The Aesthetics of Intertextuality in the Cubist School: Picasso as a Model

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The current study deals with the aesthetics of intertextuality in the Cubist school Picasso as a model that sheds light on the aesthetics of intertextuality and what it involves in reformulating artworks of various periods of time. The artist employs in his style and what these works relate to a multiple vision to allow the artwork to give birth to new artistic work from the previous work, creating a design with precise compatibility between the shape with all its elements. The other shape determined by the artist's vision and style in coordination with him, to constitute for him that work related to his awareness of human heritage and the features of the present moment and even the foreseeing of the future in the formation of new artwork. Therefore, any difference in that compatibility would make the artwork become a tradition of those works. Perhaps the artist Pablo Picasso (1881-1973) is one of the most influential artists who began to become aware of the basic construction of the artwork, in terms of the exact, tight fit between the previous and the subsequent, to find the link between them in the concept of intertextuality, to give a new value with a cubic, disjointed view of those works, and to breathe life into them when dealing with them in the cubic form. The study included the problem of the extent to which the aesthetics of intertextuality can be demonstrated in the works of the artist Picasso at the Cubist School. As for its significance, it is represented in reading previous artworks with a modern critical view of the new artwork, and also included the research objective of identifying the aesthetics of intertextuality. It also included results, conclusions and recommendations.

Keywords: *Intertextuality, cubist school*

Introduction

Artistic, aesthetic concepts and terms have moved through the stages of photography and the various fields of visual art that have become popular in Europe. Since the post-Renaissance,

arts have culminated with new artistic doctrines of the twentieth century, such as appreciation of the value of uniqueness, originality, creativity and expression to most artistic movements, including the Cubist school. The art schools are linked between the past and the present, in terms of the features of the elements and the composition of the form, and the idea of work. The artist takes inspiration from the previous works of art to reformulate it in a way that suits his aspiration in terms of his style and vision to relate to the concepts of the times. This construction is based on a continuous dialogue through which the artist creates a new work that has links with previous artworks, mixed with his intellectual activity, intellectual perceptions and his inner world, in works of art that rise to the creative and aesthetic level.

The Research Problem

Various works of art in most of their products have taken previous references from artworks that have their roots, including the works of the artist Picasso, loaded with the nature of the ideas of previous works, to find a new vision, a renewed style, which re-conceptualises the works of former and contemporary artists with an artistic view that revolves against reality as well as the laws of art, from concepts, values and goals carry a new vision of these works. Hence the study problem came to stand on a new philosophy and vision in an attempt to re-connect the past and the present for artworks. The research question is addressed as follows:

What is the possibility of clarifying the aesthetics of intertextuality in the works of the artist Picasso at the Cubist School?

The Aim

The present study aims to identify the aesthetics of intertextuality in the works of the artist Picasso.

The Limits

Objective Limits: The current research is determined by an objective study of the aesthetics of intertextuality in Picasso's artist drawings.
Temporal Limits: Study the Art of Picasso in the Cubist School.
Spatial limits: France

Defining Terms

Beauty As A Convention

Beauty: Beautify: decorate, beauty is the good in creation and creation (Ibn Mandhur,1955).

Beauty: Beautify has (beauty) the man in the annexation (beauty), it is (beautiful) and the woman (beautiful) and (camel) also with open and tide (Madkour,1979).

Beauty, in general, refers to a characteristic that is observed in things and gives pleasure in souls. In particular, beauty is one of the three values that make up the topic of higher values, which is, in the two examples, an attribute in the nature of an object, and it is a constant. The thing becomes beautiful in itself valuable regardless of the circumstances who issues the ruling. On the contrary, these naturalists see that beauty is a term defined by a group of people affected by their circumstances, and then the ruling on the beauty of the thing or its value is different from the one who issues the ruling (The elite of Soviet scientists,1985)

Beauty procedurally: The study, which means revealing the aesthetic of intertwining works in new works of art drawn from previous works of art with their valuable and aesthetic dimension.

Intertextuality: In Linguistics

The text: The thing raised you, the text of the dialogue to read it, the text: it was raised, and all that was shown. It was text. Omar bin Dinar said: I did not see a man who was listening to the hadith from Al-Zuhri, i.e. I raise him and ascend (Abadi, 1990).

