Theoretical and methodological intertextuality in reading the sculptural text between modernity and beyond

Saad J. MUTLAK[1] & Najim Abid HAYDER[2]

Abstract
There is no doubt that the arts in general, including the art of formation, are a language of communication which expresses the repository of our ideas of maturity, meditation and intellectual awareness as well as being reflective of our civilization, as the incubating vessel for our concepts, through the language of literary and artistic texts. It is a means of knowledge within the system of critical terminology, due to its philosophical, scientific and critical branches, according to procedures and mechanisms with various concepts, especially modernist criticism in the last decades of the twentieth century. In fact, the beginning of the twenty-first century, witnesses a great development in the science of communication, anthropology and epistemology, in front of the huge momentum of terms, theories and strategies. There are a medium for cultural interaction and knowledge between peoples, through acculturation, cross-fertilization and knowledge accumulation in various journals of pure sciences and humanities, that interaction that contributed to the multiplicity and different critical approaches and intellectual approaches, which sparked a lot of controversy and disagreement.

1. Introduction

There is no doubt that the arts in general, including the art of formation, are a language of communication which expresses the repository of our ideas of maturity, meditation and intellectual awareness as well as being reflective of our civilization, as the incubating vessel for our concepts, through the language of literary and artistic texts. It is a means of knowledge within the system of critical terminology, due to its philosophical, scientific and critical branches, according to procedures and mechanisms with various concepts, especially modernist criticism in the last decades of the twentieth century. In fact, the beginning of the twenty-first century, witnesses a great development in the science of communication, anthropology and epistemology, in front of the huge momentum of terms, theories and strategies. There are a medium for cultural interaction and knowledge between peoples, through acculturation, cross-fertilization and knowledge accumulation in various journals of pure sciences and humanities, that interaction that contributed to the multiplicity and different critical approaches and intellectual approaches, which sparked a lot of controversy and disagreement.

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[1] Corresponding Author. ORCID: 0000-0002-5811-0769. Assist. Prof., Al-Mustansiriyah University, College of Basic Education, dr.saadjader@uomustansiriyah.edu.iq
[2] ORCID: 0000-0002-5811-0769. Assist. Prof. Dr.

Among the most important aspects that depend on the formation of the creative text is "intertextuality", which is considered one of the most important critical theories, as it represents a technique that reveals to us the creativity of the artist producing the artwork, with the intention of showing creativity through the formation of the present texts from vocabulary, signs or signs that are borrowed from the previous text. This confirms the fact that there is no creative text emanating from nothingness, but rather it is the result of various interactions overlapping with absent texts preceding it.

Intertextuality is one of the most important strategies that can be described as a transforming stimulus represented in the art of sculpture between modernity and its aftermath, as the sculptural achievements in the formation circle depend on a movement with a dialectical approach with intertextual readings between two directions. Accordingly, the research chapters were as follows: - (chapter one) includes methodology which starts by the problem of the study, its importance, purpose, as well as defines its limits and signifies the terms used in the research title.

As for (chapter two), it is devoted to the theoretical framework with two parts, the first was dedicated to identifying (intertextuality, its concept and what it is meant), while the second part is introduced to present (patterns of intertextuality in sculptural composition). For the research procedures represented by the research community, its sample and its tools, then the samples are analyzed according to the indicators reached by the theoretical framework.

The research concludes with chapter four by the results, conclusions of the research and references.

The researcher reached a set of results, the most important of which are the following:

- The postmodern sculptural text represents the methodological and epistemological field. It proves its existence by positioning itself behind the connotations, symbols, and signs that effectively denotes itself by intertextuality with the neighboring ones and the relationships that liberate the new symbolic energy in the present text.

- The intertextuality that embodies itself in every text is nothing but the intertextuality of another text, so, the text and the recipient are the two main elements for revealing the process of intertextuality. Actually, the intertextuality depends on the strength of the reader's memory, because the artist producing the sculptural work does not refer to the intertextual part, and this requires the Interpretation reader and beyond interpretation to form a new text. Thus, textuality has become a modern artistic and technical method, requiring deep interaction with the texts called for benefiting from them with awareness and knowledge of intellectual knowledge.

