

Intertextuality in the Poetry of Mudar Al-Alusi

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ABSTRACT

From our study of poetic themes and poetic intertextuality in Al-Alusi's work, we conclude that the nature of poetic language and poetic intertextuality employed by the poet Mudar Al-Alusi in his various poems left a clear impression on the listener due to his ability to combine emotional depth on the one hand and psychological contemplation on the other. This was reflected in his themes, which were characterised by their humanistic nature through the lexical repertoire that appeared in his poems (homeland, elegy, religion, praise, etc.), while the poetry of his vocabulary was distinguished by its oscillation between the use of heritage mixed with everyday words and the language of the era associated with the lives of ordinary people. This indicates the religious environment in which he was raised and his attachment to his rich heritage, which we see in the poetic intertextuality of his poems, where religious heritage was a source of inspiration for the poet. We find that religious texts quoted from the Holy Quran and the Hadith are intertwined with most of his poems. Literary intertextuality also played a role in his poems, which he embellished with proverbs and literary texts that he used as a starting point for his creativity.

Keywords: Poetry, Mudar Al-Alusi, Poetic Intertextuality, Literature, Poetic Arabic Poetic Meters (Al-Buḥūr)

INTRODUCTION

Praise be to God, Lord of the Worlds, and peace and blessings be upon the most honourable of all creation, our Prophet and the beloved of our hearts, Muhammad, the Arabic Poetic Meters (al-Buḥūr), of the Prophets and Messengers, and upon his family and companions, and those who follow their guidance until the Day of Judgement.

Textual studies have attracted the attention of Arabic Poetic Meters (al-Buḥūr). Researchers in the field of language, including the subject of intertextuality, which I addressed in the poetry of Mudar Al-Alusi. The most prominent types of intertextualities were religious, literary, and mythological. My motivation for choosing this topic was to examine the poetry of Mudar Al-Alusi and demonstrate the extent to which he was influenced by the religious and literary texts that preceded him.

I began the Arabic Poetic Meters (al-Buḥūr) with a short introduction, followed by a summary of the Arabic Poetic Meters (al-Buḥūr), then discussed the types of intertextualities, and concluded with a summary of the most important findings reached by the Arabic Poetic Meters (al-Buḥūr) researcher, followed by a list of sources and references.

In my study, I relied on a descriptive and analytical approach, basing my study of Al-Alusi's poetry on three collections by the poet: the first (Another Colour of Ashes), the second (Dark Poems), and the third (Keys to a Closed Memory).

Among the most important sources and references that I used and referred to in my study are: Manahij al-Balagha wa Siraj al-Adaba by Hazim al-Qurtubi, Lughat al-Shair al-Arabi al-Hadith, Makamatuha al-Fanniya wa

Qanatuha al-Ibda'iyā by Saeed al-Waraq, and al-Sawra al-Fanniya fi al-Turath al-Naqdi wa al-Balaghi 'inda al-Arab by Jaber Asfour.

As for university theses, they include: A Study of the Style of Invocation and its Rhetorical Implications in the Poetry of Mudar Al-Alusi, Fatima Dhari Khalaf (master's thesis). The Effectiveness of Religious Influence on Poets of the Qasida (master's thesis), and this is by way of example, not limitation. The rest has been included in the list of sources and references.

In conclusion, I do not claim to have achieved perfection in this study, which I long for, but I do say that I have made a considerable effort in completing this study so that it may be a good fruit, (Perfection belongs to God alone) and I am nothing but a student of knowledge who hopes to achieve something right, even if only by a thread. As has been said, the reward for diligence is for the one who strives, even if he does not achieve the right answer. May God guide us all to what He loves and is pleased with, for He is the best Lord and the best Helper.

Intertextuality in the Poetry of Mudar Al-Alusi

Intertextuality is one of the most important critical concepts belonging to the post-structuralist phase, specifically to deconstructive criticism, which re-examined many of the assumptions of modern literary theory, particularly those related to structuralist thinking (Bqshi, Abdelkader, 2007, p. 17).

