Emeer Al-Mukhbreenامیـر المخبـرین,Al-Jar wa al-majroor الجــار والمجـرور and Ash-Yaskut عاش-يسقط1984).These poems are analyzed through making qualitative and quantative analysis.

## 3.2 Data Collection and Selection

In this respect, the data selected in the present study consist of selected poems from English and Arabic poets.

The translation of Quranic verses is based on Shaker (1999).Whereas the Arabic texts that contain intertextuality are translated by the researcher. The poems are going to be analyzed in the light of the stanzas they already have (i.e four lines of verse with similar rhyme).All the intertextual occurrences are emphasized according to their levels of textual integration and interpretations, beginning with the English interpretations and ending with the Arabic ones. It is important to note that just the stanzas that have intertextuality are highlighted. The texts that have no traces of intertextuality are not listed.

The researcher choses the poets :William Blake and Ahmed Matar because they shared more lessons about life , society , and governments through their poems. Both of them have revolutionary poems against government, injustice, poverty . Additionally, the poems are chosen according to the type of intertextuality concerning the first two poems in English and Arabic sequentially, and according to the shared theme concerning the other two poems. The researcher depends on these two standards because there are no other poems that share the same theme only the last two poems , so the second standard is the intertextuality types which are applicable to the other poems.

## 3.3  Method

By using Bazerman's (2004) methods for analyzing the intertextuality present in a selection of poems in English and Arabic, the researcher aims to provide answers to the research questions. The researcher identifies the texts whether they are attributed to other authors and or sources, evaluates the intertextual representation technique (such as direct quotation, indirect quotation, and so on), mentions all explicit examples of intertextuality in both data, and then interprets each instance of intertextuality within its new context. Tables and charts are used to represent the quantitative interpretations.

## 3.4 Qualitative and Quantitative Analyses

A qualitative analysis, according to Strauss and Corbin (1990,p.17), is "any type of research that provides results not reached through statistical techniques or other techniques of quantification".

Cohen et al. ( 2007,p.461) define the qualitative data analysis as a process that makes sense from participants' research ,like opinions of situations, corresponding patterns, views ,and themes and other regular similarities. This kind of research does not deal with holy amount of the subject under study. Marshall and  Rossman (2006,p.150) state that "a qualitative data analysis"  is a search for general statements which relate categories of data  in  contrast  with "quantitative methods"  that can check cause  and  effect. Strauss  and  Corbin  (1990,p.18)  say that the research methodology choice   essentially depends on  the  type  of  the  research question.

The qualities of reliability and validity are the basis for "criticism" of "qualitative approaches. "Reliability is defined by Silverman (2006,p.271) as the possibility that the same answer will be obtained if the same researcher uses the same question repeatedly or at different times and locations. Taylor and Bogdan (1998,p.9) go as far as to assert that "perfect reliability is not achievable if we are to conduct valid investigations of the real world.",because "a qualitative research" results in "qualitative results" although the quality of everything could be evaluated differently if it is not supported by quantity tools without which different researchers could arrive at different results for one subject.

Validity is another important concept in this kind of analysis for criticism .Pole and Lampard (2002,p.208)  depends on the meaning of validity as the quality of the procedure through which a study is conceived and conducted.  That could effects on the "validity" of the study, Therefore, they view validity as evaluating a study's well-grounded whether conceptually                                                        or                                                        empirically. The validity question, according to Silverman (2006,p.271), is that question of whether a study accurately analyzes what it aims to.

According to Silverman (2006,p.274), quantitative methods are frequently the same processes that aim to "measure particular social phenomena by numbers and test hypotheses through fixed variables''. They can be used with relatively large samples because of their regular measurements. Leedy (1993,p.141) describes quantitative methods  as methods dealing with numbers and any measurable  thing to make an investigation of phenomena in a systematic way. Such a methodological way is applied to find answers to the questions on the  relationships within

"measurable variables" to explain and predict a given phenomenon. Specific "variables" are associated with the data, and "standardized approaches" could be applicable for the data. As demonstrated by Befring (2007,p.131), the variables can be obtained in numerical form, and the data's material can be represented as averages in statistical measurements, tables, and graphs.

## 3.5  The Model of Analysis

In his essay, which is entitled (Intertextuality: How Texts Rely on Other Texts) ,Charles Bazerman (2004) draws a distinction between implicit and explicit intertextuality. The first type is the **explicit intertextuality** which means the direct reference to the prior text. Whereas, **implicit intertextuality** is the reference to another text without mentioning its source. The intertextuality in this case depends on the interlocutor's experience with the two texts because the reference is indirect. That is to say, the present text implicitly alludes to discourses rather than the textual materiality(Bazerman,2004,p.2).

Bazerman talks about the concept of intertextuality in a more comprehensive approach by highlighting the benefits of such analysis in many fields, including academic writing, policy documents, research projects etc. Intertextuality, according to him, is the both explicit and implicit relationships that a text or utterance has to earlier, current, and possibly future texts. Within such relationships a text invokes a representation of the discourse situation, the textual resources relevant to the situation, and how the current text positions itself and draws upon other texts. Despite the fact that this phenomenon is now generally recognized,

there is no common analytical vocabulary for describing the components and types of intertextuality ((Bazerman,2004,p.3).

Bazerman introduces a particular procedure for intertextual analysis of texts, which contains three steps: the levels of intertextuality, techniques of intertextual representation, and recontextualisation (ibid,pp.3-6). Giere (2012,p.3) describes the concept of intertextuality as a remark relationship among texts that results in the dynamic construction of meaning between three elements: the text, intertext, and the reader.

Intertextuality "is one of the essential bases for writing studies and writing practice," according to Bazerman (ibid,p.1)texts do not exist in isolation; they are connected to other texts. Wang (2006) says that Bazerman makes distinctions between different levels at which a text links to another text and employs it as a resource (K.M Mahmood ,2019,p.29).

The current study followed this model since it is more  clear and practical. In addition, it is modern and provides detailed divisions of the-intertextual techniques and levels of intertextuality.

### 3.5.1  Levels of Intertextuality

Bazerman (2004) introduces six levels for analyzing intertextuality in the texts that draw on other texts, these levels are explained below:

1. The text uses earlier texts for basis for meanings in order to be taken at face value.
2. Texts may draw explicit social events from previously discussed texts.

3. The text also may use other phrasing or texts as background, support, and contrast explicitly.

4. In less explicit way, the text may depend on beliefs, ideas, issues, statements as common knowledge

5. Text may use definite indirectly recognizable types of language, phrasing, and genres.

6. The text depends on existing source or language regardless of intertext, only by using language form (as cited in Wang, 2006,p.131).

## 3.5.2 Techniques of Intertextual representation

Wang (2006) states that the proposed levels of intertextuality can be recognized by using specific techniques that replicate utterances of others. It can be said that "these techniques begin with the most explicit '**direct quotation' and 'indirect quotation'; to 'indicating the name of a person, document, or statements' and 'comment or investigation of a statement, text,** or in other terms **invoked voice';** to the most implicit ones '**the use of recognized language, terminology associated with certain people or groups of people, or a particular document, in addition to "using language and forms that may echo certain communication techniques, social interactions, or document types**" (Wang,2006,pp.131-132).Some procedures to follow when undertaking intertextual analysis are recommended by Bazerman (2004), (as cited in Wang, 2006,p.132). There are specific steps through analyzing the intertextuality of texts as the following:

1. To evaluate the material as relevant, make a list of different examples of intertextuality that are found in the text.

2. Identify how the instance is represented, in order to know the technique of intertextual representation (such as: direct quotation, indirect quotation, etc.).

3. Check to see if the intertextual text is related to a particular author or source.

4. Interpret the intertextual instance and offer comments about the purpose of using the intertextual element in that particular text.

The most explicit purposes and formal representations of intertextuality (those at the top of the previous two lists) are usually the most easily recognizable and thus the simplest to analyze. Bazerman introduces intertextual analysis here with these more explicit forms, and just hint at the possibilities for investigating the more implicit forms of intertextuality(Bazerman,2004,p.89).

### 3.5.3 Recontextualisation

It means how the text employs the words or phrases in a different context, giving them new meaning. In some cases, the recontextualization remains invisible since the previous meanings are not different from the new meaning.

Fairclough(2003,p.51) states that "intertextuality is a matter of recontextualization".According to Per Linell(1998,p.154) recontextualization refers to the "dynamic transfer-and-transformation of something from one discourse/text-in-context...to another. Relatively ,recontextualization can be explicit, for instance: when one author quotes

from  another author directly, or relatively implicit :as when the "same" generic meaning is rearticulated across different texts (Oddo,2014, p.132-133)