- Textuality has the function of showing the sources of metaphor in the sculptural text present in the (postmodern) period, by evoking the absent sculptural texts from the period (modernity) with its multiple mechanisms

that differ from one text to another, including editing, analogy, inclusion, metaphor, quotation, addition, change.

2. Research problem

Intertextuality is considered one of the main critical approaches in literary and artistic studies. It appeared on the methodological critical arena, due to the development of critical thought in the sixties of the twentieth century. Others, so the theory of intertextuality raised a lot of epistemological controversy, and its existence was not imposed recently until after it underwent a lot of reform and revision at the level of defining its concepts and methodology, in order to realize its importance.

This development should be followed step by step, and this is what the research goes to reveal on the intertextuality in the sculptural productions of the postmodern period, to clarify and characterize some of her works as being intertwined with the sculptural productions of the period of modernity.

Accordingly, the problem of this research revolved around the theoretical and methodological intertextuality between the arts of modernity and beyond, by asking about:

- How is the previous (absent) text formed in the new (present) text?

- Does this contradiction affect the character of the two texts?

Standing on the representatives of the problem, intended to verify creativity in the production of the artwork, is it based on the innovation emanating from the same artist producing the artwork, or is it the product of effective generation based on the overlapping of absent and present texts, according to mechanisms and procedures that contribute to this?

- The importance of research and the need for it:

The importance of the research calls for a diagnosis of the intertextual readings of the sculptural text in the post-modern period, at the level of plastic critical discourse, which is needed by the library and academic studies at the level of Iraq and the Arab world. Research on the subject of intertextuality theory between the sculpture of modernity and beyond.

3. Research Goal

The research aims to diagnose the intertextuality in the postmodern sculptural plastic text, and to demonstrate the movement of interpretation of the intertextuality of the modern sculptural text.

4. Search limits

Spatial limit

- The work of the French sculptor Lionel Le Jeune, intertwined with the works of the French sculptor Auguste Rodin Auguste.

- The works of the English sculptor Beatrice Hoffman, intertwined with the paintings of the Spanish artist Pablo Picasso.

Time limit: 1880-2021

Objective Limitation: Intertextuality as a theory and a procedure in reading the sculptural text.

5. The Definition of the Key Terms

5.1. Intertextuality

Linguistic intertextuality

The term intertextuality was mentioned in Lisan al-Arab, meaning "Connection It is said that this desert is the intersection of such and such land and its recommendations, that is, it is connected to it"[1].

The intertextuality in the owner of the crown of the bride states, "Contraction and congestion, the man paused: contracted, and the people called out: crowded."[2].

Al-Zubaidi's definition is close to the concept of the term intertextuality in its modern formulation, so the overlapping of ancient and present texts seems very close to the effectiveness of their crowding and contraction in one text, as we notice that the theory of intertextuality contains the interaction between one text and another text, which corresponds to it, intersects and differentiates at times.

Intertextuality idiomatically: when translating

The French term (intertext) means the word (inter) in French: in the sense of exchange, while the word (text): its origin is derived from the Latin verb (textere), which is transitive and means weaving, and thus the meaning of (intertext) becomes artistic exchange. It was translated into Arabic: intertextuality Which means: the texts relate to each other, translate the term (intertextuel) to intertextuality or intertextuality."[3].

Conventionally, intertextuality, according to Kristeva, is considered "the interaction of a text in another text, and it is one of the features of the text that refers to another text that precedes it and is contemporary to it."[4].

Idiomatically: Soliris sees intertextuality as "a text that is positioned in other texts to provide a new reading."5.

Idiomatically: Foucault believes that "there is no text that is generated from itself, but rather from the existence of another text."[6].

5.2. Modernity

Linguistically, modernity: the word modernity is derived from its linguistic root "happened". Art and literature are keeping pace with the times by continuing innovation in artistic forms and literary methods. The word modernity denotes something of innovation and creativity, as it is said: This is something new, that is, innovative and new, without precedent, and the opposite of modernity in the ancient language.