Intertextuality in language is "the text: raising something. The text of the hadith is raised by the text: it is raised. And everything that is revealed is text. Amr ibn Dinar said: I have never seen a man more attentive to speech than al-Zuhri, that is, more attentive and supportive. It is said: He raised the speech to so-and-so, that is, he raised it, and likewise, he raised it to him. And the female gazelle recited her good: she raised it. And the goods were recited: some of them were placed on top of others" (Ibn Manzur al-Masri, Muhammad ibn Makram, 1405 AH, vol. 7, p. 97).

Intertextuality is also 'the written geological layers that are formed through an indefinite reabsorption of the text's material, such that the various passages of the literary text appear as transformations of passages taken from other discourses within a comprehensive ideological construct' (Aloush, Saeed, 1985, p. 215).

Terminologically, intertextuality is 'a complex linguistic phenomenon that is difficult to define and codify, as its identification depends on the culture of the recipient, the breadth of their knowledge, and their ability to weigh up different options' (Muftah, Muhammad, 1985, p. 131).

Intertextuality is 'the formation of a new text from previous texts and a summary of texts that are similar to each other, leaving only their traces, and the typical reader cannot discover the original, as it enters into a relationship with texts in different ways through their interaction with the text with texts of the past, present and future' (Zaghdaï, Amal & Obeid, Safaa, 2019, p. 25).

Intertextuality is when a literary text includes other texts or ideas that preceded it through quotation, inclusion, allusion, reference, or similar cultural references read by the writer, so that these texts or ideas merge with the original text and become integrated into it to form a new, complete text (Al-Zagbi, Ahmed, 2000, p. 11). Intertextuality in poetry "is the most common type of intertextuality in maqamat, and intertextuality may occur with the miracle of the poetic verse, as in the saying of Al-Sarqasti, "They revive with basil on the day of Sabas" (Shabab Muhammad, Azza, 2009, p. 84) and (Al-Badi, Hessa Abdullah, 2009, p. 21).

The term intertextuality is 'the sum of the relationships that connect a text to a group of other texts, through which it is manifested' (Al-Damashqi, Abdul Rahman bin Hassan, vol. 2, p. 536).

Through Al-Alusi's poems, his influence from the Qur'anic texts and the hadiths of the Prophet is evident, as he evokes them in an artistic style and employs intertextuality in his poetry in a distinctive way, drawing inspiration from ancient Arab literary and cultural heritage, which highlights his ability to blend authenticity and modernity. Intertextuality in Al-Alousi's poetry can be divided into the following:

Religious Intertextuality

By this we mean the interweaving of selected religious texts through quotation (Al-Samara'i, Yusuf Tariq, p. 145) or inclusion (Al-Zagby, Ahmed, p. 37) from the Holy Quran, the Hadith, sermons, or religious news with the original text of the novel so that these texts harmonise with the narrative context and serve an intellectual or artistic purpose, or both (Al-Zagby, Ahmed, p. 131).

Or it is "the poet's evocation of certain stories or religious heritage references and their use in the context of the poem to deepen a contemporary vision he sees in the subject he raises or the issue he addresses. These intertextualities are supposed to harmonise with the new text, deepen it, and enrich it artistically and intellectually. Intertextuality, quotation, and inclusion from heritage are artistic techniques used to crystallise the present through the experience of the past and are invoked to reinforce the writer's position on the visions and concepts he presents or raises in his text" (Zaghdie, Amal & Obeid, Safaa, 2019, pp. 47-48) .

Throughout the ages and across nations, religious heritage has been a generous source of poetic inspiration, from which poets derive literary models, themes, and images; because religious data saturates humans and satisfies their desire for knowledge, with its conceptions of the origin of the universe and magical explanations for its various phenomena (Abu Abila, Ayat Muhammad Amin, 2018, p. 43).

