Intertextuality as a Creative Approach in Relation to Methodological and Geographical Aspects in Qays Ibn Al-Mulawaah's Layla and Majnun and Shakespeare's Romeo and Juliet

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Abstract:

Intertextuality is a relatively new literary theory that has its roots in literary criticism. Most literary academics have broadened the study of intertextuality to include many other disciplines, icluding linguistics. Recently, there has been a flurry of interest in examining links between works of literature, but not always with an eye toward how individual readers have made such connections. The present study endeavours to explore the concept of intertextuality, specifically examining the role of settings in two renowned literary works: Romeo and Juliet by William Shakespeare, symbolising the English language, and Layla and Majnuna, representing the Arabic language, within the framework of comparative analysis. Both Arabic and English have a long and storied literary tradition laden with the values and characteristics of their literary forefathers. Intertextuality is sometimes cited as evidence that literary men were attempting to convey rhetorical objectives in this way. This research is innovative in comparative studies between English and Arabic; it seeks to classify intertextual characteristics in canonical works from each language.

Keywords: (intertextuality, creative approach, geographical methodology).

Introduction

In the field of linguistics, there is a widely acknowledged consensus that communication primarily takes place among individuals. Prominent scholars such as De Saussure, known for his contributions to structuralism, and Dell Hymes, recognized for his work in functionalism, have posited that language is a socially transmitted instrument of our cognitive and spiritual faculties. Within this framework, literary language emerges as a subset of this communicative toolset, enabling individuals to articulate their thoughts and emotions.

According to Langacker (2008), the significance of literary language extends beyond mere expression and plays a vital role in human comprehension. However, Stockwell contends that there are no inherent distinctions in the structure of the language of literary. He argues

that analyzing literary language using tools from the study of language more generally makes sense.

Carter and Nash (2002:7, 1990:29) argue that employing identical analytical methodologies and frameworks across different texts poses a challenge. According to Walter Kintsch (1998: 208), the cognitive processes involved in comprehension, the strategies employed, the influence of knowledge and experience, and the resulting memory outcomes are consistent regardless of whether one is engaging with a literary masterpiece or a more straightforward narrative.

The origins of Intertextuality

Thomas's (2005: 1) essay gives a helpful explanation of intertextuality, ranging from particular examples of "clear reactions" inside one text to the more general concept that "there is not a single text that does not possess traces of other texts within itself." However, the term "intertextuality" was first used by the literary critic Julia Kristeva (1966), who described it as "a universal phenomenon that elucidates the communicative interconnections between a text and the other and text and context" (EL. J. 2015:77). More specifically, "a way of interpreting texts that focuses on the idea of texts borrowing words and concepts from each other," is how Zengin (2016: 301) characterizes intertextuality. Since every writer is influenced in some way by other texts, he claims that every writer borrows or quotes from other texts while creating a piece of a text, including impressions, references, citations, quotations, etc. Intertextuality, as he defines it (ibid.), emphasizes the need to consider the context of the text being analyzed, as well as the textbook (s) to which it relates or traces, to have a fuller appreciation of the text being analyzed.

Zoonen (2017:1) created the word "intertextuality" to characterize the connections between all texts, whether spoken, written, formal, informal, or works of art. In addition, he contends (ibid) that all textual and audial components of online material and media, including blogs, should be considered texts. He claims that critical media scholars from the 1970s and 1980s popularised the term "genre studies" to study media beyond literature. The field of media psychology is also starting to warm up to the idea. This article traces the development of the concept of intertextuality via the use of canonical figures like James Bond and Lady Gaga. Intertextuality on a variety of scales is also examined. It is shown that intertextuality is the result of individual reading and interpretation processes as well as the deliberate efforts of writers, poets, and media makers (ibid).

Intertextuality from English Perspective

As previously stated, intertextuality refers to the ways in which a text's meaning is affected by its connections to other texts. Allusion, calque, plagiarism, citation, translation, parody, and pastiche are all instances of intertextuality figures in English (Hallo, 2010:608).