Terminologically: it is described as an "intellectual approach that adopts renewal, and it resulted in a biased expressionist method to modernize the form and content of literary and artistic products, with its insistence on rejecting the connection with the ancient heritage in art and literature. The beginnings of this

renewal approach were with the late nineteenth century, to the mid-twentieth century Following in the footsteps of the industrial, social and philosophical progress that the European continent and the world witnessed, especially after the First World War."[8]

6. The first topic (intertextuality, its concept and what it is)

Intertextuality is a modern term that appeared in the mid-sixties of the twentieth century. Critic Julia Kristeva defined it by saying, "It is one of the basic characteristics of the text, which refers to other texts that are prior to or contemporary to it."[9]

Accordingly, intertextuality is nothing but " A group of texts that overlap in another text?"[10], and the first beginnings in defining the concept of intertextuality go back to the Russian Mikhail Bakhtin, when he declared, "The concept of intertextuality has been approached with other terms such as dialogue and polyphony."[11] With this statement, Bakhtin declares that there is no creativity in The product of the artwork, as he sees the intertextual text as the text that accepts resemblance through impersonation with other ancient or contemporary texts, which means that the text suggests or hints at another text.

As for the critic Roland Barthes, Roland Barthes made intertextuality "a mechanism that includes every text, as it abolished the paternity of the text, and killed the concept of the sole creator."[12] Considering the process of producing the meaning in the artwork by the artist producing the creative text to the reader, it has multiple interpretation readings.

As for Gerard Genet, he points out that there are "five patterns that represent pluralistic textual relations."[13]

Then we find the theory of "vulnerability anxiety" developed by Harold Bloom. of the absent previous texts, which increases his state of anxiety in his attempt to impose himself by bypassing the previous texts. Bloom believes that the new creative text is nothing but the result of a misreading that he made the new artist of the texts of his predecessors."[14]

In view of this, it has become important to point out that "the theory of intertextuality differs from the concept of text overlap, whether it is relative, complete, or incomplete for one text in another text."[15] As for textual overlap, it represents "knowledge of everything that makes a text in a hidden or obvious relationship, with other texts."[16] It is clear from this that the second term includes the first term, and accordingly, the intertextuality is an extension, regression, and evocation at the same time. This means that the creative artist cannot produce a creative artistic text, except by recalling the previous texts, with the intention of employing them to serve The units of the present text consist of new visions and contents, and this is confirmed by Ahmed Mujahid with a statement when he says, "Everything that is written has ancient codes and origins, some of which we perceive, and some of which are forgotten codes that we do not perceive."[17]

In view of this, it becomes clear that intertextuality in the art of formation and the art of sculpture in particular expands the space of sculptural productions, and provides them with a new energy of signs, signs, and indications. Therefore, "the

production of intertextualities takes place only through their intersection with the self, which is repeated through its process, and given new connotations."[18]

From here, the reader who receives the sculptural texts must be aware that every creative text finds it in another place, in the sense that each text is considered a womb for another text in the process of structural formation of the sculptural text. And the stored culture to enrich the new text through the flow of signs, references and connotations with a deep suggestive and semantic context.

We conclude that the sources of intertextuality are numerous and vary between them, depending on the intellectual and cognitive stock of the creative artist, which helps him in employing one of the traditional elements within the structure of the creative text, to give the artwork a new dress with its communicative effectiveness. integrated, including the comprehensive vision of existence."[19]

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The effectiveness of textual communication is not only in the content, but rather in the vocabulary of the elements of building the artwork, from the restructuring of the structural composition, rhythm, icon, indicator, and symbol, as well as the material. , and cultural change."[20]

Thus, he indicates that the intertextual text has the ability to appear, so that the recipient can recognize it even when the features of the intertextual text blur.

Intertextuality is a presence that can be diagnosed through knowledge of the absent creative artistic texts, and this knowledge needs insight in tracking the source of the text, as the intertextual structures may merge into the structure of the new text and be one of its components, and only the recipient who is open in his readings of multiple sculptural texts perceives it.