Its texts are a collection of texts, from the text of the thing he raised and was called by it because it is raised to the rank of others (Lualuaa', 1990).

Intertextuality as a Convention

The Russian philosopher Mikhail Bakhtin (1895-1975) is considered one of the philosophers who used the term in its semantic rather than linguistic form. Convergence in this nomenclature from the previous work and the new work uses a number of terms, including dialogue, semiotic interference, and sociological interference - verbal and interlingual languages based on dialogue and private dialogue (Torodov, 1970).

Bulgarian philosopher Julia Kristeva (1941-) developed the term from dialogue to the term intertextuality, which I originally called ideogram and then intertwined texts to give him a definition as the intersection within the text to express a saying taken from other texts (Allan, 2011).

The Community of Study

Since the community of the study is broad, rich in its sources in terms of references, periodicals, magazines of all kinds, and the World Wide Web. Researchers have found artistic works dating back to the Cubist school in numbers not few, after sorting out that was

done on those works, what the researcher needs was chosen intentionally, and the rest is excluded in line with the topic of the study.

The Sample of Study

The study sample of four artworks selected from the entire work of the artist Picasso was studied for its relation to the current research topic and its distinctive characteristics, in terms of subjecting to formal symbiosis, including the values and meanings conferring on it by the artist's intention to return these previous works with new works of art as a stylistic feature within the limits of the study.

The Procedure Of Study

The authors relied on analysing for a sample of the study on a set of points, are:

1. a general description of artistic training;
2. analysing the content of artistic texts by relying on the cubic method according to the mechanism of the axes in the theoretical framework of information, as the study tool approved in selecting and analysing the sample; and,
3. explaining the extent of effectiveness of the form informing the new vision for the artwork.

Methodology

In the present study, the researchers used the descriptive-analytical method. The sample is compared to works contiguous, analysed according to the artist's vision and the range of values for those works, reaching for the results expected from the study process that the researchers followed in analysing the cubic forms of the artist Picasso in the sample of the study.

Aesthetics of Intertextuality between Concept, Origin and Formation

Since Kristeva formed the term intertextuality in the 1960s, it has become an obsession that dominates the study of culture, literature and the arts. Although it is applied from all theoretical directions, it is still known in various forms as it is not generally transparent. It has appeared as a response to the structural concepts that claimed that the text is closed to itself and is sufficient in itself, for post-structural studies, including deconstructive studies, to reverse this perspective, to consider the text as gaps and fissures to pave the way for critics of the receiving theory in literature and the arts. It turns out that the text is a mass of texts evoked from here and there to be confirmed by the modern theorists as "they see that the

texts, whether literary or non-literary, lack any independent meaning, these texts are what theorists call intertwining" (Hassan,2013), stressing the refutation of the legend of the closure of the text, to show Kristeva in a number of articles that attribution has a presence in all fields and this is what she confirmed through her researches between (1966-1967). After that, it was published in the magazine "Tel-Keel", Kritik magazine, republished in its books semiotic and text of the novel, which encouraged the Tel-Quel group using the term intertextuality in the concept of literary sex on the one hand. It expands to introduce new concepts, such as the formula of multiple intertextuality, or is generated from several previous texts.

That is why the literary critic Michel Revatir (1924-2004) considers the concept of intertextuality "is to reveal cases that appear at first glance as if they are references to real things or assets that are nothing but allusions to other texts and to descriptive systems within a culture that result from the repetition of relationships and repercussions in the texts" (Engino,1987).

As for the philosopher Michael, one of the founders who touched on the state of intertextuality without mentioning it explicitly, he compared the state of the existing text with the state of the festival or carnival in which the components of other texts were mixed. He indicated that "as the text is moving towards its goal it enters into a turbulent dialogue environment full of tensions, built from strange texts, of the judgments of value and affirmations, they interfere with complex relationships that elude others, mix with some and alienate from others, and intersect with a third group " (ibid).

We find that the philosopher Roland Bart (1915-1980) has an influential act in incorporating the concept of intertextuality within his retrofit level, by drawing new dimensions to this concept and opening the frontiers in front of him to widen the horizon of its uses and the area of its critical presence, he examined it through his research on the concept of intertextuality within the framework of his study of text theory in the structural stage, in order to supplement and support the painting to reach what he called pluralistic texts, which represent a tapestry of quotes, referrals and echoes from previous or contemporary arts and cultures that penetrate the entire text, to explain to us, "The intertextuality in which each text is inserted can never be considered as the origin of the painting" (Taourirt,2010). As in the Fig. 1-2.