In ESL and EFl (English as a Second Language and English as a Foreign Language) classes, intertextuality is a critical issue to address since reading and understanding literary texts is an integral component of cultural knowledge and language acquisition (Williams, 2013:163-189)..

De Saussure and Bakhtin

Finding a concrete phrase that can be used as a consistent identifier is essential for research into intertextuality in the actual world. To rephrase, the principle must be able to determine if a speech or conversation is intertextual and provide a reason for its classification as such when supplied with a real-world definition of discourse. Despite his reputation as the pioneer debater in the topic, Bakhtin fails to suggest a promising contender since he never really used the term. Neither did Saussure (1974), who, according to Mason (2019:3), is often seen as having had an even more formative role in the development of intertextuality studies.

It is false to state that intertextuality originated from the ideas of Swiss linguist Ferdinand de Saussure (Plett 1991: 8; Allen 2000: 8). Modern literary theory may be traced back to Saussure's semiotics and structuralism. It is correct to place Saussure before Eliot in this comparison since his groundbreaking Course in General Linguistics was published in 1915, while Eliot's "Tradition and Individual Talent" was published in 1919. Both Saussure's and Eliot's linguistic principles were fashionable throughout the time period in which his theory was adopted, despite the fact that intertextuality had not yet become standard practise in literary studies. (Zengin, 2019:305), there have been no obvious downsides to beginning with Eliot.

However, both Bakhtin and Saussure contributed significantly to the area of intertextuality via their work on the "dialogic conceptualisation of the world," the study centered on the interconnected nature of objects (Bakhtin 1986, 1984b, 1984a, 1981; Saussure 1974). Worth noting is an argument made by Bakhtin (1984a) that "discourse is derived from other discourses" and that dialogism is an example of this.

Kristeva's Theory

Kristeva offers a more expansive explanation of the word "intertextuality" than any previous thinker. When asked what a text is, she said, "a permutation of texts, an

intertextuality in the space of a given text" (1980: 36). The conceptual validity is not contested by Kristeva's formulation, but its imprecision prevents it from being utilised to apply intertextuality in spoken language (Mason, 2019:5).

It is possible to interpret a single text as an "insertion of other texts, where at least one other text can be found," as Kristeva (1974:59-60) puts it. This implies that the "transposition of one (or several) sign system(s) into another" and the "reference to a preceding or synchronic literary corpus" are essential to understanding the meaning of a given in any given text. According to her argument (ibid.), every insertion plane has a textual space with dimensions (the horizontal and vertical axes). According to her diagram, this textual space has three points of reference: "the writing subject," the addressee, and the texts outside the text. The "vertical axis" connects the text to other texts" , while, the horizontal axis" in communication establishes a connection between the writer or the topic being written about and the addressee or reader of the text. The comprehension of words can be achieved through both vertical and horizontal dimensions. Each word within a written piece is jointly owned by the author and the intended recipient of the work.

Michael Riffaterre

French literary critic and thinker Riffaterre followed the structuralist road and attempted to deal with intertextuality by examining its linguistic consequences. Intertextuality is a prominent theme in his works (1984, 1990). "the role of the reader in identifying and understanding intertextual references" is given substantial thought.

Riffaterre (1987) focused on the interaction between author and reader. This wish, however, cannot be fulfilled by his epistemic ideas, especially when taking into account the reality that readers exist in contexts other than university English departments. In the context of a singular essay, the author's writing exhibits a significant oscillation between acknowledging the existence of diverse interpretations among readers and expressing a willingness to embrace them while simultaneously imposing a tendency towards a universal response where the critic's comprehension is frequently deemed logically superior.