In view of this, we find the intertextuality interacting in the most subtle characteristics of the synthetic and semantic structure of the artwork, as it represents the evocation of the signs and signals of the texts absent in the present text with the intention of employing moral, artistic or stylistic, and this is what we monitor in the contemporary sculptural productions in the period (postmodern) intertextuality of the arts of modernity.

The evocation of absent texts in the art of contemporary sculpture is subject to attempts with great difficulties, which are represented by the comprehensive encompassing of the features of the sculptural texts that have been elucidated, by revealing their hidden and apparent overlaps represented by their connotations,

signs, and signals producing dysfunctional meanings, whether these overlaps are from ancient or previous modern sculptural works. The exclusion of intertextuality from the arts of modernity stops us at the production of the Italian sculptor Gerald Mawroud in his work, The Walking Man, **see Figure No.(1)**, executed in **(2014)**, and the Cattle Woman, **see Figure No. (2)**, executed in **(2016)**, which relates to the idea and content, as well as the approach of the sculptor's style. The Swiss Alberto Giacometti, interpolated from it, **see Figure No. (3)** implemented in **(1961).**

Figure No(**1**)
Italian Gerald Murwood
The Walking Man :**2014**

Figure No(**2**)
Italian Gerald Murwood
The Walking Man :**2014**

.Figure .No(**3**)
Swiss Alberto Giacometti
walking man:**1961**

The overlap between the texts of modernity and what follows it with the effectiveness of intertextuality, is characterized by the depth of its intertwined epistemological position, and its insistence on employing the absent culture in its present fabric according to an artistic vision, which confirms that intertextual interactions are available in contemporary sculptural productions, most of which are based on a web of relationships represented by elements Structural formation and the general and specific context of the different methods overlapping with the circle of epistemological knowledge.

This confirms that the textual act depends on the culture of the creative artist and his artistic experience, with the intention of bringing the idea of the sculptural text to the culture of the recipient, who in turn can evoke absent texts, and evoke them in the reading process by filling in linens and spaces in order to achieve a new reading of the text that meets with codes and semantic signs standing on Difference or agreement in the horizon of his expectations.

7. The second topic (patterns of intertextuality in sculptural composition)

First: Direct intertextuality: This type of intertextuality represents the process of reproducing the sculptural text, by recalling the genes of the previously absent sculptural texts, as a result of borrowing them with the intention of reproducing and mixing their contents and including them in new present texts, and this process of intertextuality depends on the intellectual and cognitive level of the creative artist, as is done through it "the absorption and transformation of texts in

the furnace of textual interaction to bring out the new text, in which the artist relies on evoking specific texts."[21]

This direct absorption of the previous texts with the intention of the artist for the purpose of transforming their concepts that indicate their contents, into a new reading area that gives its authority to the recipient, who establishes through the aesthetic and semantic formations in the structural formation of the artistic creative text, to make the text more interactive with the multiplicity of readings due to the difference.

This is what we observe in the works of the sculptor **"Alper Dostal"** from Vienna, executed in **(2017)**, when he summoned the works of the great artists of the modernity period in his exhibition, which he called **(the hot exhibition)**, to put the intertextual text in front of a new formulation, what if the air conditioners were turned off. **See Figure No.(4)** The intertextuality of the artist "**Pablo Picasso's**" painting **(Guernica)** in direct intertextuality, as well as its intertextuality with the work of the artist Mondrian, **see Figure No.(5**). **(drawing)** to the area of the third dimension **(sculpture art)**, adding a new element in the structural composition that allows a new reading of the text, by enriching the present text with what is taken from the absent text.

Figure No**(4)**
Alper Dostal from Vienna
Guernica:**2017**

Figure No**(5)**
Alper Dostal from Vienna
Mondrian dripping piece:**2017**

Second: Indirect intertextuality: We can call this type of intertextuality, hidden or subconscious intertextuality, in other words, it was not based on the intention of the creative artist, as he is not aware of the presence of the absent text in his present text.