This study is based on three items through analyzing intertextuality, which are: **Levels of intertextuality, Technique of Intertextual representation and Recontextualisation.** Since the researcher is working with explicit references, each reference in the text may be underlined or highlighted. First, the intertextual levels should be analyzed, and then the technique of intertextual representation should be expressed, whether it is a direct quotation, an indirect quotation, or just paraphrase or description, but nonetheless attributed. Finally, the researcher interprets the intertextuality by explaining how the intertextual element is recontextualized in the new text. This is according to the adopted model which is illustrated below in Figure (1).
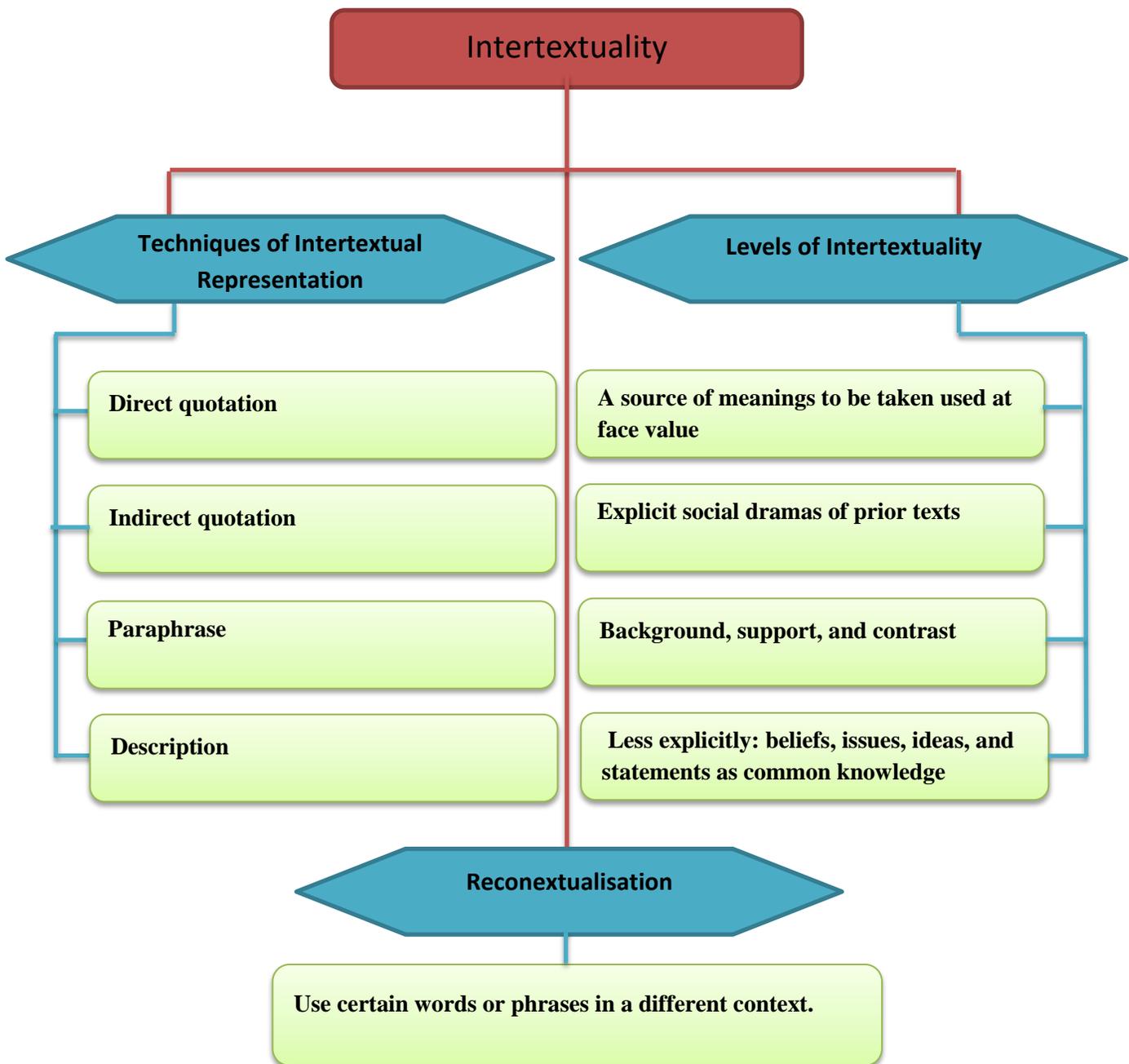
**Figure (1) :** The Analysis of Intertextuality according to Bazerman (2004) :An Adopted Model.

## 3.6 Data Analysis

## 3.6.1 The Discoursal Analysis of Intertextuality in William Blake' Poems

**A-The Analysis of the first Poem (The Lamb)**

At first, this poem is published in Blake's collection 1789 "Songs of Innocence". It contains two stanzas, each stanza has five couplets. Blake in this poem talks as if he is the child narrator who asks the little lamb about the creator who creates it.The Lamb is written in form of questions and answers.

**Text 1**

*"Little Lamb who made thee*
*Dost thou know who made thee*
*Gave thee life & bid thee feed.*
*By the stream & o'er the mead;"*

Through the first stanza (or text1),there are three instances of intertextuality, Blake is asking questions about the creator who gave the lamb the life and feed him.

A. The first instance of intertextuality which is "Gave thee life" . This is a reference to 1Timothy 6:13 in the Bible, which states "In the sight of God who gives life to all things".
In the same couplet and within the second line, there are other two instances of intertextuality:

B. "bid thee feed", Blake uses a reference to Jesus (p.b.u.h) as "the Good Shepherd" who takes care of his sheep.

C. Intertextuality is used again in these lines "By the stream and over the mead" that could refer to "David's psalm (song)" in Book of Psalms, chapter 23, verses 1-3, which states, "The Lord is my shepherd, I shall not want.He lets me rest in the meadow grass and leads me beside the quiet streams".

Through these three instances,Blake uses descriptions and he retells the ideas in Bible within his own words.

T**he steps** in analyzing intertextuality are :to begin with :finding out the levels of intertextuality, in addition: identifying the techniques of intertextual representation and furthermore: analyzing recontextualization. Starting with the first stanza (Text1):

## Intertextual Analysis of Text 1

### 1. Levels of Intertextuality

A. Blake uses some prior words from the Holy Bible as **background and support** for his claims about Lamb's creator. The words "Gave thee life" refer to the **Biblical** verse in 1Timothy 6:13"In the sight of God who **gives life** to all things" .Through this reference, Blake wants to say that the creator of Lamb is the only one who has the ability and the power to **give life** for all creators.

B. The text here draws upon prior texts as background and support too. By saying these words "**bid thee feed**", Blake makes a reference to Jesus (p.b.u.h) as "the Good Shepherd" who takes care of his sheep. The first example of intertextuality may be found in the Old Testament's Book of Isaiah chapter 40 verse 11, which says, "He shall feed his flock like a shepherd: He shall gather the lambs with his arm, and carry [them] in his

bosom". The verse that is mentioned refers to God's care of nature since he monitors his creation or flock.

C. Blake uses a word from Bible as **background and support.** As mentioned earlier,"By the stream & o'ver the mead" has a reference to"David's Psalm (song)" in the Book of Psalms Chapter 23 verses 1-3 which indicates "The Lord is my shepherd, I shall not want. He lets me rest in the meadow grass and leads me beside the quiet streams".

## 2.Technique of Intertextual Representation

Blake uses a **description** technique in all instances of intertextuality of the previous couplet. That means there are **three descriptions** about the characteristics of the Lamb at which Blake makes certain intertextual texts with the Bible.

## 3. Reconextualisation

A. In the Bible, the context of the Biblical verse is about Allah who gave life for all creatures. Here, the rhetorical context is the question about the Creator Himself Who creates the lamb and gives him the Life, so the context has the same meaning since it talks about The Creator(Allah).

In B and C, Blake uses certain words from the Holy Bible to give certain features of the Lord as a shepherd who is just like the guide to his sheep (i.e people). The third line of this stanza Blake mentions the physical appearance of lambs and sheep and how it is given by the creator. Blake makes a-connection between a lamb and the "Lamb of God" who represents "Christ".

**Blake** uses such an intertextual words in order to reinforce or enrich his ideas with an authoritative source since he is talking about Jesus Christ.

### Text2

*"Gave thee clothing of delight,*

*Softest clothing wooly bright;"*

Blake explains through these two sentences that the innocence reflects Jesus' brilliant clothing (the lamb).Furthermore, Blake makes a reference from two Biblical verses to reflect the happiness and salvation clothing in clean white that were suitable for those who would enter Heaven.

**The first line of this couplet refers to the verse** of Daniel7:9 which states,"His clothing was **white as snow** ;the hair of his head was white like wool" whereas the second verse is from Revelations 3:4 which states "They will walk with me, dressed in **white**, for they are worthy".Blake uses the technique of intertextuality that can be classified as **description**. Blake uses specific words to describe the Creator of Lamb depending on the Holy Bible.

## Intertextual Analysis of Text2

### 1. Levels of Intertextuality

Blake uses words from the Holy Bible as a basis for meanings to be taken at face value.

### 2.Technique of Intertextual Representation

Blake uses the technique of **description** in order to describe Christ's figure.

### 3.Reconextualisation

Blake explains that the bright clothing worn by Jesus represents the innocence of The Lamb and its Creator. The contexts are the same in the two

texts and not go far from each other but Blake wants to make a comparison between the texts ,so he uses intertextual words.

**Text 3**

Jesus Christ regardes himself as the "Lamb of God," which is to say that he is the sacrificer who would wash away the sins of the entire world. This is the basis for the intertextuality in Text 3.

*"He is called by thy name,*

*For he calls himself a Lamb:"*

A. The two lines above have a reference to John 1:29, where John the Baptist announces Jesus Christ to be the Lamb of God, saying, "Behold the Lamb of God, which taketh away the sin of the world".In such lines, quotations are not used, but there is **a description** of Christ's name.

Two intertextualities are identified in the second couplet of **text3** that resemble the "meekness" and "mildness" of the Lamb of God with the innocence of the little children.

*"He is meek & he is mild,*

*He became a little child:"*

B. Blake referes to Matthew 5:5 "Blessed [are] the meek: for they shall inherit the earth" and Matthew 18:3 "Assuredly, I say to you, unless you are converted and become as little children, you will by no means enter the kingdom of heaven",in his words :meek and little child. Blake indicates that Jesus Christ is tender and kind with his people if they become innocent like children, because Heaven's gates are only open to the pure.

**C.** Additionally, Blake views Christ as the essence of innocence because he was born as a baby resting in a manger (Luke 2:16) "And they came with haste,

and found Mary, and Joseph, and the babe lying in a manger;".Also, in Luke 2:43, Jesus is described as a child. And when they had fulfilled the days, as they returned **the child** Jesus stayed behind in Jerusalem".That means both features are used to represent innocence.

## Intertextual Analysis of Text3

### 1. Levels of Intertextuality

A. Here, the text relies on the Bible as a source of meanings in order to be taken at face value. Especially in Blake's description of Jesus as "Lamb of God" or the only sacrificer who would wash away the sins of the world.

B. Blake uses the statement as Background and support .

C. Also the instance of c, Blake uses the statement as Background and  support.

### 2.Technique of Intertextual Representation

The three intertextualities are **indirect quotations**.

### 3.Recontextualisation

Blake talks about the innocence of the Lamb and links it to Jesus Christ, because if people follow him, they will get rid of their mistakes and enter heaven. The meanings of two contexts are not far from each other.

## Text4

In the last Tercet (three lines), Blake, as a child narrator, answers the questions he posed to the Lamb in the first stanza. The child claims that the one who created the Lamb and gave him lot of gifts is called himself "the Lamb".

Blake reveals that he and the lamb are addressed in the same sense that Christ was addressing (that is to say ,child and lamb).

*"I a child & thou a lamb,*

*We are called by his name"*

Blake repeats the same line twice when he is speaking with the lamb, this occurs in his final couplet.