Religious intertextuality includes both the Holy Qur'an and the Prophetic Hadith.

First: Qur'anic intertextuality in the poetry of Mudar Al-Alusi: The Holy Qur'an occupies an important place in the hearts of poets and writers because of the inexhaustible richness of its verses, its miraculous artistic style, and its brilliant eloquence. In addition to intellectual values and sublime legislation, it is the constitution of the Sharia and the curriculum of the nation. In the Arabic language, it represents the crown of its literature, the dictionary of its language, and the manifestation of its eloquence and civilisation (Badran, Amin Ismail Tawfiq, p. 430).

"Dealing with the Qur'anic text through quotation, inclusion, or allusion is an attempt by the poet to elevate his creativity when he includes a quotation from the clearest statement and most correct style. Poets have resorted to including a word, quoting a verse or part of a verse, to achieve a poetic atmosphere that suits the expressive state the poet wants to achieve, and he may or may not succeed in doing so" (Keys to a Closed Memory, p. 102).

When we read Al-Alusi's poetry, we notice his clear interaction with the Qur'anic text and its verses and his use of many of its words, stories, and characters in his poetry. The Qur'an has had a great influence on Arabic literature, both in terms of language and style, and in terms of meanings and ideas, as the Qur'an itself describes in the words of Allah: }Say, "If the whole of mankind and the jinn were to gather together to produce the like of this Qur'an, they could not produce the like thereof And even if some of them were supporters of others. (Al-Isra 88)

An example of this can be found in the poem 'Father' by Al-Saadi, Abdul Rahman bin Nasser bin Abdullah, 2000, p. 402: (The Complete Arabic Poetic Meters (al-Buḥūr)).

I will not abandon the land that seeks to slay me,
even if the Prophet grants permission and they turn away.

Alone, I shall remain here, for I am the one
whom they, by their guile, accused of stealing the goblets; let them scheme.

The religious intertextuality drawn from the Holy Qur'an in the verse "I will not leave the land" * refers to **Surah Yusuf**, in which Allah says, "I will never depart from this land until my father permits me" * (Yusuf 80). In this context, Al-Alusi depicts the "land" in the poetic passage as a *loving mother who nevertheless brings death upon her son*, emphasising the paradoxical bond between the poet and his homeland. Even if a command were issued by the highest religious authority, the Prophet himself if Al-Alusi continues to refuse to submit to it, insisting on perseverance and steadfastness even if he is explicitly ordered to depart.

As for the intertextuality in the poetic passage "They stole the cup with their cunning," * it refers to the story of Prophet Joseph (peace be upon him), where Allah says, "Then he extracted it from his brother's bag" * (Yusuf 76). The poet thus evokes the Qur'anic episode of the *cup incident*, which in its original narrative was a divinely guided strategy employed by Joseph. By aligning himself with the character accused of stealing the cup, the poet underscores the themes of deceit and false accusation, highlighting how others employ trickery against him and thereby deepening the symbolic significance of the passage.

'So when he had equipped them with their equipment, he placed the water skin in his brother's bag, then a crier cried out, "O caravan, you are thieves!"' 'Yusuf 70' And in His saying: So, he began with their bags before his brother's bag, then brought it out from his brother's bag. Thus, did We plan for Joseph.' 'Yusuf 76', referring to the story of the Prophet Yusuf (peace be upon him) with his brother Benjamin, where he placed the cup in his brother's bag, so the inspector began with their vessels in order to dispel the suspicion that it was done intentionally. Then Yusuf achieved what he wanted, which was for his brother to stay with him (Al-Saadi, Abdul Rahman bin Nasser bin Abdullah, 200, p. 402). In the passage 'He stole the cup with their cunning, so let them be cunning,' Al-Alusi evokes the scene of the cup as a symbol of cunning and legitimate deceit, where Yusuf (peace be upon him) appears in the role of the cunning one with divine wisdom, and the poet uses intertextuality to justify a position of resistance, suggesting that he will not relinquish his position even if he is described as deceitful and cunning.