Figure No. 1.   **Figure No. 2.**

The Concept of Intertextuality in Arab Thought

Despite the prevalence of the term intertextuality in the West, we find some historical roots, the clear and important touches in our critical heritage, where the concept of intertextuality is like other concepts. That did not stop at certain borders but were faced with problems in understanding, interpretation, and application. Some critics and researchers attempt to link it to the blogs of Arab criticism Contemporary to reach its roots in the ancient Arab monetary movement to agree or differ from each other. With the aspect of contemporary understanding of it, "When the term intertextuality was circulated in the field of Arab criticism and its writings, the extension of semantic symmetry grew, and it drained it into confusion, confusion, and confusion, especially after its concept was coupled with ancient Arab criticism codes such as (theft, opposition, tender, formation, participation, simulation, borrowing, burglary, and borrowing) are among the expressions in Arab monetary heritage " (Hamza,2017). Therefore, we will summarise some terms to clarify the correlation between term and meaning, including:

1. **Opposition.** One of the meanings of the opposition at the artistic level is that it is a plastic work in which the artist mimics other works by addressing the previous vocabulary with a new work, "Therefore, there are many types of dissent, including satirical, that is, comic imitation or turning the job around, so that serious speech is comical and comical." (Ibn Jaafar, 1933).
2. **Theft.** If theft means, in the current literary, criticism transfer, borrowing and simulation with the disappearance of the stolen goods, then we find almost identical to them in the Arab rhetorical heritage (Yaqteen, 1989). The Arab Rhetorists divided the thefts into races and types, including partial, total and implicit theft. Abdul-Qaher al-Jarjani (1009-1078) refused to use the term robbery as it was popularised before and after him, since all arts and literature are not without merging with previous works (Fig. 3-4).

Figure No. 3.   **Figure No. 4.**

3. **Quotation.** It is for achieving the artist the balance of his work with another artwork to make it look like it is from him. He must improve through his style of quotation process to be homogeneous in his context by entering into a new format, given a quote is a form of texts attachment, its inspiration for other schools, or another artist's style and its interaction with it, as Fig. (5-6).

Figure No. 5.   **Figure No. 6.**

4. **Metaphor.** Al-Jarjani defined metaphor as "As for the metaphor, it is a form of metaphor, and a form of representation and metaphor – measurement, the measurement takes place in what the hearts are aware of, and the minds realise it, and in it, the meanings and minds, not the ears and ears, refer to it" (Fatah, 1985). The writer Fyodor Mikhailovich Dostoyevsky (1821-1881) noted that "Every art involves a certain amount of metaphor, and portraits are the first to realise this." (Dewy, 2011), as Fig. 7-8.

Figure No. 7.   **Figure No. 8.**

Intertextuality and Modification of the Absent Text

Philosophers and researchers, as well as theorists, consider that intertextuality is the process of forming and altering the absent text in a new work in which the previous texts are homogenised in new texts. For example, the philosopher, Kristeva, considered "every text is the absorption or transformation of an abundance of absent texts" (Brooke,1965). The text does not depend on overlap, exchange or modification between works of art, but rather on the restoration of the absent text in a contemporary concept and concept. It also includes other types such as writing, music, and painting; instead, it considered the process of cutting out portions of a previous painting of new work by trying to formulate it in other forms. The axis moves in a relationship of union between it and multiple absent texts to cover the last text of its new garment.

In this case, the absent texts contained in the artwork carry a hidden form to the realisation of this text and its implications, where these multiple texts absent are distributed on a deeper and wider memory through the artist's imagination, in which the heritage and modernity, eastern and western, contend with it, the physicist in the final and infinite metaphysical realism in cubism, which makes observing the absent-present texts and understanding them visually an arduous process that requires expertise, careful awareness and meditation length, as in Fig. 9-10.

Figure 9.

Figure 10.