Riffaterre employs a straightforward deficit model strategy for evaluating non-academic readers. Variations in reader perceptions and understandings of intertextual indications can be attributed to unintentional errors from the perspective of less experienced or achieved parties, insufficient retrieval, and inexperienced interpretation (Mason, 2019:6). This flawed method stems from an ontological perspective on literary meaning that places significance entirely inside the text. Mason (ibid.) argues that this point of view is represented in Riffaterre's use of the conceptual metaphors of "DISCOVERY" and

"RECOVERY" throughout his oeuvre. He maintains that the passages may be decoded with the proper literary tools and knowledge and that any discrepancies in reaction or identification can be attributed to simple human mistakes. The flawed method is required by an ontological view of literary connotations that sees them as sustained, established, and located inside the text itself.

Intertextuality in Arabic Criticism

Intertextuality is a relatively recent name for an ancient critical and literary phenomenon that has its roots in Arabic criticism. Arab scholars have long seen intertextuality as an essential feature of Arabic culture, whether in poetry and prose. Words like "implicitness (implictures)," "quoting," "innuendo," "pastiche," and "plagiarism" have occurred, all of which are conceptually close to intertextuality.

Prior to that, it is evident that Arab poets possessed a profound comprehension of the significance associated with the poet's connection to and influence derived from their poetic heritage. Antarah ibn Shaddad inquired whether the poets have intentionally incorporated a space within their literary work to allow for my intervention as a repair. Furthermore, he sought to ascertain whether one knows the abode where their beloved resides.

"And Ka'b ibn Zuhayr

We only say a reiteration

Recycling speech in a repetition"

Another allusion to intertextuality in Arab poetry is found in a remark attributed to Imam Ali: "Had not been repeated, speech would have finished."

This article traces the influence of intertextuality in classical Arab criticism, which has previously appeared under different terms and approaches the new concept from a remove. In this context, it is worth noting that ancient Arab critics used the word "plagiarism" to describe instances in which poets adapted or otherwise copied the forms or ideas of other writers without giving credit. Poets' use of resonant structures and connotations was the subject of their discussion. According to Aljahid, plagiarism is just something that can be done verbally. Ibn Rasheeq said that all poets must eventually stumble upon plagiarism.

If we look for examples of intertextuality in ancient Arab poetry, we may discover Al-Amady's balancing act between Abu Tammam and Al-Buhtry.

Poets and literary critics agree on intertextuality's existence, albeit they disagree on its implications. To define this phenomenon, Arabs have looked to Western critics. Following its widespread adoption in Western studies in the 1970s, intertextuality was seriously considered.

Romeo and Juliet's Explicit Mythological Intertextuality

It's common knowledge that Latin had a major impact on English and that the language needs to be examined using Latin's framework. The Bible was written in Latin, hence the language itself is a Christian icon. The mythical element, however, was alive and well, conveyed via numerous ancient works by those great Greek thinkers and poets like Homer and others, and reflected in Latin's high regard. D'Angelo (2009:33) defines adaptation as "the first mode of intertextuality." Shakespeare and other Elizabethan authors attempted to alter these ancient tales such that they exerted pragmatic roles inside the text. In the words of the American Heritage Dictionary, an adaptation is "a composition that has been recast into a new form." What Ingeborg Hoesterey calls "the modification of artistic material transposed from one genre to another" is what we mean when we talk about adaptations. In the words of Julie Sanders, "An adaptation signals a relationship with an informing source text or original."

Extract (1)

"You are a lover. Borrow Cupid's wings

And soar with them above a common bound."

Act one. scene Four. 17-18

Cupid is mentioned above by Mercutio, who describes an encounter between himself and a love-stricken Romeo. The Roman deity Cupid is the offspring of Venus (Aphrodite in Greek mythology), the goddess of love and beauty. Cupid has traditionally been portrayed as a young boy with a bow and arrow, often with a blindfold to symbolise that love is blind and that we do not get to pick and choose who we fall in love with. He has always been beautiful and famous for making people fall in love with him. When Cupid fires his legendary bow, he drives his targets insane with passion for love.

Cupid's wings in ancient mythology were a symbol of his unstable, dynamic character, giving him the power to make people fall in and out of love at lightning speed. Mercutio

uses an intertextual reference to Cupid to criticize Romeo's cowardly behavior as a lover. Romeo's ability to overcome his feelings for Rosaline is likened to the wings of Cupid.