Thus, in order for the artist not to fall into this problem, it has become important for him to widen his circle of knowledge, intellectual and cultural, with the previous sculptural texts, especially from the productions of the area of modernity, to get acquainted with their characteristics, symbols, gestures and references as well as the signs that wave the significance of their contents. Then, his intertextuality is within the circle of perception with his conclusions and the artistic goal represented in his sculptural productions. In the overlapping text with a new vision that includes ideas and suggests readings that the recipient can understand in light of his interpretation and analysis of the text.

This type of intertextuality is called by some researchers and specialists in external intertextuality, as it represents "a dialogue between a text and other texts of multiple sources and levels, especially if the text is hidden and disguised, so it is not hidden from the recipient to return it to its source."[22]

We observe this type of intertextuality in the works of the American sculptor **"Clark W. Sorenson"**. **See Figure No.(6) Figure No.(7)** The intertextuality results in an indirect disguised intertextuality, with the effectiveness of the difference in the code of the message sent to the recipient, to stop at a different reading from the text provided for by the port. In **(1917**) by the French sculptor **"Marcel Duchamp"** with his work known as the urinal or the fountain, **see Figure No.(8).**

Figure No.**(6)**
American Clark W. Sorenson
Trumpet :**1988**

Figure No.**(7)**
American Clark W. Sorenson
fire bucket :**1988**

Figure No.**(8)**
French Marcel Duchamp
fountain :**1917**

8. The third topic: the mechanisms of intertextuality

The technique of intertextuality is based on the inclusion of the artist producing the creative artwork, the elements of structural formation between the present text and other absent texts. The horizon of expectation of the recipient, by effectively enriching the present text with a renewable energy based on semantics with meanings transmitted by the relationship between the signifier and the signified.

The foregoing makes the intertextuality a classification that emerges from the laws and mechanisms according to its employment in the elected texts in the sculptural work, especially the contemporary (postmodern) intertextuality from the modernist sculptural texts.

Among the most important laws and mechanisms for the operation of the theory of intertextuality in the present texts are as follows:

- The Law of Rumination: It is based on "the repetition of absent texts without making any change to the intertextual text, but it is sufficient to reproduce it as it is or with a slight change."[23]

- The Law of Absorption: This law represents "a study of the intentionality of the previous texts and the absorption of what the new text does, then the absent text serves as material for the subsequent text, and this mechanism represents an aesthetic act that gives a creative feature to both texts."[24]

- The Law of Dialogue: It represents the highest stage of reading previous absent texts, as "the text depends on breaking down the forms of alienation, so there is no reverence for the absent texts with the dialogue. pure anarchism or nihilism."[25]

Despite the multiplicity of mechanisms, procedures and methods of intertextuality,we can come up with concepts that indicate some concepts that are dialectically related to the mechanisms of intertextuality:

1- Similarity and difference: This duality is one of the mechanisms adopted when producing artwork, as symmetry aims to "make creativity a disciplinary system, the text is symmetrical with things being a predetermined reality, in which the text is subordinate through its symbiosis with the absent and present texts, to approach the simulation of those Texts."[26] It is clear from this that morphology in the light of this view contributes to the development of the sculptural text by reproducing a certain idea that previously existed.

As for the difference, it operates its engines on transformation and breach, in order to establish, in turn, "semantics that open up absolute possibilities of interpretation and interpretation, stimulating the reader's mind and provoking it to enter the text and dialogue with it."[27]

2-Recall and Transformation: The artist relies on this duality in intertextuality, to achieve a creative artistic text that is characterized by a transformation from its absent predecessor. This duality is based on recalling and evoking specific texts, whether previous or contemporary, and inserting them within the mental analysis machine to reproduce them in the subsequent work, where the textuality is formed from a group of extratextual invocations, which are integrated, according to the conditions specified in the intertextual text, after conducting transformational operations in the invoked texts and at all levels of form, formulation and content."[28]

From the aforementioned, the researcher believes that binaries are related to the mechanism of analysis and recombination in a new formulation, with the aim of achieving an intertextual relationship, due to the semantic displacement of the intertextual texts and the introduction of new connotations, effectively establishing new functions in the recombination of the present sculptural text, according to a rational construction of artistic genres by opening horizons Interpretation, as well as digging into the essences of those genres to monitor similarities and differences in form and content.