Despite the independence of the artwork as a formative structure with its aesthetic specificity and technical laws, the artistic connoisseur must rely on the assignments contained in the generated artwork, "When the connoisseur begins to focus his attention on the direct influence of things, he will be able to interpret them according to themselves, and with the guidance of his emotion the situation turns into a preference act and thus the form is discovered, and he has acquired an emotional dimension, and a meaning entirely" (Hafidh, 1986). The fact that he was able to control his reading of this work and then the ability to decipher his codes that the artist came out of their old (absent) context to give them a new life within the lives of other contemporary works that have become part of this new work.

Cubist School and Its Role in Modern Art

As a result of the rapid developments in the field of arts with the beginning of the last century, three artistic movements have emerged that have a significant impact on art schools. It is the Cubist school in France and the expressive in German and future in Italy. The Cubist school is the largest technical revolution in the modern era, that emerged in the wake of the brutal movement. Its members rejected the principle of simulating natural shapes, aiming at reducing these shapes to return them to geometric shapes to be reconfigured with a different vision of their origin. It seeks liberation from the form as brutal liberation from natural colours, so she had a new look at plastic artworks from the point of formation "which called the Cubists to define the artist's mission in attempts to reveal the structural foundations of plastic molds on the basis of logical and self-perceptions, as for the essence of the cubic method, it is limited to showing volume by means of the circular vision from around the object in space" (Oddo, 2014). Which called Cubism to abandon all concepts of visual realism and completely neglected the traditional perspective and modelling, and the hidden potential effects, not only because of her rebellion against reality, she also sought to analyse reality more closely to give her a more comprehensive representation because that reality carries complexity and overlap, difficulty in understanding beauty. The Cubists sought to

move it on the canvas of the painting "by placing the phenomena of the multiple object side by side on the same flat surface so that the eye could not see things at one time, while the mind can unite it again" (Attiya, 2005). That opens the door for his artistic stages within the same movement, and also the multiplicity of styles of the artist creates those stages. Therefore, the artist saw the Cubist school in three stages as follows.

1. The stage of natural shapes (1907-1909), where this stage was limited to the reduction of simple engineering spaces;
2. The analytical cubist stage (1910-1912), this stage tended to analyse, dismantle and fragment shapes, with the use of a single colour in its degrees, the photographer divided the shapes into cubes, then collected them again to reconstruct them in a new image; and,
3. The stage of synthetic cubism (1910-1012), this stage is considered as a reaction to the previous stage, as the exaggerated analysis leads to the superficiality of art, as for synthetics, it is a return to the image of natural forms or parts thereof (Hal, 2011).

Pablo Picasso and Its Renewed Style

Creativity is a manifestation of the fertility of the artist's style in his multiple artistic experiences, to move between the products of the artists, in search of a new vision of the artists 'works, to find the artist Toulouse Lautrec, whose rhythmic richness is caused by the graceful line of vitality, which composes human forms with expressive features and is directly affected by them, moving through that influence to its first stages, which was called the blue phase, which was crystallised by its influence with the figures of the elongated Greco artist and its colours impregnated with tragic blue, as in Fig. 11-12. He presents a portrait that looked inspired by the artist Titian's painting in terms of the general structure and features where the clothes look bleak without details. The background is light, and even the position of the face in the painting in addition to the details of the destination with the difference in the performance coverage. The fact is that the artist addresses his work through its time and environment, on the basis that each doctrine or work of art has a relative value, which is estimated in the context of its time and place. Hegel (1770-1831) states that "the work of art adheres to history, as it takes its full meaning from the age and place in which it was born" (Hauser, 2015). So the artist Picasso is considered one of the giants of modern art, as his artistic talents multiplied. He practised oil painting, sculpture, metal designs, ceramics, textiles, printing, lithography, and pictures of books to move in his style between cubism to abstraction and then to Surrealism (Bassiouni, 1961). His topics are drawn from the artistic heritage in line with the new work to achieve the formal summary or the format of the work to be achieved. That comes to the eloquent creativity of the stocks of vision so that the figure seems to have been born again. It carries some of its characteristics but differs from it, as different forms are generated from it within new worlds. Picasso had the vision to recreate these artworks with an awareness that allowed him a great deal of foresight to make him

always look forward to the next artistic experience while practising the current aesthetic experience, which made it grow and grow with freedom of expression. This has contributed in a clear and important way to crystallising his artistic experience; rather, he combined them with many endless visions, compositions, and compositions to coincide with his vision with what Barthes said: "The old text is cut into pieces, but instead of explaining these parts, they can be reassembled at a higher level, and then define their meaning with a new work". (Attia, 1997).