In the poem 'Waiting for Yesterday,' he says (Keys to a Closed Memory, p. 36): (The Complete Arabic Poetic Meters (al-Buḥūr)

From every pair, carry the dreams,
for the matter has come, and the oven is empty, and they have bowed.

Here is a religious reference to the Holy Qur'an from Surah Hud, where Allah says: "Until, when Our command came, and the oven gushed forth, We said, 'Load therein two of every kind, a pair, and your family, except those against whom the word has already been pronounced. The word had already been pronounced upon them.'" (Hud

40) }And the oven overflowed {meaning 'God sent down water from the sky in torrents, and caused the whole earth to burst forth with springs, even the ovens, which are usually the place of fire and farthest from water, burst forth, and the water met on a matter that had been decreed.' (Al-Saadi, Abdul Rahman bin Nasser bin Abdullah, p. 382.) These are clear symbols: from every pair,' the command came,' and 'the oven overflowed' symbolise the story of Prophet Noah (peace be upon him) with the flood and the ship. In his poem (Risala wa Qat letter and Cat), he says (Dark Poems, p. 22): (al-Basit or Simple Arabic Poetic Meters al-Buḥūr).

Her children, when the trunk of her suffering was shaken,
fell into the baskets of death like ripe dates

Religious intertextuality with the Qur'anic verse, Allah says: Shake the trunk of the palm tree towards you, it will drop ripe dates upon you. {In this verse, Allah (Exalted be He) speaks to Maryam (peace be upon her) and commands her to shake the trunk of the palm tree as sustenance and relief for her. In the first part, 'her children when she shook the trunk of her affliction,' the poet creates a painful image pulsating with sorrow, indicating that the affliction that befell the nation was so strong and violent that it shook its trunk, a symbol of steadfastness and stability, causing the children, who are the most vulnerable, to fall victim to these circumstances. This line carries with it a kind of gradual destruction of hope, as the calamity represents the 'trunk' that was broken or shattered, and as a result, the children were painfully affected, becoming vulnerable to extinction because of that calamity.

In the second part, 'they fell into the baskets of death like ripe fruit,' the poet paints a terrifying picture of the victims falling one after another into the 'baskets of death.' He compares the children to ripe fruit falling from a tree, referring to how easily they can be lost in difficult circumstances. The image the poet paints here reflects terrible suffering, where life in this context seems fragile, as if the children have become ripe fruit falling without resistance.

Second: Intertextuality in the noble prophetic hadith:

The noble prophetic hadith is the second source of Islamic legislation and a source of inspiration for poets and writers, as the hadith is characterized by its eloquence of expression. Dealing with these traditional sources also adds aesthetic features to the texts that surpass ordinary speech, due to their eloquence, power of expression, and the richness and sanctity of the language (Al-Dabbagh, Hanan Abdul Wahab Muhammad Shukr, 2021, p. 74).

Our poet has poems about intertextuality in the hadith, such as the poem 'Naharat' (Days), in which he says (Another Colour for Ashes, p. 52): (al-Basit or Simple Arabic Poetic Meters al-Buḥūr).

No woman has ever been alone except with her third.
Yet she was never alone with Gabriel.

Here, there is an intertextual reference to the noble prophetic saying (peace be upon him and his family): 'No man is alone with a woman except that Satan is the third among them.' (Al-Zuhairi Al-Mandoo Al-Mansouri, Hassan, vol. 53, p. 10.) Here, Al-Alusi wanted to reconstruct the hadith, transforming seclusion from something undesirable (seclusion with Satan) to something sacred (seclusion with Gabriel, peace be upon him).