**"Little Lamb God bless thee.**

**Little Lamb God bless thee"**

The phrase "May God bless thee and make thee fruitful" is indirectly quoted in these lines, providing as an example of intertextuality, and it appears in Genesis chapter 28 verse 3. In this instance, Blake supports his idea that children's innocence is a feature that pleases the Lord, and as a result, He gives blessings upon them.

It can be said that this poem does not talk about an animal, but it can refer to God and his creation implicitly. Also it refers to the beauty of nature.

## Intertextual Analysis of Text 4

### 1. Levels of intertextuality

Here, the text draws upon prior text as support and background.

### 2.Technique of Intertextual Representation

Blake uses **an indirect quotation** from an authorative source which is the Holy Bible. This scripture is found in Genesis 28:3 and says, "May God bless thee and make thee fruitful."

## 3.Reconextualisation

Blake prays for the Lamb to be blessed by God because it is a source of innocence and reassurance for all human beings.As the previous text, the contexts have the same meaning.

At the end of the analysis of this poem, it can be said that The Bible itself is an integral part of the literary context of the poem so that Blake uses some Biblical words to emphasize that he is talking about Jesus and Creator.

As it is mentioned earlier, Blake's purpose of using intertextuality in this poem is reinforcing or enriching his ideas with an authoritative source since he is talking about Jesus Christ.

Table (1) : The **Technique of Intertextual Representation** With The Frequency and Percentage in "The Lamb"

| No. | Technique of Intertextual Representation | Frequency | Percentage% |
|---|---|---|---|
| 1 | Direct quotation | 0 | 0% |
| 2 | Indirect quotation | 4 | 50% |
| 3 | Paraphrase | 0 | 0% |
| 4 | Description | 4 | 50% |
| Total | | 8 | 100% |

**B- Analysis of the Second Poem by William Blake"Tyger"**

"The Tyger" is considered as a companion poem to "The Lamb" which is found in the Innocence section of the book. *This poem* contains six stanzas, with each stanza consisting of four lines.

It consists of questions about the nature of God and his creation. Blake addresses a tiger and asks it which one who created it *in* this creative way. In a series of questions, Blake wonders whether this fearful creature was really created by the same God who made the peaceful and joyful creatures just like the lamb.

*"Tyger Tyger, burning bright,*

*In the forests of the night"*

Within the previous lines, Blake refers to God's power as demonstrated by His creation of darkness, the place where all the monsters of the forest dwell. Psalms chapter 104 verse 20 has the same idea: "Thou makest darkness, and it is night: wherein all the beasts of the forest do creep [forth]." so this is an **implicit intertextuality**. Blake uses **the technique of paraphrasing the (Biblical verse).**

In the second couplet of text1,there is another intertextuality especially when Blake has asked the basic question of this poem by saying:

*What immortal hand or eye,*

*Could frame thy fearful symmetry?*

Blake is addressing a Tyger and asking it what **an immortal** hand or eye could make his fearful body. There is an intertextuality in the previous lines through Blake's questioning about the divinity of

the beast's creator, this can belong to the Biblical verse in the first Timothy 6:16"Who only hath **immortality**, dwelling in the light which no man can approach unto; whom no man hath seen, nor can see" .Through this an implicit intertextuality, Blake uses the technique of **paraphrase.**

## Intertextual Analysis of Text 1

### 1.Levels of intertextuality

A. (The first two lines or couplet) Blake uses **ideas and  statements that are generally circulated** since the beasts are associated with the night and the forest. This idea is expressed in **Psalms** Chapter 104 Verse 20 is "Thou makest **darkness**, and it is **night**: wherein all the beasts of **the forest** do creep [forth]".

B. Blake depends on the Biblical verse as **background and support** to explain his idea about the Tyger. This can belong to a Biblical verse in 1 Timothy 6:16 "Who only hath **immortality**, dwelling in the light which no man can approach unto; whom no man hath seen, nor can see"

### 2.Technique of Intertextual Representation

A. Blake paraphrases the idea in (the Biblical Psalms, Verse20).

B. Also he **paraphrases** the idea in (the Biblical Verse, 1Timothy) by using comment and evaluation on this text.

### 3.Recontextualization

In both intertextualities A and B, the poet uses words from the Bible in his questions addressing the tiger about the Creator. The Creator Who is characterized by immortality and he is the only one Who create the night and the forest.The context is a questioning about God who had immortality**.**

**Text 2**

*In what distant deeps or skies.*

*Burnt the fire of thine eyes?*

*On what wings dare he aspire?*

*What the hand, dare seize the fire?*

In the first couplet of text 2, there is no intertextuality, however, the second couplet has various instances of intertextuality that can be categorized as references to Greek mythology.

A. The first line of the couplet makes reference to Icarus, the son of the craftsman Daedalus (Berens,2009,p.179). Icarus wanted to reach the sun with a pair of wax and feather wings made by his father(Riverlea,2016,pp. 65-66). He flew with desire, ignoring his father's warning of not flying too high or too low. At the end, Icarus drowned in the sea after his wax wings were melted by the sun's rays.

B. In the second line of this couplet, another character from Greek mythology is noticed. This character is known as Prometheus. Prometheus is famous for stealing sparks (fire) from the sun's chariot. He returned the sun's sparks in a hollow tube and gave them to humans, causing the Greek gods to become angry.Zeus punished him for his deeds as a result of his rebellion (Johnston, 2012,p.8; Berens,2009,pp.15-16).

## Intertextual Analysis of Text 2

### 1.Levels of Intertextuality

A. Blake depends on beliefs and ideas that are generally circulated about **Icarus**. The source of these ideas is **Greek Mythology**.

**B.** Blake also uses beliefs and ideas that are generally circulated about **Icarus in the final line of the couplet**. The source of these ideas is Greek Mythology.

## 2. Technique of Intertextual Representation

**A.** Blake depends on the idea or the story of Icarus by using certain **descriptions** from it.

**B.** He uses **descriptions** from the story of **Prometheus.**

## 3. Recontextualization

Within both examples of intertextuality in A and B, Blake transforms two well-known Greek myths to illustrate the idea that man's sin of disobedience is chastised by a more powerful force (God).The context is about the strength of Tyger.

## Text3

*And what shoulder, & what art,*
*Could twist the sinews of thy heart?*

The first couplet indicates that Blake is referring to the Book of Job in the Old Testament, in the situation when God explains to Job the consequences of questioning God's power more clearly. Chapter 40 of the Book of Job mentions a large behemoth (a monstrous beast similar to a hippopotamus or elephant capable of causing chaos on people).

This phrase is related to Job 40:17, specifically when God tells Job about the monster He created and declares: "He moveth his tail like a cedar: the sinews of his stones are wrapped together". God wants Job to know that He

is the Only One Who has the power to create and destroy such a dreadful animal.

In the second couplet of this text, there is no intertextuality.

## Intertextual Analysis of Text 3

### 1.Levels of Intertextuality

Blake uses such a word from Job 40:17 "He moveth his tail like a cedar: **the sinews** of his stones are wrapped together" as **a basis for meanings to be used at face value.**

### 2.Technique of Intertextual Representation

Blake uses descriptions through describing Tyger' heart.

### 3.Recontextualization

Blake uses this **reference** and recontextualizes the texts to reveal God's dualistic ability in creating meek creatures like the lamb (which is a symbol of good and innocence) and monstrous creatures such as the tiger (a symbol of evil and power).

## Text4

*What the hammer? what the chain,*
*In what furnace was thy brain?*

It can be said that this couplet could refer to another figure from Greek mythology known as Hephaestus.**Hephaestus** was the fire and blacksmith god(Fagles, The Odyssey, p.125).He was known for making weapons to the gods.

### Intertextual Analysis of Text 4

**1.Levels of Intertextuality**

Blake uses the idea of Hephaestus as contrast. He wants to make comparison between Hephaestus and God.

**2.Technique of Intertextual Representation**

Blake depends on the **descriptions** of Hephaestus and God.

**3.Recontextualization**

Blake used this imagery to compare the skillful creation of the tiger by God with the techniques used by a blacksmith to create metal using hammers, furnaces, chains, and anvils.

## Text 5

*When the stars threw down their spears*
*And water'd heaven with their tears:*

In this text, there is an intertextuality which has two interpretations:

A. The first could be referring to Biblical verses**.** This reference can belong to Revelations 12:3-4 which states: "And there appeared another wonder in heaven; and behold a great red dragon, having seven heads and ten horns, and seven crowns upon his heads.{12:4}And his tail drew the third part of **the stars of heaven, and did cast them to the earth**…''.This refers to the descent of rebellious angels from Heaven.

The second interpretation confirms that there is **an allusion** to Miltonic's **Paradise Lost**, especially in Blake's paraphrases  Milton's description of the

fall of the angels as a reference to disobedience against God's will: "Plagues; they startle all resistance lost, All bravery; down thir idle weapons drop'd" (Milton,2001,p.127).This idea may be the nearest to the right interpretation because Blake is talking about weapons in the previous text.

B. In the second couplet there is a reference to prior text which is written by the poet himself. Blake wonders if the tiger's creator is the same as the lamb's.


*Did he smile his work to see?*
*Did he who made the Lamb make thee?*

This intertextuality is explicit and is referred to as an internal intertextuality since the same poet uses a phrase from a piece of work that he previously wrote. The Lamb in the Songs of Innocence, a poem by William Blake, is cited in this quotation. Blake reveals that the creator of the terrifying, fearful tiger is probably the same as the creator of the innocent Little Lamb when he is speaking to the tiger about the creator and how he was. This is evident in the final quatrain of the poem, which repeats the first two couplets by changing the word 'could' to 'dare'. Blake demonstrates through this that a weak creator is unable to produce such a horrible beast. Simply stated, this is the creation of a mighty Creator Who also created heaven and hell.

## Intertextual Analysis of Text 5

### 1.Levels of intertextuality

There are two instances of intertextuality:

A. Blake uses the idea of descent stars from sky as Background, support for God's Almighty. This is a reference or allusion from **Paradise Lost** poem.
B. Blake uses the idea of creating The Lamb as a background and support.

## 2.Technique of intertextual representation

A. Blake paraphrases the idea of falling the stars from sky in order to use in his text.

B. Invoked voice from The Lamb'poem. The final line of text 5 links the Tyger 'poem in Songs of Experience with The Lamb in the Songs of Innocence (1789).Blake paraphrases this idea in a new text.