Just from a practical standpoint, Romeo ought to be able to make up his mind with the same force as any other human lover.

In all practicality, Romeo should be able to make up his thoughts with the same vigour as a human lover.

Middle Palaeolithic inscriptions and carved figures, as well as more sophisticated forms (such as the creation of gods), proof that myth influenced these cultures' worldviews and provided a framework for understanding natural phenomenology. from the Neolithic and Bronze Ages (with an evident relationship with increasingly complicated rites) (Martinez-Falero, 2013, p. 482).

Extract (2)

"O, then I see Queen Mab hath been with you.

She is the fairies' midwife, and she comes

In shape no bigger than an agate stone"

Act one. Scene Four. 58-60

Mercutio alludes to Queen Mab in the previous sentence. According to ancient legend, Queen Mab is the absolute head of the fairy kingdom. The figure known as "Queen Mab" is significant in various literary compositions of the Elizabethan period, drawing upon mythological traditions surrounding fairies. She was regarded as an authority, prestige, mortality, and affection emblem. The aforementioned themes were pervasive throughout the narrative of Romeo and Juliet.

The utilization of intertextuality in this context employs mockery or irony to satirize Romeo's excessive emphasis on his dreams. The allusion to Queen Mab can be interpreted as re-contextualizing Romeo's misguided ambition. Queen Mab played a pivotal role in realizing individuals' aspirations. Mercutio employs irony when he asserts that dreams are merely figments of the mind, mere illusions. Consequently, he suggests that Romeo's loss of confidence due to a dream is as foolish as an adult indulging in the whimsical notion of Queen Mab.

The concept of indirect implicit intertextuality in relation to place.

Despite its overpowering nature, the notion of location is used implicitly and in an indirect fashion throughout Imru Al Qais (layla and Majnun), exposing preconceived notions about how people in other cultures see the world and how they choose to live within it. One may always find poets singing of the land and animals owing to their symbolic value, which is a reflection of the poet's everyday interaction contact with nature. This poem's wide range of settings reflects the poet's desire to expand the range of poetic diction and, by extension, the poem's artistic value.

Home Land

The land had a massive intertextual impact since it was referenced often and for different purposes in Layla and Majnun. The presentation of many excerpts for examination is required:

"إذا سِرتُ في الأَرضِ الفَضاءِ رَأَيتُني
أُصانِعُ رَحلي أَن يَميلَ حِياليا
يَميناً إِذا كانَت يَميناً وَإِن تَكُن
شِمالاً يُنازِعنِ الهَوى عَن شِماليا"

"If I march in the open lands you will see me

Trying to let my horse obey my destination

Heading to the east or heading to the west

My passion for Layla is just like occupation"

The ultimate significance of the excerpt is significantly heightened by the poet's utilization of geographical allusions and their practical connotations. The explicit reference to the land suggests that the community profoundly comprehends land as a highly valued asset (Sharifian, 2017), making this a case of implicit intertextuality. Pre-Islamic Arabic poetry is a good example of this cultural conceptualization since it often centers on the poet's nostalgic reminiscences of his native tribal region. Famous songs by the pre-Islamic poet Imru al Qais use this motif.

A person's upbringing profoundly affects his or her psyche since early associations with their environment shape their ability to form long-lasting mental imprints. We find it innate in the imagination of many poets since the concept of land extends beyond a mere survey, a plot of land, or any other geographical site that has no special meaning for this particular human being. Like in (امروء القيس) Imru Al Qais, they sing the names of cities and nations that have affected them.

"قِفَا نَبْكِ مِنْ ذِكْرَى حَبِيبٍ وَمَنْزِلِ
بِسِقْطِ اللِّوَى بَيْنَ الدَّخُولِ وحَوْمَلِ
وُقُوفًا بِها صَحْبِي عَلَيَّ مَطِيَّهُمْ
يَقُولُونَ لا تَهلِكْ أَسًى وتَجَمَّــلِ"

"Let us stand and mourn together on the beloved and home

Remembering the sands of Dakhool and Hawmali

My company who were riding their horses encouraged me

Oh man! Stop grieving, you have to take it easily!"