In his poem 'Al-Hatimiun,' he says (Mafatih al-Zikra al-Maghlaqa, p. 48): (The Complete Arabic Poetic Meters (al-Buḥūr)).

In their eyes, he appears small,
Yet in the eyes of all the world, he is great.

This verse echoes the supplication, 'O Allah, make me small in my own eyes and great in the eyes of others' (Al-Manawi, Muhammad Abd al-Ra'uf, vol. 2, p. 148). These people believe that they are humble, do not boast, and are not arrogant, while everyone else sees them as great and honourable, meaning that they combine humility with prestige in the hearts of others, where self-humility stands in contrast to the respect of others, and the contradiction between 'small' and 'great' is apparent. In his poem (Shafiq al-Mahdi) he says (Dark Poems, p. 54): (The Simple Arabic Poetic Meters (al-Buḥūr)).

Is our death but a moment of awakening?
Or is it because her slumber is deep?
Or are we the ones who have been asleep for ages?
While you awaken from our sleep?

Here, religious intertextuality comes into play with the prophetic saying (peace be upon him and his family): 'People are asleep, and when they die, they wake up' (Zubyan, Abdullah Qasim, 2022, vol. 2, p. 827). In the poetic passage, 'Did we die in a moment of awareness?' Al-Alusi wanted to show that the moment of death is a moment of awareness and wakefulness, making death seem as if it were planned. In the third passage, 'Or are we the ones who are asleep...', Al-Alusi describes life as a long sleep, and in the last passage, 'And you awaken from our sleep,' Al-Alusi addresses the poet Shafiq Al-Mahdi, describing death as wakefulness and the deceased as the attentive one, while the living remain asleep.

In the poem 'Oman, Fortress of Peace,' he says (Dark Poems, p. 120): (The Light Arabic Poetic Meters (al-Buḥūr)).

A person is only as small as he is,

and these two my two selves stand as witnesses to their love for her.

Here, in reference to the saying 'A person is only as good as his heart and tongue' (Al-Namazi Al-Shahroudi, Ali, Vol. 9, p. 69). Al-Alusi wanted to express his love for the city of Amman, meaning that his heart and tongue bear witness to his love for it, and that a person's value is known through the smallest parts of his body, his heart and tongue.

Literary Intertextuality

By literary intertextuality, we mean 'the interweaving of selected literary texts, both ancient and modern, in verse or prose, with the original text of the novel, so that they are as harmonious, functional and meaningful as possible to the idea put forward by the author or the situation he embodies and presents in his novel' (Al-Zagby, Ahmad, p. 50).

When discussing literary intertextuality, we find that the concept opens up broad horizons for interpreting texts in a way that transcends the boundaries of traditional interpretation, which views the work as an isolated unit. Instead, the text is viewed as a multi-voiced social and cultural phenomenon, influenced by what has been written before and continuing to influence it.

Literary intertextuality is divided into two types:

First: Poetic Intertextuality.

The poet may invoke a poetic text as a starting point for his creative practice, thus forming an opposition that is the poet's commitment to the purpose of the other, which opposes him in its meter and rhyme without its words and phrases. The absent text then remains present in the imagination of the opponent. The invocation of poetic heritage may be a literary interaction between two texts, one preceding and one following (Intertextuality in the Poetry of Ali Aqil, p. 447).

The poet found fertile material in the poetic heritage that expressed his experiences, so he turned to it to carry the past and the present, finding what harmonised with their meanings and spoke for him. Perhaps the influence of previous texts on present texts gives them positive effectiveness and powerful energy (Al-Azzam, Rawan Muhammad, p. 59), because, as Al-Ghazami says, 'texts carry the genes of their ancestors and produce the seeds for future generations of texts' (Al-Ghazami, Abdullah Muhammad, 1993, p. 113).

In the poem 'Some Harm' (Keys to a Closed Memory, p. 91), he says: 'The Complete Arabic Poetic Meters (al-Buḥūr).