## 3.Recontextualization

A. The idea of rebel angels has a relationship with the fall of man, and the beginning to the world of death, and such terrors as the tigers. The angels and men have fallen into Experience in contrast with Innocence.

B. Blake uses the phrase "The Lamb of God" for certain purposes. Firstly,to remind the reader of his previous poem and secondly, to make a contrast between the lamb which represents mildness and innocence and the tiger which represents terribleness and evil .At  the end, he emphasizes that God Who creates the Lamb as well as the Tyger ,gives both of them different characteristics that differentiate each one from the other.

It can be said that Blake wants to show two opposite sides of human soul through this poem and the previous one. So when he is talking about good and evil, innocent and sinful, he uses words from Bible to support his claims for his readers or audiences.

**Table (2)**: The **Technique of Intertextual Representation** with The Frequency and Percentage in "the Tyger"

| No. | Technique of Intertextual Representation | Frequency | Percentage% |
|---|---|---|---|
| 1 | Direct quotation | 0 | 0% |
| 2 | Indirect quotation | 0 | 0% |
| 3 | Paraphrase | 4 | 50% |
| 4 | Description | 4 | 50% |
| **Total** | | 8 | 100% |

## C-Analysis of the Third Poem "Jearsalem"

This poem composes of four stanzas and these stanzas can be divided into two halves: the first two stanzas contain a series of questions, while the other two stanzas describe a 'call to arms', which represents an attempt to 'build new Jerusalem' among the 'green and pleasant land' of England.

There are **three** instances of **intertextuality** in Text 1(the first stanza) as follows:

*And did those feet in ancient time*
*Walk upon Englands mountains green:*

A. Firstly, in the first two lines, Blake wonders if the divine feet ever walked on English mountains or lands. This idea is related to the information kept on the life of **Jesus of Nazareth**, which represents the writings of the disciples who documented his Ministry and is today found in the Catholic Bible's New Testament. These writings record Jesus' birth, early childhood, and preachings (when He was in His thirties, according to the Gospel of Luke), but leave out the entire period between the two periods. According to medieval tradition, Jesus had visited England during those unknown years(Asad, 2015).

B. Secondly, the phrase "green and pleasant land" is a popular phrase .It is now frequently used to refer to the English countryside or society. Many articles and publications use it as a headline or sub-title.

C. The "Lamb of God" is a reference to Jesus as the Son of God. It also contains an echo to Blake's *'The Lamb'*. It can be said that Blake used **an invoked voice** which represents an **internal intertextuality** with another poem" The Lamb'' .As in the following lines:

*And was the holy Lamb of God,*

*On Englands pleasant pastures seen!*

Blake wonders about building the New Jerusalem that the Bible predicts (Book of Revelation. The analysis of intertextuality of the first stanza will be as follows:

## Intertextual Analysis of Text 1

### 1.Levels of intertextuality

In both A and B, the text relies **on beliefs and ideas that are generally circulated**.

In C, the level depends on prior text as background and support.

### 2.Technique of intertextual representation

A. The first instance of intertextuality , Blake uses **a description** for a statement (i.e the idea that describes Jesus *Walks upon Englands mountains green* which is found in New Testament).

B. In the second instance, the technique is **using a recognizable terminology** (the lamb of God) which is related to specific people by particular document (The Bible).Blake **paraphrases** this phrase in a new text.

C. **Invoked voice** from Blake's prior poem(the lamb)1789. Blake **paraphrases** this idea in this new text.

### 3.Reconextualisation

Apparently, in A and B ,the context of the New Testament(the Gospel of Luke) recounts the events of the life of Jesus from roughly the same perspective (from the Greek noun synopsis or "a seeing all together" or

"general view" .So, the idea is recontextulized by describing Jesus *Walks upon Englands mountains green.* This is Blake's wish about Jesus the Savior who would protect England from evil and darkness.

**In C, The Lamb** was written during the Industrial Revolution, and Blake saw its economic and social changes as threats to humankind. Jerusalem also *was* written during the rise of industrialization in England, a process that was considered dark and evil by many farmers who would be without business by it.

The **purpose** of using such intertextuality in this text for enriching Blake's beliefs and wishes of building new Jeaursalem and adding more support for his writing .When he uses words from the Bible, he wants to say that he is a religious man who is influenced by the Bible.

# Text 2

**In the second stanza**, In keeping with his tone of questioning, Blake asks if Jesus' heavenly presence had ever actually landed on English shores. He wonders if Jesus Christ may have lived in these places before living in his native land, which is the same question he poses in the first stanza.

Then, in the third verse, he questions whether Jesus established a new Jerusalem in these same regions, next to these satanic mills.

*And did the Countenance Divine,*

*Shine forth upon our clouded hills?*

According to the Book of Exodus,the exression"Countenance Divine" refers to the face of God which has a sight that no one is able to behold and

live. This is an intertextuality in which Blake uses the technique **of paraphrasing.**

The "Countenance Divine" also refers to the light as bringing about reforms and change. In reality, it is possible that Jesus of Nazareth had a black skin in all actuality. In these texts, he emphasizes that light is required to dispel darkness, and that this light denotes Jesus' presence. Instead of declaring that Jesus visited this place, Blake poses four questions about the promised Jearusalem.

## Intertextual Analysis of Text 1

### 1. Levels of Intertextuality

The text draws on widely held beliefs and notions, such as the phrase "Countenance Divine," which refers to the Face of God.

### 2.Technique of Intertextual Representation

The terminology "the lamb of God," which Blake uses, is well-known and is linked to certain individuals or groups of individuals (Christians) in particular book (The Bible), but he paraphrases it in a new text(the poem).

### 3. Reconextualisation

Blake uses this intertextuality to make comparison between the Face of God and England's clouded hills. He talks about two different ideas within these two lines.

*And was Jerusalem builded here,*
*Among these dark Satanic Mills?*

There is some ambiguity in the last two lines of this stanza. The "**dark Satanic Mills**"and "**Jerusalem"** are common terms that appear in William Blake's poems more than one time. Blake makes allusions to the promised biblical Jerusalem that is mentioned in the Bible (Book of Revelation 3: 12;and 21:2). According to Christian theology, after the earth is destroyed, a new home in the form of New Jerusalem will appear. It will be home to all faithful followers of Christ  and live in it forever.

"**Dark satanic mills**" throughout these words, Blake could be referring to the industrial revolution or the churches during the romantic period which would put  down  the minds of society and corrupt them. It is possible to assume that they are meant to represent either churches or the industrial mills that were starting to appear all throughout England at the time when Blake wrote this poem, in the late 18th and early 19th centuries. Blake was a"radical Christian" who had little time for the traditional church and the academic institutions of Oxford and Cambridge(Web source 3).

## Intertextual Analysis of Text2

### 1.Levels of Intertextuality

The level refers to the use of statements as contrast since Blake compares Jearsalem with the"dark satanic mills". The words "Jerusalem" and "dark Satanic Mills" have opposite meanings; "Jerusalem" is a metaphor for an ideal place which contrasts with the metaphor of the "Satanic Mills".

### 2.Technique of Intertextual Representation

Blake uses **description** about **Dark satanic mills** which could represent church.

**3. Reconextualisation**

Within these words, Blake emphasizes the difference between England, Jearusalem and dark satanic mills.

## Text 3

The fourth phrase, "Bring me my Chariot of Fire!" has a reference with the story of two Kings, at which the Old Testament mentions that the Prophet Elijah is sent directly to heaven{2:11}"And it came to pass, as they still went on, and talked, that, behold, [there appeared] a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven Blake involved intertextuality to show how he would ride above industrial factories, separating them from one another, and making a mental battle.

In this situation, the poet becomes a man of action not just a man of sayings by his insistence on taking up arms in the "mental fight" and building Jerusalem "in England's green and pleasant land".

## Intertextual Analysis of Text 3

**1. Levels of intertextuality**

Blake uses this statement as background and support for his situation.

**2.Technique of intertextual representation**

The technique here, is an indirect quotation (*a chariot of fire* ) from the Bible.

## 3. Reconextualisation

As mentioned in Kings 2, after Elijah hands over his duties to his successor Elisha, Elijah is taken to heaven on a flaming chariot. Tradition holds that Elijah never died and that he will return before the final judgment by God-a key belief of traditional Christians. Blake uses this statement because he wants to fight for getting peace and building a Jeaursalem.

**Table (3): The Technique of Intertextual Representation with The Frequency and Percentage in "Jearusalem"**

| No. | Technique of Intertextual representation | frequency | percentage |
|---|---|---|---|
| 1 | Direct quotation | 0 | 0% |
| 2 | Indirect quotation | 1 | 16.67% |
| 3 | Paraphrase | 3 | 50% |
| 4 | Description | 2 | 33.33% |
| **Total** | | 6 | 100% |

In the following table, the three poems with their techniques, frequencies and percentages are collected in order to simplify the comparison to the reader.

**Table (4): Techniques of Intertextuality and the Number of Intertextual Instances in William Blake's three Poems**

| No. | Techniques of Intertextuality | Number of Intertextual Instances in The Lamb | Number of Intertextual Instances in The Tyger | Number of Intertextual Instances in Jearusalem |
|---|---|---|---|---|
| 1 | Direct quotation | 0 | 0 | 0 |
| 2 | Indirect quotation | 4 | 0 | 1 |
| 3 | Paraphrase | 0 | 4 | 3 |
| 4 | Description | 4 | 4 | 2 |
| | Total | 8 | 8 | 6 |

## 3.6.2 The Discoursal Analysis of Intertextuality in Ahmed Matar' Poems

**A. The first poem is (امير المخبرين Emeer Al-Mukhbreen):125ص ،1 لافتات**

      This poem is entitled (امير المخبرين Emeer Al-Mukhbreen).It consists of five texts. The researcher depends on the idea of each text in classifying the numbers of texts.

Matar tells his story when he was looked for his friend's house, but he has lost the way. At the beginning, he asked one of the passers-by , and this one answered and said to him, "Go left, and there are some informants. You will be next to this informant". Another informant is working in ambushing for the passers-by. Then he told him, go to the informant in the back, and you will see another informant, then count seven houses for informants. After that, you will find your friend's house behind the eighth informant on the far right.