Figure 11.   **Figure 12.**
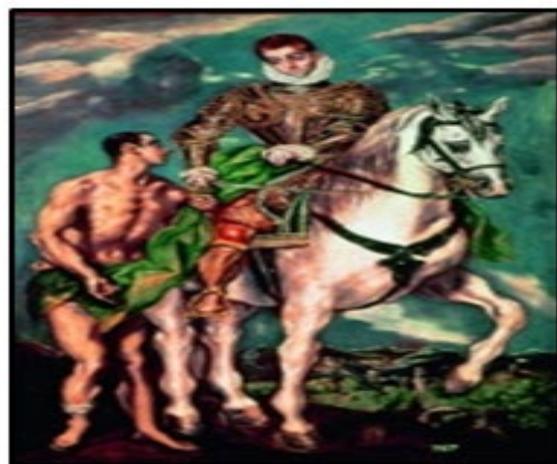
Picasso between Intertextuality and Creativity

The artist Picasso was able to reformulate previous works within the structures of new works that are renewed continuously to achieve a pure, coordinated form, travelling between Impressionism and the Renaissance to find its way into a number of works of artists, including Da Vinci in his work, as a boy and a horse, to make his vision interactive in terms of handling and features, even common sense. However, the artist understands the importance of rebuilding artworks or intends to recreate them again, as in Fig. 13-14, which indicates that "the form has as if it had lost its connection to the original, and new forms have been generated from it within new worlds, the sum of its experiences" (Fakhri Khalil, 2005). If the method of production is always the same, then we will be facing automatic work, and what corresponds to this type of production in the field of aesthetic phenomena is academic work, "And if the distinctive nature of the artwork is a fabric alone, it is because the way in which the material or the common elements are handled we refer to a new vital substance" (Bassiounim, 2006). The characteristic of change in the handling of subjects was continuous in 1906. The concept of handling and constructing crystallised in his artistic experience to present. A set of works in which he appears influenced by the features of the ancient Iberian sculptural persons with their rigid features "image of" Grudtsteinstein "with his work that portrayed his personal image to make its features closer to what is in their rigidity the eyes,

eyebrows, nose, and mouth are turned into straight arc lines. He likened the features of the faces of the Iberian sculptural statues, "Thus art becomes a struggle between one image and another" (Bassiouni F, 1995).

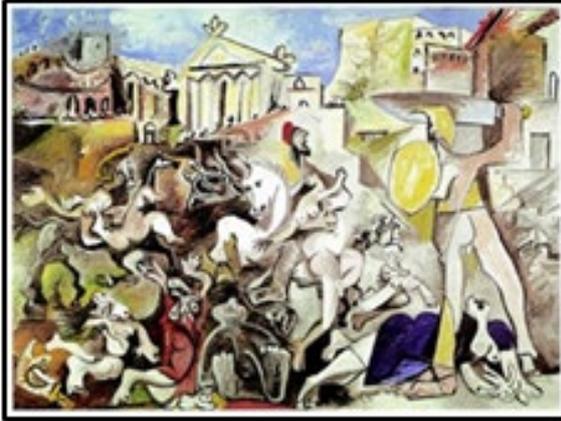**Figure 13.**   **Figure 14.**

For the artist to be original, he must have an aesthetic vision in returning this formulation to previous works based on his style and himself. Another artist does not have to express his emotions from transmitting or emulating the artist's style to other major artists in the painting of Jean-Auguste Anger (1780-1867). The artist Picasso presents us with a similar text and the same logic of communion, so the painter is creative in so far as it exceeds the tradition for which he made the philosopher Plato's art transcended the tradition of things to express ideals. It is noted that there are "large numbers of photographs dated between (1375-1425) that they bear similar common characteristics despite the change of place and country (28), as in Fig. 15-16.

Figure No. 15.

Figure No. 16.

So, the artist did not stop at certain limits but rather took up his work from the artist Velazquez in the plate of bridesmaids, to renew the work and re-create it constantly every time. It is the subject of serious aesthetic experience, likewise, in making food on the lawn. It becomes an inspiring source for much modern artwork that Picasso drew on more than 27 works, similar to the work of the artist Mania in his painting with the same name, Fig. 17-18-19. Picasso is an artist who used to convey the paintings of other artists, but he did so with the mentality of an expert professor. He explains the traditional visual facts with a unique contemporary vision, and by this, he was able to transfer his work from the stage of transmission to the stage of creativity (Scroton, 1998).