Do not test me, for my heart
has been barren for years,
plundered by its own patience.

Here, the poet Al-Alusi echoes the famous poem by Ubayd ibn al-Abrass, 'Aqfar min Ahlihi Malhoub' (He left his family behind). Here, Al-Alusi wanted to talk about his heart as if it were a deserted place lacking patience and long suffering from this affliction, while Ubayd ibn al-Abrass depicts an external place devoid of inhabitants. The word 'malhoub' refers to the water of the Banu Asad, and the word 'aqfar' means empty (Adra, Ahmad, 1994, p. 19). In the poem 'What Fell from Al-Jawahiri's Cabin,' he says (Keys to a Closed Memory, p. 77): (The Converging Arabic Poetic Meters (al-Buḥūr).

On the Tigris of goodness, it mocks
the suffering that passes along its banks.

Here, literary intertextuality appears with Al-Jawahiri's poem 'Ya Dijla Al-Khair' (Al-Jawahiri, Muhammad Mahdi, Vol. 5, p. 11). Al-Alusi employs sarcasm and irony to describe the bitter reality of the country, making the Tigris River a witness to political events, as if the river were a living being that sees the events, injustice and destruction taking place. In Al-Jawahiri's poem, the phrase 'O Tigris of goodness' is a symbol of nostalgia and beauty, but for Al-Alusi, it is a symbol of sarcasm, making it a witness to destruction, but no change occurs.

In the poem 'Qatar' (Dark Poems, p. 116), he says: (The Simple Arabic Poetic Meters (al-Buḥūr).

The sword, the spear, and the parchment know her,
as do her dawn, her forenoon, the sun, and the moon

The poet Al-Alusi evokes Al-Mutanabbi's verse, which is dominated by pride and praise, saying, 'The horse, the night, and the desert know me, as do striking, stabbing, the quill, and the pen' (Al-Akbari, Abu Al-Baqa, vol. 3, p. 369). The poet Al-Alusi speaks of praising the State of Qatar and takes pride in it by using all the tools of war, 'the sword, the spear, and the quill know it,' while invoking a Qur'anic verse about dawn, morning, the sun, and the moon in this great verse that indicates the perfection of God's power, glory be to Him, and the perfection of His knowledge and mercy (Al-Asimi, Abdul Malik bin Muhammad bin Abdul Rahman bin Qasim, 2009, p. 112).

Second: Intertextuality with Arabic Proverbs and Folk Heritage.

A proverb is a saying that was uttered in a specific event or story, but it spread and came to be used in any situation similar to the event in which it was uttered. It is a sentence taken from a speech or sent on its own, transferred from the person who said it to a similar situation without change. Proverbs are characterised by their conciseness, accuracy of meaning, good analogy, and quality of writing" (Al-Dabbagh, Hanan Abdul Wahab Muhammad Shukr, 2021, p. 81).

Or "it is something that strikes a resemblance to something else, making it similar to it, and its origin is in comparison. Therefore, most of the literature of the ancients and the sciences they wrote down were accompanied by proverbs and stories about nations, and some of them were uttered by birds and beasts so that they would be good, accompanied by a mention of their consequences; because when speech is made into an example, it is clearer to logic and broader for the people of speech (Encyclopaedia of General Islamic Concepts, p. 51).

In the poem 'Al-Hatimiun,' he says (Keys to a Closed Memory, p. 49): (The Complete Arabic Poetic Meters (al-Buḥūr).

Arabs, when their virtues are invoked,
cast off their cloaks upon you to support you, and they rise in vengeance.

The poetic verse reveals a harmony between it and the popular proverb 'Shimhu wa khud 'abata' (Al-Shuwayli, Daoud Salman, 2021, p. 73), praising the generosity and magnanimity of the Arabs, who give without expecting anything in return. They act without expecting anything in return to support the oppressed and defend the truth, no matter what the cost. They give the cloak they wear out of sheer generosity.