      So the intertextual analysis begins with the title before going deeper into the texts since the title itself has an intertextuality.

### 1.Levels of Intertextuality

Mater uses the **statement** (Emeer Al-Mukhbreen امير المخبرين ) which has a reference to the common title that is **generally circulated,Ameer Al-Mu'mineen(امير المؤمنين).**

### 2.Technique of Intertextual Representation

Matar **paraphrase**s the common title through naming this poem as امير **المخبرين**

## 3.Recontextualsation

Matar uses this title in a new context because the prior title is about امير المؤمنين who is known as a good one but here is the opposite. The rhetorical context is more critical for ruler's informants.

It is the scene that he draws for his friend's city which is full of informants.

At the end, Matar ends the scene of the informants who distributed in all parts of the city in a way that makes everyone feel that all the people have become informants.

Then he uses sarcasm in Text3, which is the first intertextuality ( امير المخبرين Emeer Al-Mukhbreen).:

*God keep emeer al-mukhbreen* حفِظَ اللّهُ أميرَ المخبرينْ

*For he had padded the land of the Muslims with security* فلقدْ أتخَمَ بالأمنِ بلادَ المسلمين

Ending the poem with a Quranic verse gaves it strength in meaning: "Enter it in peace and security", and this is the "ادخلوها بسلام امنين" الحجر(46)" second intertextuality in this poem. Matar uses the technique of **direct** quotation at the level of **using other statements as contrast.** Matar employs the intertextuality to create an element of paradox and to attract the attention of the reader. Through making the different image that the poet surprises the reader with it, also making the reader evoke the Quranic image with the

image of the poet that he created through his own formulation and paraphrase.

The image of the Qur'anic verse refers to the Heaven and how the believers will enter this place in peace  and safety. While the image of the poet in this text indicates the opposite, because the country in which the poet lives is full of informants, that means there is no safety at all.

Therefore, the paradox appears from the contradiction of the two images, which leads us to say that Ahmed Matar has a unique way to employ the Qur'anic text as an effective and influential tool on the reader.

There is no intertextuality in text 1 and 2.

# Text3

## 1.Levels of Intertextuality

A.  In the first instance of intertextuality, Matar uses this phrase ( أمير المخبرينْ *God keeps emeer al-mukhbreen*) as **contrast**.

B. In the second instance of intertextuality, he uses the statement from an-authorative source which is the Quran for making comparison (contrast) between the context of the Quranic verse and the context of this poem.

## 2.Technique of Intertextual Representation

A. Invoked voice from the general title or nickname (امير المؤمنين). Matar **paraphrases** it in a new text.

B. Direct quotation from the Qur'anic verse ″.(46) الحجر "ادخلوها بسلام امنين" "Enter ye here In Peace and Security"

## 3. Reconextualisation

A. The poet uses the phrase Emeer Al-Mukhbreen instead of Emeer al-Mumineen with reference to the prince of informants. Here, Matar prays for him to be protected by God because he puts informants and spies in all corners of the country, and this is sarcasm. Matar uses this phrase because it is used in the previous centuries to refer to some of the personalities who took over the leadership of the Islamic state.Matar uses this phrase in this context to make contrast between the two cases.

B. Matar uses this explicit intertextuality of Qur'anic verse which contains implicit meaning. He wants to give us the opposite meaning of the verse because the country which is full of informants is not like a Heaven. On the contrary ,this country will not be safe. The purpose of using intertextuality is to show the contrast between two contexts,so the rhetorical context of this phrase is more critical.

**Table (5): The Technique of Intertextual Representation with The Frequency and Percentage in "Emeer Al-Mukhbreen"**

| No. | Technique of Intertextual representation | frequency | percentage |
|-----|------------------------------------------|-----------|------------|
| 1 | Direct quotation | 1 | 33.33% |
| 2 | Indirect quotation | 0 | 0% |
| 3 | Paraphrase | 2 | 66.67% |
| 4 | Description | 0 | 0% |
| **Total** | | 3 | 100% |

**B. The Analysis of the Second Poem( Al-Jar wa al-majroor)الجار والمجرور**

In this poem, Matar talks about the neighbor and his rights, and he describes that neighbor as an informant in a poem, and a snitch in another poem, So these two meanings are close . This poem includes the name of the neighbor (الجار) or the neighborhood (الجيرة).

At the beginning ,Matar tells his story in the form of conversation. He describes his neighbor who is informant by saying that his neighbor has a-heart which pumps not only blood but snare شراك.Even when he is sleeping, this neighbor is able to see  you, also he knows where are you spent your time .

Matar continuous his story by saying that one day, the informant neighbor said that "Injustice is blasphemy الظلم كفر" Matar replie :it is as you say. Here, Matar intends that his neighbor's work is injustice because he is informant for the ruler or the government. Matar does not complete his speech and he is interrupted by his neighbor when the latter put chains in Matar's hands. This indicates that the informant represents the government which is injustice.

After that, Matar said to his neighbor "But you're my neighbor ",he means that  "why al-mukhber puts chains on his friend's hands (neighbor's hands)".

The informant said to Matar :do not teach me about my religion, I know it very well, I know that the Messenger of God recommended the neighbor and said: Your neighbor, then your neighbor, then your neighbor, then your brother. This is an intertextuality by **direct quotation** at the level of **support**. It belongs to Prophet's traditions at the level of **using other statements as contrast.**

The informant said that he was neutral and did not take only his neighbor, but the suspicious neighbors were arrested too. He has arrested them and they are waiting for him now.

Finally Matar reminds his neighbor of the completion of Prophet's tradition which says: "then your brother". His neighbor replies: I went against the Messenger of God in counting, and I took my brother before you leave your house.

In text1 and 2,there is no intertextuality.

# Text 3

## 1. Levels of intertextuality

Matar depends on prior text as background and support.

## 2. Technique of Intertextual Representation

Matar uses **direct quotation** from the Prophetic tradition (Your neighbor, then your neighbor, then your neighbor….) because Matar mentions that Prophet Mohammed said that speech. Matar uses this quotation with reference to the informant person who is Arabic and he knows our Islam very well and in spite of these things he is informant against his people.

## 3. Reconextualisation

Matar uses this direct quotation in a new context, it gives the meaning of those informants  which are spies for rulers who monitor each other. In other words, the neighbor is not safe from his neighbor, taking the commandment of the Prophet about caring for the neighbor and taking care of him, but the

agent of the authority understands care in a special way.The context has more critical situation.

# Text 4

## 1. The levels of Intertextuality

The text uses prior text as **background and support**.

## 2.Technique of Intertextual Representation

Matar uses direct quotation in completing the Prophetic Tradition (then your brother).

## 3. Reconextualisation

As the previous text**,** Matar uses this direct quotation in a new context which gives the meaning of those informants which are spies for rulers who monitor each other. In other words, the neighbor is Muslim and he knows the religion's traditions very well, but the agents of the authority understands these traditions as they like.

The poet wants to explain that the Arabic countries are like a Heaven but in the negative way.

**Table (6): The Technique of Intertextual Representation with The Frequency and Percentage in "Al-Jar wa al-majroor"**

| No. | Technique of Intertextual Representation | Frequency | Percentage% |
|-----|------------------------------------------|-----------|-------------|
| 1 | Direct quotation | 2 | 100% |
| 2 | Indirect quotation | 0 | 0% |
| 3 | Paraphrase | 0 | 0% |
| 4 | Description | 0 | 0% |
| Total | | 2 | 100% |

## C. The Analysis of the third Poem(Ash-Yaskut عاش- يسقط)

In (Text 1) , the poet demands from (Al-Quds القدس) to excuse him about what took place for her. He says that he has not anything of what is done because  the rulers who have the hand in that thing. This is a reference to the Arab politicians. The poet then describes himself that he was a weak person who has nothing to defend (Al-Quds القدس) from the enemies because he could not see and hear about anything the politicians did not want. There is no intertextuality in text1.

Through text 2, the poet explains why he does not defend Al-Quds from enemies by saying that he tries to do so by his writing in poetry. He compares himself with the politicians by saying that he just likes fire whereas the politicians are like the rain so there is a contrast between them. This means the poet tries to revenge ,the politicians try to prevent him. For that reason, he asks what the time in which  he will stand against them without any obstructions.

In text 4, Matar wishes that the leaders were idols to carry an axe in order to hit them one by one and kill them, but there are spies among them who will kill him before doing that thing.The poet deals with the axe with which Ibrahim destroyed the idols of his people, which they worship instead of God, as he destroyed them with it.

وَتَاللَّهِ لَأَكِيدَنَّ أَصْنَامَكُم بَعْدَ أَن تُوَلُّوا مُدْبِرِينَ/ الأنبياء (٥٧)

"And, by Allah! I will certainly do something against your idols after you go away, turning back"

The Qur'anic text talks about the story of Prophet Ibrahim (p. b. u. h.) and how he destroyed all the status by his axe, so this is an implicit intertextuality.

Another intertextuality which is ﴿سَأُصْلِيهِ سَقَرَ وَمَا أَدْرَاكَ مَا سَقَرُ لَا تُبْقِي وَلَا تَذَرُ﴾ المدثر(28)

*(It leaves naught nor does it spare aught).*(Shaker,1999,p.290)

# Text 4

## 1. Levels of Intertextuality

A. Matar uses other ideas  from Ibrahim's story as background and  support.

B. Matar uses other statements  from Quran as background and  support to show his strength .Moreover, to show the extent of hatred against the politicians.

## 2.Technique of Intertextual Representation

A. Matar **paraphrases** the story of Ibrahim (p.b.u.h) in Quran.

B. Matar uses **indirect quotation** from  (SURA 74. AL-MUDDATHTHIR)
by paraphrasing the verse (الاية).

## 3. Reconextualisation

A. The context of the Quranic text was about Ibrahim (p.b.u.h)and his story in destroying the status at that time. Matar uses this idea to express his felling towards the idols which cannot give the protection to the people; on the contrary they are the reason behind people's sorrow. The context is more critical.

B. The context of the Quranic text was about Hell   which would be the place of disbelievers. This Hell will burn their bodies and did not let anything right in that body. Whereas Matar wants to say that he wishes to take an axe to kill the idols if they were from stone and take revenge from them .The meaning of the Quranic context is strong so Matar uses these intertextual words.