Figure 17.

Figure 18.

Figure 19.

A lot of practising art, he creates a new work, "and this does not mean that he invents anonymous, but rather that every artist brings with him when he practices his individuality has a special way of seeing and feeling that when interacting with the old material elements

creates a new thing, Something that was not previously in existence at the heart of the artistic experience" (Ibrahim, 1966).

The artist Picasso grew steadily drafting again in a spirit of explanation, similar to the variations in the drawings of the great masters, like Laminias in his work "The Knitting Workers or Women from Algeria by the artist Delacroix, Fig. 20-21-22, as did the artist Monia, "As he was conducting a kind of emptying process, drawn from the original work, various ideas and characteristics, adding comments from him." (Attia, 2005).
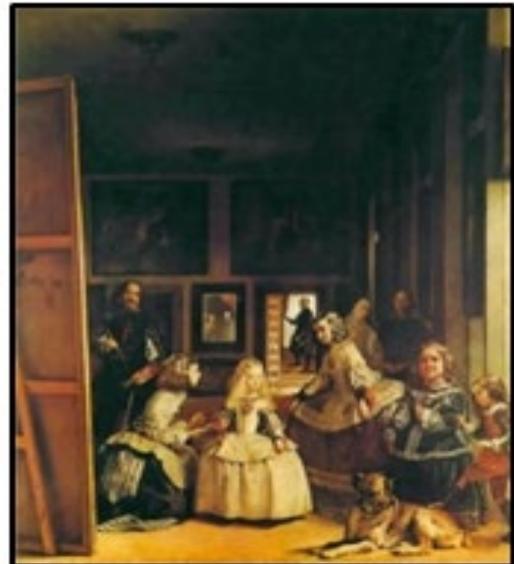
Figure 20.	Figure 21.	Figure 22.

The Analysis

Model No. 1.

Artist: Pablo Picasso

Business Name: Bridesmaids
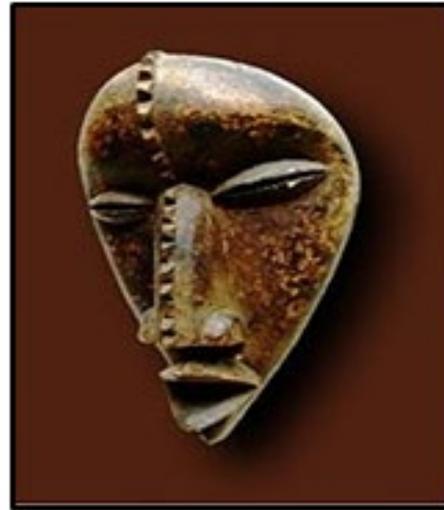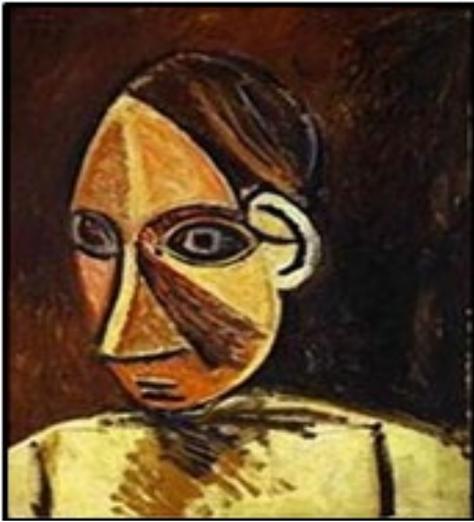
Period: Cubism
Year of production: 1975
The Ownership: Museum of Modern Art, New York.

Description. The artwork is straight lines that formed interlocking geometric shapes that look like a puzzle, with human figures with childish features. The overall design expresses a complex network, with the colours of look. The painting presents an animal drawing that meets the characteristics of a dog with primitive drawing, with the appearance of a perspective form of artwork despite the flattening of the work.