In the poem 'Forms of the Plural,' he says (Keys to a Closed Memory, p. 17): (The Complete Arabic Poetic Meters (al-Buḥūr).

In the shade lie the feet and head of the patient one,
And on the bed of the sun rests the head of a dreamer.

The poet Al-Alusi echoes the popular proverb 'He sleeps with his feet in the sun' (Al-Shuwayli, Daoud Salman, p. 133), referring to the wise man who chooses the shade as his place, where he finds calm, coolness and comfort, as well as protection from danger. The dreamer, on the other hand, is a person with a vivid imagination who lays his head on the bed of the sun, exposing himself to heat and possibly harm. Here, Al-Alusi balances between two personalities and prefers caution over impulsiveness or delusion.

In the poem 'Journey to the Impossible,' he says (Another Colour of Ashes, p. 84): (The Complete Arabic Poetic Meters (al-Buḥūr).

I will now make a miracle out of you.
And call you grapes on their thorns.

In this verse, the poet invokes an Arab proverb: 'You cannot reap grapes from thorns' (Al-Maidani al-Nisaburi, Ahmad bin Muhammad bin Ibrahim, 1/52). Here, the poet challenges himself to turn harm and evil into a beautiful miracle, showing will, determination and persistence, and transforming wounds into fruit. In other words, he challenges the impossible and believes in his abilities. The meaning of the popular proverb is that grapes can't grow from thorns.

Mythical Intertextuality

By mythical intertextuality, we mean the poet's evocation of ancient myths and their use in the context of his poem to deepen the contemporary vision he sees in the issue he raises, using a myth that reinforces this vision, so that this intertextuality, or the use or reference to the myth is consistent with the context of the poem, enriching, renewing and deepening its intellectual and artistic dimensions. In this regard, Ezzedine Ismail says that in myth, 'man embodies a comprehensive view of reality,' and the symbols of myth are subject to the logic of the poetic context. The symbolic elements used by the contemporary poet, after exploring their special psychological dimension in the reality of his poetic experience, Most of them are mostly related to myth, ancient stories, characters, or situations, and these characters or situations are evoked by the current emotional experience in order to give them special significance (Al-Zagby, Ahmed, p. 117).

Mythical intertextuality is "the poet's inspiration from ancient myths and their use as symbols in the context of his poem to deepen a contemporary vision. This inspiration requires an understanding of the high expressive technique of mythmaking because it is the heritage of the arts. as myths express the poet's concerns and realism in a profound way and restore poetry to its original nature (Zaghdai, Amal & Obeid, Safaa, p. 71).

The use of myth and the addition of certain distinctive features that have become an integral part of it due to the length of the poem have led us to see the poem as "a monumental poetic work, in which you find fairy tales, myths and symbols as well as scientific truth. We find in it stories, symbols, human experience, and knowledge " (Ismail, Ezzedine, p. 249).

We note that mythological intertextuality was not limited to a specific type of mythology but expanded to include various mythological traditions from multiple civilisations, such as Greek, Babylonian, Phoenician, and ancient Egyptian myths, in addition to Arab and Islamic myths.

In the poem 'The Beginning of Endings' (Diwan Loun Akhar al-Ramad, p. 66), he says: (The Complete Arabic Poetic Meters (al-Buḥūr).

The disease of your love
has not afflicted me,
for I remain intact,

Yet with an ailment that cannot be cured.