## Text 6

After that, the poet moves to talk about the life of politicians and how they live. There are a lot of guards and servants around them and the dining tables in which they put a lot of cows for eating, so this is a luxurious life. There is no intertextuality in Text 3 and 6.

## Text 7

Finally, the poet addresses (Al-Quds القدس) to shake the trunk (stem) of the Arab conferences, so that nonsense will fall from them ( ( وَهُزّي إِلَيْكِ بِجِذْعِ النَّخْلَةِ تُسَاقِطْ عَلَيْكِ رُطَبًا جَنِيًّا)) مريم (25)

*" And shake towards you the trunk of the palmtree, it will drop on you fresh ripe dates:"*(Shaker,1999,p.140)

There are two instances of intertextuality, the first one is (هزي اليك بجذع) the technique is  **indirect quotation**. After this line,there is another intertextuality which is (تساقط).

## 1. Levels of Intertextuality

In both A and B, the same level Matar uses the other statements as contrast.

## 2.Technique of Intertextual Representation

A. Matar uses **indirect** quotation from Surat Marriam. He resembles Al-Quds with the Virgin Mary since Al-Quds is like Mary in her innocence, but they are different in what surrounded them. In other words, Mary was surrounded by ripe-dates when she put her child, while Al-Quds was surrounded by useless conferences. He retells this idea in a new text.

B. Matar **paraphrases** the words from Quran to make a new meaning. That is to say, Mary was surrounded by ripe-dates ,so when she is asked to shake the palm tree so that the ripe-dates may fall around her,but the poet asks Al-Quds to shake the trunk of a conference, but the empty talk will fall around her.

## 3. Reconextualisation

In the two instances of intertextuality A and B, the context of the Quranic text was about the Virgin Mary (p.b. u. her )when labor came to her to the trunk of the palm tree. Then God inspired her to shake the palm so that the wet would fall so that she could eat it and make it easier for her to give birth. Blake puts the new words into more critical context to show the difference between the two situations.

In the poem, Matar uses this idea to make contrast between Mary and Al-Quds.Mary was surrounded by the palm tree which was full of palms. While Jerusalem was surrounded by useless conferences which were full of sayings not workings.

**Table (7): The Technique of Intertextual Representation with The Frequency and Percentage in " Ash-Yaskut"**

| No. | Technique of Intertextual Representation | Frequency | Percentage% |
|---|---|---|---|
| 1 | Direct quotation | 0 | 0% |
| 2 | Indirect quotation | 2 | 50% |
| 3 | Paraphrase | 2 | 50% |
| 4 | Description | 0 | 0% |
| **Total** | | 4 | 100% |

In the following table, the three poems with their techniques, frequencies and percentages are collected in order to simplify the comparison to the reader.

**Table (8): Techniques of Intertextuality and the Number of Intertextual Instances in Ahmed Matar's three Poems**

| No. | Techniques of intertextuality | Number of Intertextual Instances in Prince of The Informants | Number of Intertextual Instances in a Al-Jar Wa al-majroor | Number of Intertextual Instances in Lived-fall down |
|---|---|---|---|---|
| 1 | Direct quotation | 33.33% | 100% | 0 |
| 2 | Indirect quotation | 0 | 0 | 50% |
| 3 | Paraphrase | 66.67% | 0 | 50% |
| 4 | Description | 0 | 0 | 0 |
| Total | | 100% | 100% | 100% |

# Chapter Four
# Results, Discussions and Contrast

## 4.0 Introductory note

This chapter is devoted to the results of the analysis of English and Arabic data and their discussion. At the end, the chapter offers contrastive points between English and Arabic poems concerning their intertextuality. These contrastive points are elicited from the results of the intertextual analysis of the data.

The results of the analysis of each item in the model will be presented and discussed. Tables, figures will be provided for the presentation of the results of items that can be applied quantitatively.

For the remaining, their results will be analyzed and discussed only qualitatively.

## 4.1 Results and Discussion of the Analysis of English Data

An analysis was made to look for an intertextuality in the selected poems. To do this, the average times of the three selected poems by William Blake are compared.

The present study has come up with the total sums of intertextuality through the three selected poems. They are found in Table (10) below:

**Table (9) : Frequency of Occurrence of Intertextual Instances in the English Data**

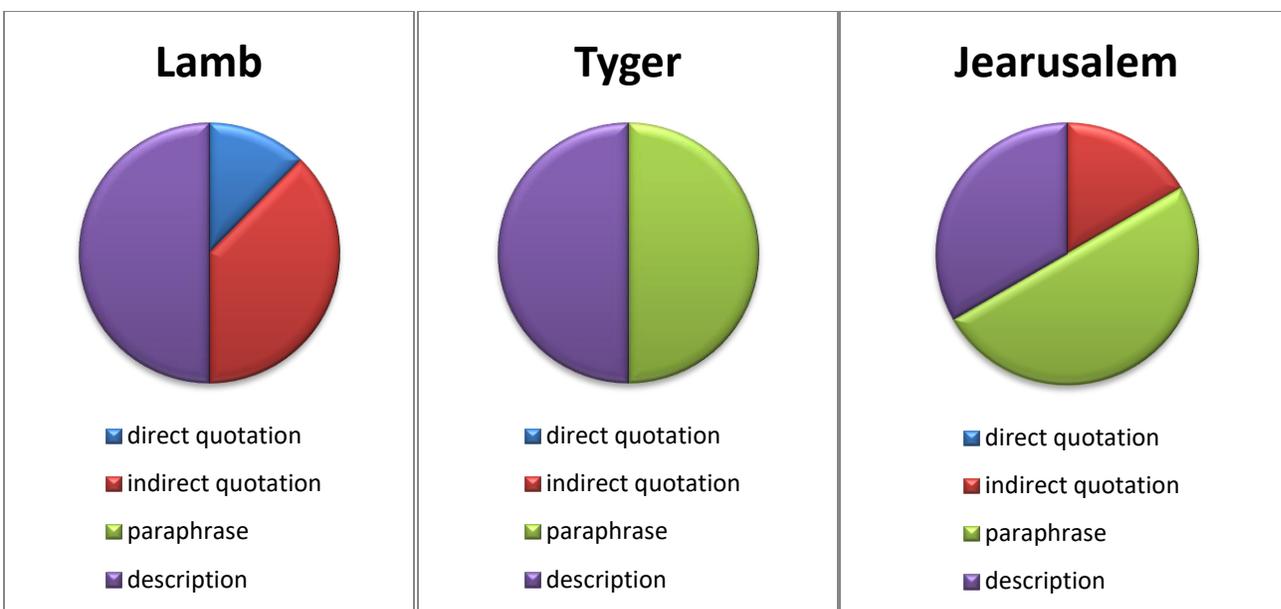| No. | Techniques of intertextuality | Number of Intertextual Instances in the Lamb | Number of Intertextual Instances in The Tyger | Number of Intertextual Instances in Jearusalem | Percentage% |
|---|---|---|---|---|---|
| 1 | Direct quotation | 0% | 0% | 0% | 0% |
| 2 | Indirect quotation | 50% | 0% | 16.67% | 22.22% |
| 3 | Paraphrase | 0% | 50% | 50% | 33.34% |
| 4 | Description | 50% | 50% | 33.33% | 44.44% |
| | Total | 100% | 100% | 100% | 100% |

## 4.1.1 Results and Discussion for the Technique of Intertextual Representation

Table (8) shows that the description technique forms the highest frequency of occurrence making (44.44%) that is used by William Blake because he takes certain ideas and events from The Bible by using description ,comment and evaluation about them in the new texts. This indicates that Blake depends on the implicit intertextuality rather than the explicit one.

Paraphrase technique comes after description and takes the second high frequency of occurrence making (33.34%) because Blake paraphrases ideas and stories from certain sources to use them in new texts.

After that the indirect quotation has the percentage (18.11%) since Blake uses certain words and phrases without mentioning its source. He let the reader think about its source, therefore; it takes the third high percentage.

Direct quotation has the lowest frequency of occurrence making (4.11%) from the whole English data. This percentage is lower than the other three techniques of intertextuality. Blake uses one line as a direct quotation in The Lamb from The Bible at the end of the poem to emphasize that this poem is about Christ.

| Lamb | Tyger | Jearusalem |
| --- | --- | --- |
| ■ direct quotation | ■ direct quotation | ■ direct quotation |
| ■ indirect quotation | ■ indirect quotation | ■ indirect quotation |
| ■ paraphrase | ■ paraphrase | ■ paraphrase |
| ■ description | ■ description | ■ description |

**Figure (2) : The Percentages of Technique of Intertextual Representation in the English Data**

## 4.1.2 Results and Discussion for the Levels of Intertextuality in the English Data

The tables below show that the level of using prior text as background, support and contrast has the highest degree of occurrence in the English data. The logical reason behind using such a level is that Blake wants to support his claims and ideas by using public and authoritative source like a Bible.

The level of using beliefs, ideas, issues and statements that are generally circulated comes after the level of background and support since Blake wants to show the danger of crossing the limits with God, especially by some characters of Greek myths.

After these two levels, the use of prior texts as a source of meanings comes in the third degree. Blake depends on the Bible in using certain verses and

develops his own claims and arguments from that source and it was not completely relied upon it and used little meanings on its face value.

Finally, the level of using explicit social dramas of prior texts takes the lowest degree since Blake did not quote opposing views of some people or reports from groups concerning a current controversy that he was talking about.

Table (10) : The Occurrence of Levels of Intertextuality in the English Data

| Levels of Intertextuality | Occurrence in the | | |
|---|---|---|---|
| | Lamb | Tyger | Jearusalem |
| Source for meanings to be taken at face value | 2 | 1 | 0 |
| Explicit social events from previous texts | 0 | 0 | 0 |
| Use prior text as background,support and contrast | 6 | 4 | 3 |
| Use beliefs, ideas, issues, statement as common knowledge | 0 | 3 | 3 |
| Total | 8 | 8 | 6 |

## 4.1.3 Results and Discussion for Recontextualisation in the English Data

Almost all of the texts that are recontextualized have the same context or not far from the original text. That is because Blake in his poems talked about religious themes especially in his intertextuality with the Holy Bible.

It can be said that the purposes of using such intertextualities through Blake's poems are: to add layers of meanings to the intended meaning, and to use

an authoritative source as background and support like The religious source (The Holy Bible) .