Analysis. The artist Picasso approached his painting, as a diversification along the lines of bridesmaids by Velasquez, in a way that shows a new concept of intertextuality, in terms of structure and construction, as meanings multiply by the struggle between one meaning and another. Between the varied image and different feelings within the framework of the structural pattern, the base of conflict and transformation works on a network of mutual relations of shapes and images. All meanings are interchangeable so that his work acquires abstraction, reduction, and improvisation. The lines have grown in his execution of the artwork with two different visions among the geometric shapes. The straight lines from which the vocabulary of work was formed, folded, multiplied and strained in intensity to take different paths, to make the shape of the outfit look different from the ordinary, making the effect of unconsciousness in the creative process the primary axis in creating the artistic achievement. In a critically deconstructive style, that is ironic in contrast to traditional art standards, to encourage multiple interpretations to advance the game of discovering meaning in an unconventional way.

The metaphorical interaction between a human and an inhuman occurs, so that the artist reveals the similarity between the formations of artistic forms for the artist to address in his artwork only as a primary stimulus. He draws his inspiration in terms of composition, rhythm and features of shapes that carry a great deal of freedom to perform, to make his cubic style mixes mental and structural engineering based on demolishing the model and searching for a new formative expression. This does not mean reconstructing reality as much as it is a desire to express the most conceivable possibilities for that reality. He performs the reorganisations in the painting as an attempt to restore depth by suggesting the perspective of something from all its parts. It displays it on the surface, bringing the unity of lines, shapes and colours to performance with an innate sense that is as simple as the simplicity of children's innate drawings.

Model No. 2.

Artist: Pablo Picasso
Business name: Personal Potential
Period: Cubism
Year of production: 1907

Yard: Museum of Modern Art, New York.

Description. The artwork is personal pottery by Pablo Picasso in Cubism that tends to African art. The other work is the African mask "Dan", he analyses: It appears in his painting with a personal pace inspired by the African mask of Dan, who finds what stimulates his imagination from these sculptures to achieve a symbolic and elegant kind of drawing, to take strong, sharp, smooth lines that flow smoothly into the human shape with geometric shapes, as the sculptures contributed to deepening the artist's understanding of his goal as a painter, which is to harmonise perceived truth with creativity, to grow these lines to become more pure, to make his authority to define his artistic vision by treating that shape as if it revolves around a sculpture, in order to create a painting that embodies his concept of African sculpture, to turn the face into a sign that represents it, based on intellectual perceptions that the artist's imagination contributes to its formation, in doing so, he paints the idea of the internal and external worlds overlapping in the human personality.

When the artist draws himself as if he is seeking to express the person behind the mask, or rather the subconscious forces that make up the mask, the artist searches, the mask in the artist's drawings expresses an inner-psychological necessity, that is, any kind of struggle with a deep sense of failure. As for the noses that resemble the bars in his artwork, he has been distorted to appear as magical and terrifying masks, or it is in a more accurate sense a form of hostile denial of tenderness. In spite of his sometimes adopting the absurd cynicism in formulating shapes and demolishing the model in search of a formative expression,

psychological and formal, of what seems bold or illogical. However, in general, he did not resort to presenting a form without content, even he was able, with full awareness, to achieve a balance as a new body in which the form was formed in eloquence, consistent with its final features, and by using the principle of smoothness and simplicity without arbitrarily breaking into what he wants to reach.

Model No. 3.

Artist: Pablo Picasso

Work name: The two women relaxed positions
Period: Cubism

Year of production: 1950

Owner: Museum of Modern Art, New York.

Description. The artwork is intertwined lines with a furan upward that are missing from the first sight of the viewer to create artwork, listed with the work of the artist, "Courbet", entitled the two women, in relaxation positions.

Analysis. The artist Picasso was inspired by the Ansten painting with relaxing postures on the banks of the Seine in a composition work of similar composition in terms of artistic composition and construction, completely different with the shape and performance together, consistent with it in terms of the logic of movement, lines and space.

The artist created a way of crafting fashionable artworks, filling the surface of the painting with curved, refracted lines standing, surrounded by light streaks dashing up and down. He used the graceful, lively, and shaky line of grace, sometimes loose, frank, and clear at other times. In depicting his characters, he createed a state of enjoyment of his spontaneous improvisation despite studying it, to create an aesthetic that evokes the viewer's imagination with the movement and liveliness of these lines.