The mythological intertextuality appears in the poetic passage 'Your love is sick, but I am not afflicted by its diArabic Poetic Meters (al-Buḥūr).se,' which brings to mind the myth of Orpheus and Eurydice. This ancient Greek myth tells the story of Orpheus, a legendary Greek writer and musician who is said to have composed several songs for his wife Eurydice from the Greek underworld. The hero Orpheus fell deeply in love but survived it partially because he looked back. (Orpheus and Eurydice (Wikipedia), 2024). The poet here likens love to an illness, but when he says, 'I was not afflicted by its Arabic Poetic Meters (al-Buḥūr),' he suggests that he overcame this love despite his proximity to it. In the verse, I am healthy with an incurable diArabic Poetic Meters (al-Buḥūr).se,' we find the mythological intertextuality in the myth of 'Sisyphus,' who became a symbol of torment, living in good health but suffering endless torment (Orpheus and Eurydice (Wikipedia), 2024). Here, the paradox appears, even though he is 'healthy' in the sense that he did not contract that diArabic Poetic Meters (al-Buḥūr).se but suffers from another diArabic Poetic Meters (al-Buḥūr).se. Here, the character of Alusi appears, resembling the heroes of legends who are strong despite their circumstances. These verses contain a contradiction between love and torment behind salvation.

In his poem 'Stations,' he says (Keys to a Closed Memory, p. 107): (The Light Arabic Poetic Meters (al-Buḥūr).

It is utterly impossible for the seeds
to convince time to restore the young.

In these verses, the poet reveals a profound metaphor inspired by ancient myths to express the impossibility of returning something lost to its original state, saying, 'The seventh impossibility is that intentions,' referring to the impossibility of returning intentions or vain hopes and childhood to their original place in time, drawing inspiration here from the idea of impossibilities that has long been echoed in mythology, 'The Myth of the Seventh Impossibility.' The impossibilities in the myth are faithful vinegar, the ogre, the phoenix, true happiness, contentment, and the obsession of youth. (The Seven Impossibilities, 2022.) In the second part, convince time to bring back the young,' he appears to refrain from returning to the past or restoring the time that has passed, and the poet depicts the idea of nostalgia and the desire that is continuous but impossible.

In the poem 'The Master of the Palm Tree' (Dark Poems: p. 47), he says: (The Complete Arabic Poetic Meters (al-Buḥūr).

Return to Baghdad, where poets seek gold,
and time turns into a thousand nights illuminated by the moon.

The legendary intertextuality with the tale of One Thousand and One Nights between Shahryar and Scheherazade (Abd al-Sadiq, Amira Ali, 2011, p. 7) Al-Alusi likened Baghdad to Scheherazade, or to poetry that delights, just as Scheherazade saved her life in the story. Here, nostalgia for Baghdad is evident, and the greatness of poetry is extolled.

In the poem 'Scheherazade' (Dark Poems, p. 88), he says: (The Complete Fragmented Arabic Poetic Meters (al-Buḥūr). The mythical intertextuality appears with the legend of the flying carpet (Al-Kilani, Kamel, 2012) and Sinbad the Sailor from One Thousand and One Nights (One Thousand and One Nights, p. 45). Here, Al-Alusi invoked two characters as symbols of two great legends from Eastern Arab heritage. Al-Alusi likened his heart to "a magic carpet," meaning that it is fast and capable of moving between cities of imagination and feelings, and 'your heart is Sinbad,' comparing her heart to the adventurous Sinbad as he explores its depths, just as Sinbad does when he visits distant islands and then leaves to continue his exciting journeys .

RESULTS

With the help of God Almighty, I have completed this study, which examined intertextuality in the poetry of Mudar Al-Alusi. I would like to review the most important findings, which are as follows :

1. Al-Alusi distinguished himself with his unique style of expressing different poetic images, purposes, and meanings, which he used to convey the artistic image of meaning in a style that touches the heart of the listener .

2. Al-Alusi was influenced by the texts of the Qur'an, the noble hadiths, the works of poets who preceded him, and the events taking place around him. He employed intertextuality in his poetry to express his inspiration from ancient Arab religious, literary, and cultural heritage, successfully blending authenticity and modernity.
3. We find that literary intertextuality also played a role in his poems, which he embellished with wisdom, proverbs, or literary texts that he used as a starting point for his creativity .

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