## 4.2 Results and Discussion of the Analysis of Arabic Data

In this section, the same procedure followed in the presentation and discussion of results of Arabic data will be carried out.

An analysis was made to look for the intertextuality in the selected poems. To do this, the average times of the three selected poems by William Blake will be compared.

This section has come up with the total sums of intertextuality through the three selected poems. They are represented in Table (12) below .

Table (11): **Frequency of Occurrence of Intertextuality in the Arabic Data**

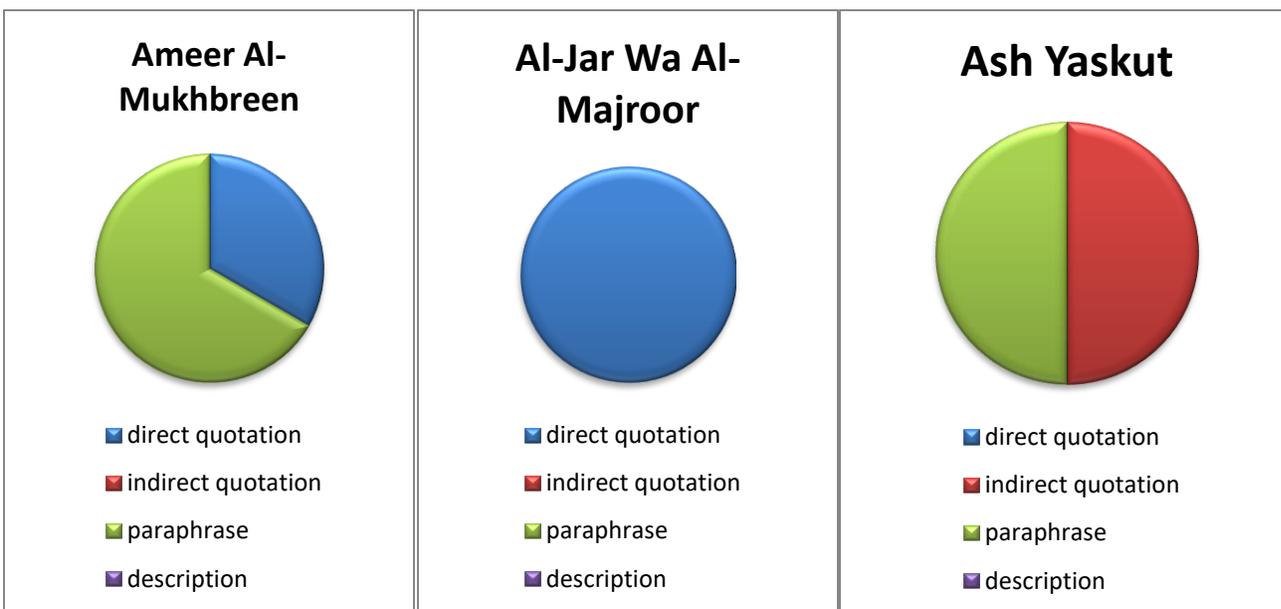| No. | Techniques of intertextuality | Number of Intertextual Instances in Ameer Al-Mukhbreen | Number of Intertextual Instances in a Al-Jar Wa Al-Majroor | Number of Intertextual Instances in Ash-Yaskut | Percent. % |
|---|---|---|---|---|---|
| 1 | Direct quotation | 33.33% | 100% | 0 | 33.66% |
| 2 | Indirect quotation | 0% | 0% | 50% | 0.16% |
| 3 | Paraphrase | 66.66% | 0% | 50% | 66.82% |
| 4 | Description | 0% | 0% | 0% | 0% |
| | Total | 100% | 100% | 100% | 300 |

## 4.2.1 Results and Discussion  for the Technique of Intertextual Representation

Table (12) shows that the paraphrase technique  forms the highest frequency of occurrence making (66.82%) that used by Ahmed Matar since he paraphrases certain ideas and events from The Holy Quran and Prophetic Traditions. This

indicates that Matar depends on the explicit intertextuality rather than the implicit one.

Direct quotation comes after paraphrase and takes the second high frequency of occurrence making (33.66%) because Matar uses quotations either from the Holy Quran or Prophetic Traditions in direct way with reference to their sources.

After that the indirect quotation has the percentage (0.16%) since Matar wants to reveal the identification of the characters that he uses in his poems.Additionally, he wants to expose his characters for the whole people, so there is no need to use indirect quotation mostly.



**Figure (3) : The Percentages of Technique of Intertextual Representation in the Arabic Data**

## 4.2.2 Results and Discussion for the Levels of Intertextuality in the Arabic Data

The tables below show that the level of using prior text as background, support and contrast has the highest degree of occurrence in the English data. The

logical reason behind using such a level is that Matar addressed the Arab politicians since the Quran was written in their language. Additionally, he wants to support his claims and ideas by using public and authoritative source like the Holy Quran and Prophetic Traditions.

The level of using beliefs, ideas, issues and statements that are generally circulated comes after the level of background and support since Matar uses a simple language in order to be understood by the whole people especially the poor who were suffering from the politicians and the political system.

**Table (12): The Occurrence of Levels of Intertextuality in the Arabic Data**

| Levels of Intertextuality | Occurrence in the | | |
|---|---|---|---|
| | Prince of Informants | Al-jar wa al-majroor | Lived-fall down |
| Source for meanings to be taken at face value | 0 | 0 | 0 |
| Explicit social events from previous texts | 0 | 0 | 0 |
| Use prior text as background,support and contrast | 2 | 2 | 4 |
| Use beliefs, ideas, issues, statement as common knowledge | 1 | 0 | 0 |
| Total | 3 | 2 | 4 |

## 4.2.3 Results and Discussion for Recontextualisation in the Arabic data

Matar uses such prior texts for making comparison between the two phases. And for making sarcasm too. Firstly, Matar uses a phrase in the first poem which is امير المخبرين since it is used in the previous centuries with reference to some of the personalities who took over the leadership of the Islamic state. He makes comparison between Emeer Al-Mukhbareenالمخبرين and Emeer Al-Mu'mineen وامير المؤمنين to show the differences between them.

Secondly, in his second poem, Matar uses Prophetic Traditions for making comparison between his neighbor's deed and what Prophet said.

In the third poem, Matar uses certain verses to make comparison between Mary and Al-Quds. Mary was surrounded by the palm tree which was full of palms. While Jerusalem was surrounded by useless conferences which were full of sayings not workings.

It can be said that the purposes of using such intertextualities through Matar's poems are: to make comparisons between the original and the new context, to add layers of meanings to the intended meaning , to clarify the theme or the point which the poet is talking about for simple or poor people. Finally, he uses Quranic verses to address the politicians since they speak in the same language which the Holy Quran has.

## 4.3 Some Contrastive Points of Intertextuality Between English and Arabic Data

The following are the points of similarity and difference between English and Arabic selected poems regarding the theme of intertextuality.
One of the similarities is that both English and Arabic poets use the level of background and support to a great extent in their intertextualities.They also use the internal intertextuality in some of their poems.

One of the differences concerning using the technique of intertextual representation is in using the more implicit techniques by the English poet. While the Arabic poet uses more explicit ones.

As in the results, the description technique is more than the other techniques in the English data, while paraphrase technique is more frequent in the Arabic data. Concerning the levels of intertextuality, both English and Arabic poets use the level of background and support through their poems.

It can be said that the purposes of using such intertextualities through Blake's poems are: to add layers of meanings to the intended meaning, and to use an authoritative source as background and support like the religious source (The Bible).

The intertextuality may help the poet to get benefit from other writers and create his own distinguished style.

It can be said that the purposes of using such intertextualities through English and Arabic data are: to add layers of meanings to the intended meaning, and to use an authoritative source as background and support like The religious sources (The Bible, The Quran, Prophetic Traditions.). They are different in one point, which is the Arab poet uses the intertextual texts for making contrastive points between the original and the new context to create an element of sarcasm.

# Chapter Five
# Conclusions, Recommendations and Suggestions

## 5.1 Conclusions

This chapter contains a set of conclusions, offers some recommendations and makes suggestions for further research.

1. There are certain techniques of intertextuality in English and Arabic selected poems like: direct quotation, indirect quotation, paraphrase and description. This answers the first question of the problem in (1.1) and confirms the first hypothesis in (1.3).

2. The description technique is more than other techniques in the English data, while paraphrase technique is more frequent in the Arabic data. This means the second hypothesis is not proved which states: an indirect quotation is the most frequent technique that is used in English data, whereas the direct quotation is the most frequent that is used in the Arabic ones.

3. Intertextuality can be used for emphasis, explain the meaning clearly or add another layer to the meaning, and to make contrast between two contexts in the poem. Additionally, it is used to connect poets' work to others they admire or were inspired by in another way. This means the third hypothesis is proved.

4. Intertextuality can be found within the same culture as well as cross-cultures; it can happen on the level of the word, the sentence or the whole text. It is a kind of techniques that used in discourses whether spoken or written.

5. The contrastive intertextual analysis shows that Blake was influenced by the following texts or documents: The Holy Bible, John Milton's Lost Paradise and the Greek myths. On the other hand, Matar was influenced by The Holy

Quran and Prophetic Traditions.This means the fifth hypothesis in(1.3)is partially verified.

6. Both writers used the internal intertextuality which means they depended on their prior writings and used them in new texts, especially in the first two poems for each poet.

7. It is clear that the description technique is the most frequent technique in the English data which makes (44.44%) from the whole percentage of intertextual instances. While paraphrase technique was the most frequent technique in the Arabic data which makes (66.82%) from the whole percentage.

8. Both English and Arabic poets have used the level of using prior text as background, support and contrast in most of their poems.

9. The purposes behind using intertextuality in both English and Arabic poetry are: to add layers of meanings to the original meaning, and to use an authoritative source as background and support like the religious sources (The Holy Bible ,The Holy Quran, Prophetic Traditions). These are different in one point, which is the Arab poet uses the intertextual texts for making contrastive points between the original and the new context to create an element of sarcasm.

10. Intertextuality provides an infinite number of interpretations, not only for literary works, but also for texts of all kinds and in any genre.