As for the distortion created by the artist in his plastic wording, it was the psychological equivalent of anxiety and tension resulting from the failure inherent in the unconscious. The fact is such distortions occur only in dreams, then he seeks to employ that to express the various types of hidden desires. The inner necessity produces new artistic forms of reality, to employ that failure as a kind of rebellion and challenge the rules of classic art and beauty, to make the ironic trend toward the foundations of art a basis in building his artwork. The artist was able to convert the simple in the artist's painting "Corbie" to a complex, and it is perceived to be mere. Indeed, the crossing is fanciful from the present to the future, despite the effect of the burning movement on the images of the bodies of the two girls, so that it appears as an interlocking mass with a renewed furan.

Model No. 4.

Artist: Pablo Picasso

Business name: Wrestler
Period: Cubism
Year of production: 1970
The Owner : Picasso Museum, Paris.

Description. The work is a wrestler with a sword drawn in cubism, close to geometric figures, which does not relate to reality, intertwined with the work of the artist Eduard Manet.
Analysis. The artist Picasso presents us with the work of the wrestler, drawing inspiration from the work of artist Edward Manet, in a state of intense vitality and strong emotion associated with overwhelming expression. The features of realism will be denied since the features of the body are not clear and completely different from the ordinary, let the body composition take on three-dimensional geometrical configurations. By multiple grouping

elements, it sends life, despite its complexity, to appear as though it was arranged in the pasted manner to take on the quality of the damaged among them, despite its distance from classic beauty.

The artist created a different vision when dismantling and altering the features of the wrestler. The artist intertwined with him to reconfigure it so that he creates the personality of the wrestler in his cubic form, to appear as a model with consistency and balance between the concept of expressive humanistic flavour diagnosis, and rigorous building engineering. That allows the form to become the language of expression, not just a medium to carry it around.

The parts of the body were superimposed in a disorganised manner so that the artist would regroup them on a vacuum basis, in which different angles of vision converge. These parts were drawn with non-human parts, and all parts consisted of a unified vision of the swordsman the overlay suggests size and distance on the work surface.

The improvised method that distinguishes the assembled or synthesis artwork includes the elements of expected surprise, despite his sarcastic nature. Due to his reversal of the methods of formation upside down, this montage method contributed to the conduct of the artistic experiment simultaneously between present and past and future. The fact is that he created a graphic equivalent to attacking the academic traditions of art with a kind of beauty mixed with modern concepts to combine the artist with the actual shape and the shape in the memory.

Results

1. The artist's **intertextuality**, in a perceptual space of the imam, in the perceptual and mental realms, to form a material to enrich the imagination, consequently, referring the previous work to later work with a new cubic vision.
2. Referring to the artist through his renewed vision related to his imagination, the works of artists, from the physical quantity to the aesthetic quality, by rebuilding new relationships that makeup parts and the whole. To move away from the temporal and spatial limitations, but rather to a presumptive possibility that carries the specificity of the artwork.
3. The aesthetics of intertextuality is the ability of the subsequent artist to make a good choice of a previous text. Then it improves its use in a new/posterior text to achieve its goals. Thus the subsequent text interacts with the previous one and interferes with it.
4. Subject the previous topic to the formation language in the next work.
5. Discover how to repeat shapes to get to the method of interconnecting parts in a unified framework.
6. Reaching the main shape that changes the percentage of its lighting in other iterations.

7. Intertextuality has strategic functions in breaking up and analysing the text, hitting the centre, centring, a hierarchy with multiple foci, replacing them with a network of overlaps and conflicts instead of one unit in the technical work.

Conclusions

1. There are many aspects of intertextuality with different meanings and terms with the designation having one intrinsic meaning, such as theft, quotation, interference, juxtaposition, carnival, and dialogue.

2. Intertextuality is the degree of each artwork that interacts with other artwork in an intentional, deconstructive or spontaneous manner, that is, every artwork must refer to other artwork, regardless of its originality.

3. No artwork is devoid of the origins of previous artworks, even if they are against the rules of all arts.

4. The artist, through his intertextuality, created a formative vision in dealing with his subjects to unleash his knowledge and the subtleties of himself, so his Cubist works came out with images that represent the aspects of his consciousness, and this is what the formative structure of his work showed. His cubism was characterised by purity, uniqueness, originality and inclusivity.

5. Cubism went beyond the structure of time and space, and this gave the artist freedom of expression, so his works came in breach of social and intellectual frameworks.

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