It is clear from this that the most important mechanisms of the theory of intertextuality and its laws, we conclude that it mainly participates with the strategy of deconstruction, analysis and interpretation of connotations, signs and signs, as data that enables the recipient reader to monitor the patterns of intertextuality in the structure of the sculptural text.

9. Procedures and Metholdolgy

9.1. Research community

The current research community included the works of the intertextual artists, including Rodin Auguste, the Spanish Pablo Picasso, and the works of the French executors of the intertextuality Lionel Le Jeune, the English sculptor Beatrice Hoffman, which the researcher obtained after examining the published and documented illustrations of those artworks.

9.2. The research sample

In order to sort the research sample, the sample was chosen according to the random sampling method from the works group, so that the number of the sample reached (6) works of art, with (3) interwoven samples from the postmodern period, and (3) interwoven samples from the modernity period.

9.3. Research approach and method

The researcher followed the descriptive approach and then the analytical reading to diagnose the locations and concentrations of intertextuality between the parts of the sample.

Sample (1) (1-1)(1-2)

Name of sculptor performing intertextuality: Lionel Le Jeune

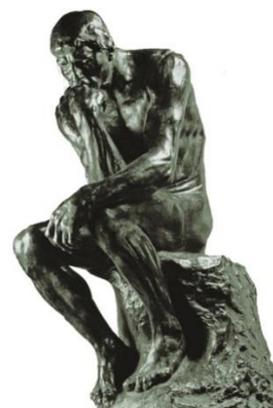Sculptor's name allotted: Rodin Auguste

Work name: The Thinker.

Sample(1)
French Lionel Le Jeune
The Thinker 2021

Sample(1-1)
French Lionel Le Jeune
The Thinker 2021

Sample(1-2)
French Rodin Auguste
The Thinker :1880

The sculptor Lionel Le Jeune presents his sculptural text, The Thinker, executed in the year **(2021)**, whose constructive formation is represented in the form of a man sitting with his head leaning on his hand, appearing in a state of contemplation and contemplation on a topic with an open, undefined idea, and that this openness in the subject of meditation left an authority that defines it and defines it for the recipient This makes the sculptural text open and multi-reading.

See sample (1)(1-1).

What Le Jeune presented is a congruent intertextuality with the output of the sculptor Rodin executed in 1880. See sample **(1-2)**, the correspondence between the two texts appears with the intention of the identical intertextuality to find a consensual relationship, behind which stands the goal of the sculptor intertextuality in his present text, in an effort to link the sculptural texts Modernism with the formation of its contemporary sculptural text, as well as its intertextuality with the name of the thinker sculptural text.

Then Le Jeune shows us another logically related intertextuality, interdependence and cohesion with the intertextual text from it, by giving the body of his sculptural work a harmonious repetition with the style of the Swiss sculptor Alberto Jacometti, the idea of his production is based on different reading and interpretation, with the effectiveness of an unusual mixture through intertextuality reproduction absent classic works, to better underscore the sentiment behind the intertextuality of the iconic pieces.

Sample(2) (2-1)

The name of the sculptor executing the intertextuality: the English sculptor Beatrice Hoffman.

Sculptor's Name Alibi: Spanish Artist Pablo Picasso.

Work name: Triple Head.

Sample(2)
English Beatrice Hoffman
tri-headed: **1999**

Sample(2-1)
Spaniard Pablo Picasso
without an address: **1939**

Sculptor Hoffman presents in her sculptural text a dialogical intertextuality present as a sample **(2)**, which is considered a similitude and convergence with another absent artistic text that belongs to the period of modernity, a sample **(2-**

1), making her intertextual text an extension of another text that makes the recipient read the two texts (the intertextuality and the intertextuality thereof) a dialogic reading Double based on interpretation through deep interaction with intertextual texts.