## 5.2 Recommendations

Depending on the results and conclusions arrived at in this study; the following recommendations should be followed:

1. More future analysis should be carried out to establish and lay down the basis of text types which construct from intertextuality.
2. Doing research papers about the influence of religious documents between modern English and Arabicpoetry through intertextual analysis.
3. Intertextuality must be taught as semiotics since it is a phenomenon that is full of allusions, with various semiotic and rhetorical implications. This is based on the contextual, situational, and pragmatic functions of a particular intertextual reference on the textual level.
4. In order to learn how to use it correctly and avoid plagiarism, intertextuality should be taught as a theoretical and practical method in secondary schools and universities.

6. Pedagogically; the young reader should be aware of the existence of intertextuality in every text they read. This awareness will enable them to benefit from intertextuality's contributions to the overall meaning of such texts. Therefore, the important task for teachers is that they must establish means for observing instances of intertextuality in a text for young readers.

## 5.3 Suggestions for Further Research

The following titles are proposed for further research work in order to elaborate the current study's findings:

1. A Critical Discoursal Analysis of Intertextuality in Selected English and Arabic Poems.

2. A Pragma-stylistic Analysis of Intertextuality in English and Arabic Selected Poems.

3. A Discoursal Analysis of Intertextuality in Selected Political Discourses.

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# Appendix 1

## A.The English Data

### 1.The first poem is "The Lamb"

By William Blake


Little Lamb who made thee

Dost thou know who made thee

Gave thee life & bid thee feed.

By the stream & o'er the mead;

Gave thee clothing of delight,

Softest clothing wooly bright;


Gave thee such a tender voice,

Making all the vales rejoice!

Little Lamb who made thee

Dost thou know who made thee

Little Lamb I'll tell thee,

Little Lamb I'll tell thee!


He is called by thy name,

For he calls himself a Lamb:

He is meek & he is mild,

He became a little child:

I a child & thou a lamb,

We are called by his name.


Little Lamb God bless thee.

Little Lamb God bless thee


### 2) The Tyger

Tyger Tyger, burning bright,

In the forests of the night;

What immortal hand or eye,

Could frame thy fearful symmetry?

In what distant deeps or skies.

Burnt the fire of thine eyes?


On what wings dare he aspire?

What the hand, dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat.
What dread hand? & what dread feet?

What the hammer? what the chain,

In what furnace was thy brain?

What the anvil? what dread grasp.

Dare its deadly terrors clasp?

When the stars threw down their spears

And water'd heaven with their tears:

Did he smile his work to see?

Did he who made the Lamb make thee?

Tyger Tyger burning bright,

In the forests of the night:

What immortal hand or eye,

Dare frame thy fearful symmetry?

### 3)Jerusalem: And did those feet in ancient time

And did those feet in ancient time

Walk upon Englands mountains green:

And was the holy Lamb of God,

On Englands pleasant pastures seen!

And did the Countenance Divine,

Shine forth upon our clouded hills?

And was Jerusalem builded here,

Among these dark Satanic Mills?

Bring me my Bow of burning gold:

Bring me my arrows of desire:

Bring me my Spear: O clouds unfold!

Bring me my Chariot of fire!

I will not cease from Mental Fight,

Nor shall my sword sleep in my hand:

Till we have built Jerusalem,

In Englands green & pleasant Land.

# Appendix 2

**B.The Arabic Data**

## القصيدة الاولى

1) قصيدة( امير المخبرين)للشاعر احمد مطر

نص1

تهتُ عنْ بيتِ صديقي

فسألتُ العابرين

قيلَ لي امشِ يَساراً

سترى خلفكَ بعضَ المخبرينْ

نص2

جِدْ لدى أولهِمْ

سوفَ تُلاقي مُخبراً

يَعملُ في نصبِ كمينْ

نص3

اتَّجِهْ للمخبر البادي أمامَ المخبر الكامنِ

واحسبْ سبعة ، ثم توقفْ

تجِدِ البيتَ وراءَ المخبر الثامنِ

في أقصى اليمينْ

نص4

حفِظَ اللهُ أميرَ المخبرينْ

فلقدْ أتخمَ بالأمنِ بلادَ المسلمينْ

نص5

أيها النّاسُ اطمئنوا

هذه أبوابكمْ محروسة في كلِّ حينْ

فادخلوها بسلامٍ آمنين

**The Translated Text:**

**(Emir Al-mukhbareen)**

**Text 4 and 5**

God keeps the emir of informants

Since he has padded the land of the Muslims with security

People, be comforted

Your doors are guarded at every moment

So enter them, in peace and security

2) القصيدة الثانية

**الجارُ و المَجرور Al-jar wa al-majroor**

نص1

لي جارٌ مُخبِرٌ

في قَلبِهِ تَجري دِماءٌ وشِراك

هو حتى عِندما يُغمِضُ عَينَيهِ يَراك

وهو يَدري أينَ أمضَيتَ نَهارَك

نص2

ذاتَ يَومٍ

قال: إنَّ الظُلمَ كُفرٌ

قُلتُ: حَقّاً .. هو ذاك

غَيرَ أني لم أكَد أنطِقُ

حتى وَضَعَ القَيدَ بِكَفِّي

نص3

قُلت: لكن .. أنتَ جاري

قال لي: إحفظ وَقارَك

لا تُعلِّمني بِديني

فرسول الله وصّى

قال جارَك

ثُم جارَك

ثُم جارَك

نص4

هل تَرى أني تَحيَّزتُ

ولم أضبِط مِن الجيرانِ

مَشبوهاً سِواك؟

كُلُّهُم سَلَّمتُهم

هيا بنا

سَوفَ يَملُّونَ انتظارَك

نص5!

قُلتُ: لكن رسولُ الله

وصى بعدنا ثُم أخاك

قال: خالفتُ رسولَ الله في العَدِّ

فَسَلَّمتُ أخي

مِن قَبل أنْ تَبرحَ دارَك

**The translated text**

**Text3**

I said: "but, you are my neighbor"

He said to me: Keep your honor

Don't teach me about my religion

Allah's Messenger recommended and said

your neighbor

then your neighbor

then your neighbor

**Text 5**

I said: but the Messenger of God

He recommended after us, then your brother

He said: I went against the Messenger of God in counting

I delivered my brother

before you leave your house

3) القصيدة الثالثة

عاش-يسقط

يا قدس معذرة ومثلي ليس يعتذر ،

مالي يد في ما جرى فالأمر ما أمروا ،

نص 2

وأنا ضعيف ليس لي أثر ،

عار علي السمع والبصر ،

نص3

وأنا بسيف الحرف أنتحر ،

وأنا اللهيب وقادتي المطر ،

فمتى سأستعر ؟

نص 4

لو أن أرباب الحمى حجر ،

لحملت فأسا فوقها القدر ،

هوجاء لا تبقي ولا تذر ؛

نص5

لكنما أصنامنا بشر ،

الغدر منهم خائف حذر ،

والمكر يشكو الضعف إن مكروا ؛

نص 6

فالحرب أغنية يجن بلحنها الوتر ،

والسلم مختصر ،

ساق على ساق ، وأقداح يعر ش فوقها الخدر ،

وموائد من حولها بقر ،

نص7

ويكون مؤتمر ؛

هزي إليك بجذع مؤتمر يسا قط حولك الهذر ،

عاش اللهيب ويسقط المطر

**The translated text**

**Text 4**

If the leaders were stone

I carried an ax against the fate

It lets nothing remain and leaves nothing unburned

**Text5**

Shake you with the trunk of the conference

Will fall around you rumors,

Long live the flames and the rain falls

# الملخص

ظهر مفهوم التناص مؤخرًا كواحد من القضايا المهمة في الدراسات اللغوية المعاصرة. تتناول الدراسة الحالية تحليل الخطاب التقابلي للتناص في قصائد مختارة لويليام بليك وأحمد مطر.

تبحث الدراسة الحالية في التناص في قصائد مختارة باللغتين الإنجليزية والعربية ، ويتم ذلك من خلال النظر في تأثير النصوص السابقة على النصوص اللاحقة. اختير التناص ليتم تناوله في هذه الدراسة لأنه لم يحظ باهتمام كبير ، لا سيما من جانب تحليل النص الخطابي التقابلي.

لذلك فهي تهدف إلى: اكتشاف تقنيات التناص اللغوي المستخدمة في القصائد المختارة لوليم بليك واحمد مطر.الكشف عن الأسلوب الأكثر شيوعًا للتناص المستخدم في مثل هذه القصائد. بيان مستويات التناص وتحليل طريقة استخدام الشعراء لهذه المستويات.

من بين الفرضيات الرئيسة: هناك العديد من التقنيات المستخدمة في القصائد المختارة مثل: الاقتباس المباشر والاقتباس غير المباشر وإعادة الصياغة وما إلى ذلك. الاقتباس غير المباشر يمكن ان يكون الأسلوب الأكثر استخدامًا في البيانات الإنجليزية ، بينما الاقتباس المباشر يمكن ان يكون الأكثر استخدامًا في القصائد العربية. هنالك مستويات معينة من التناص مثل: استخدام النص السابق كخلفية او للدعم والتباين أو استخدام النص السابق كمصدر للمعاني لاستخدامها في ظاهرها.

لقد توصلت الدراسة الحالية إلى الاستنتاجات الاتية: فيما يتعلق بتقنيات التناص اللغوية فان هنالك العديد من التقنيات ولكن يمكن تصنيفها إلى أربعة أنواع: الاقتباس المباشر والاقتباس غير المباشر وإعادة الصياغة والوصف.ومن بين مستويات التناص ، هنالك: استخدام النصوص السابقة كخلفية ودعم وتباين ، واستخدام مثل هذه النصوص السابقة كمصادر للمعاني. وكان الكتاب المقدس ، والفردوس المفقود لجون ميلتون ، والأساطير اليونانية من أكثر الوثائق تأثيراً في شعر بليك ، بينما كان القرآن الكريم والأحاديث النبوية من أكثر الوثائق تأثيراً في شعر مطر.

# تحليل خطاب تقابلي للتناص
# في قصائد مختارة لوليام بليك وأحمد مطر

رسالة تقدّمت بها

## شهد محسن عبد الفتلاوي

الى مجلس كلية التربية للعلوم الانسانية/جامعة بابل

جزءا من متطلبات الحصول على شهادة الماجستير في التربية / اللغة الانكليزية / اللغة

بأشراف

## الاستاذ الدكتور قاسم عبيس دعيم العزاوي