Ode of Imru al Qais (1986) ,

Also by (طرفة بن العبد) Turfa Ibn Al Abd:

"لِخَولَةَ أَطلالٌ بِبُرقَةِ ثَهمَدِ
تَلوحُ كَباقي الوَشمِ في ظاهِرِ اليَدِ
وُقوفاً بِها صَحبي عَلَيَّ مَطِيَّهُم
يَقولونَ لا تَهلِك أَسىً وَتَجَلَّدِ"

"These are the ruins of Tahmad, were Khawla used to live

The ruins are distinguished just like the tattoos in the hand

My company who were riding their horses encouraged me

Oh man! Stop grieving, you have to boldly stand!"

The love poet for Layla is overpowering; he slants his flight to the right if he's heading south and to the left if he's heading north. The expansive emotional condition of the lover, symbolized by the country, is an intrinsic element of Emotion, and hence the two pictures are thematically intertextually related.

Other lines in the poem reveal the poet's connection to the country and its significance in understanding his love for Layla. It's clear that the enchanted poet has a soft spot for Mother Nature; the soil there has shared in his happiness and heartbreak ever since Layla rejected his proposal, saying:

"أَبوسُ تُرابَ رِجلَكِ يا لِوَيلي
وَلَولا ذاكَ لا أُدعى مُصابا
وَما بَوسِ التُرابِ لِحُبِّ أَرضٍ
وَلَكِن حُبُّ مَن وَطِئَ التُرابَ
جُنِنتُ بِها وَقَد أَصبَحتُ فيها
مُحِبّاً أَستَطيبُ بِها العَذابا
وَلازَمتُ القَفارَ بِكُلِّ أَرضٍ
وَعَيشي بِالوُحوشِ نَما وَطابا"

"I hold the sand on which you happened to stand, woe to me

If it weren't that, they wouldn't call me distressed

I didn't do that for the sake of the sand itself

I did it for the one whose foot on the sand pressed

I've become a crazy man in her love

A passionate lover who likes to be distressed

I kept dwelling the deserts of the lands

My living in the wilderness prospered, I confessed"

Ode of Imru al Qais (1986)

The madman's passion for his beloved runs deep, reflected in the intertextual allusion to his obsession with the land. This is the pragmatic implication of the emphasis placed on land and soil in the preceding poetic text.

The poet also utilised language like (نما) (طب) to convey the idea that he must remain in this desolate region, just as he found it—self-reflective and a constant reminder of his enormous loss—because of her love.

A person's home serves as a visual recorder of his life, capturing everything from tender moments to happy recollections. The poem gave conflicting location cues. The poet's desire to convey his feelings of isolation brought on by painful memories and his subsequent yearning for his own place led him to use such a wide range of literary techniques.

"أَحِنُّ إِذا رَأَيتُ جِمالَ قَومي
وَأَبكي إِن سَمِعتُ لَها حَنينا
سَقى الغَيثُ المَجيدُ بِلادَ قَومي
وَإِن خَلَتِ الدِيارُ وَإِن بَلينا"

"I long for my people when I see their camels

I cry when hearing their longing for me

The rain has watered their lands though

Despite empty or ruined they may be"
Ode of Imru al Qais (1986)

Conclusion

The research found strong evidence that historical discourses from the past are a goldmine of information that can be evaluated to compare and contrast the intellectual movements and linguistic manipulations of literary men.

This article demonstrates, via theoretical and empirical analysis, that intertextuality is present in both Arabic and English literary writings. Because of its association with the Bedouin lifestyle of the Arab people at the time, the connection between texts of location is pervasive and permeates all of our Arabic records. Since the concept of home and holy places is deeply ingrained in Arab culture, it is often used to create an affective, aesthetic impact. In contrast to the Arabic data, there was no evidence of location intertextuality in the English data.

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