The process of researching aesthetic transformations through the effectiveness of intertextuality leads us to reveal the present formation systems that go beyond the traditional aesthetic vision in the intertextual text that prevailed in artistic and aesthetic taste, with the aim of producing a new artistic vision based on multiple readings within the boundaries of this work that aims at analysis and recombination according to Concepts of level structures and temporal and spatial overlap.

Sample(3)(3-1)

The name of the sculptor executing the intertextuality: the English sculptor Beatrice Hoffman

Sculptor's Name Alibi: Spanish Artist Pablo Picasso.

Work name: Initiation.

Sample(3)
English Beatrice Hoffman
upbringing: 2002

Sample(3-1)
Spaniard Pablo Picasso
without an address: 1939

In this sample, executed in the year **(2002**), the English sculptor Hoffman returns again, sample **(3)**, to present another intertextuality based on dialogue between two texts, the latter belonging to the period of modernity, executed in **(1939)** by the artist Pablo Picasso, sample **(3-1).**

It is the idea of this intertextuality that represents a meeting between the art of two-dimensional painting, and its referral to the area of the third dimension that characterizes the art of sculpture, instead of bringing together the different relationships in the constructive composition between the two directions, resulting in the generation of an aesthetic, dialogic energy, representing Hoffmann's preconception by referring to one of the most important achievements of Picasso Cubism into a solid with a mass of aesthetic dimensions.

What the sculptor Hoffman went to in her intertextuality, to confirm that the aesthetic text is subject to the artist's mentality, which in turn is subject to a number of data and influences, with the intention that the absent contemporary or previous works be part of those data according to the system of vulnerability and influence.

So, we monitor its sculptural output, which has taken from the dialogue of intertextuality with the productions of the Cubist school, a clear intertextuality, in other words, it achieved a marriage in the reflective and intuitive mental vision with the intertextual scene from which it produced a constructive formation, through which it gave to the mental perception based on the dialogue of the structures of levels and surfaces, as well as the reduction of the intertextual nuance From it the effectiveness of the difference in the material, the revival of synthetic cubism from its circle of the second dimension, to a circle that exceeds the value of the familiar at the level of the intertextual form, to verify a new vision through the intertextuality that occurs with the works of cubism, this vision that produces a sense of mass and volume as well as the space that contains it.

10. Research results

- The intertextuality varies in the postmodern sculptural achievements, with the multiplicity of forms of intertextuality, such as external, intertextuality, and self.

- The works of some postmodern sculptors were characterized by the law of rumination on the level of intertextuality of form and sometimes the idea that indicates the content of the modernist achievement.

- Postmodern artists subjected the summoned sculptural achievements to the analysis mechanism to explore the vocabulary of the elements of the structural composition of the intertextuality, with the intention of re-installing them in the present sculptural text in new formulations that are characterized by the characteristics of the structure of the intertextuality.

- The postmodern sculptural text represents the methodological and epistemological field. It proves its existence by positioning itself behind the connotations, signs, and signs that effectively signify itself by intertextuality with the neighboring ones and the relationships that liberate the new symbolic energy in the present text.

- The intertextuality that embodies itself in every text is nothing but the intertextuality of another text, and that the text and the recipient are the two main elements for revealing the process of intertextuality.

- So, the intertextuality depends on the strength of the reader's memory, because the artist producing the sculptural work does not refer to the intertextual part, and this requires the The reader is interpreted and beyond interpretation to form a new text.

- Thus, intertextuality has become a modern artistic and technical method, requiring deep interaction with the texts summoned to borrow from them

with the intention of benefiting from them with awareness and knowledge of intellectual knowledge.

- Textuality has the function of showing the sources of metaphor in the sculptural text present in the (postmodern) period, by evoking the absent sculptural texts from the period (modernity) with its multiple mechanisms that differ from one text to another, including editing, analogy, inclusion, metaphor, quotation, addition, and change.

Notes

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