

Intertextuality in the Novel “The Wheat Bearer”

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Abstract

This study intends to apply intertextuality theory to the novel (The Wheat Bearer), published this year by the novelist Dr. Ahmed Attia Al-Saudi. It included the definition of the theory of intertextuality in terms of language and convention, as well as what was known of its rapprochement and relationship with it in the linguistic heritage of the Arabs; then there is the applied aspect of the types of intertextuality in this novel: religious, literary, and historical. Perhaps the motive behind choosing this novel is due to the intensity of intertextuality that appeared to researchers, so every page is almost devoid of one or more intertextualities, and the diversity and variation in the stripes of these texts motivated them to show them and reveal their impact on the formal and moral structures of the text. The study has benefited from many references, which will appear in the study's margins and body.

Keywords: Intertextuality, Novel, The Wheat Bearer, religious intertextuality, literary intertextuality, historical intertextuality

Introduction

This study extrapolates intertextuality in the novel (The Wheat Bearer). It seems that the term intertextuality has been subjected to great ruminating and stereotyping, however, the conventional definition of intertextuality is that the text is related in some way to previous and contemporary texts. It gives us an impetus to embark on this study, since it is not possible to find a text out of thin air, and every text must be included, and overlap with other previous texts; this means that intertextuality theory will not be afflicted with old and impotence, and it remains renewable and generous as long as there is a birth of new texts. Rather, the two researchers believe that the study of intertextuality becomes necessary to assist in exploring and understanding renewed creativity.

It seems clear that this study is based on the textual approach in uncovering the interactions that occurred on the one hand, the effect of these interactions on the novel under investigation, employing and casting them, and the contexts on the other hand.

The study came in two sections: The first of them introduced the theory of intertextuality, in terms of language and convention, and drew attention to its roots in ancient Arab criticism, as well as the appearance of the term in modern Western criticism and its translations into Arabic. As for the second section, it is applied to the novel (The Wheat Bearer), and the application came in several axes; The religious axis regarding the conflicts with the Holy Qur'an, the noble hadith, and the literary axis deals with intertextuality with ancient poetry, modern poetry, poems, and popular songs, as well as the relationship with the narrative heritage, such as Kalila and Dimna, One Thousand and One Nights, and the inclusion of popular stories, as well as intertextuality with ancient and famous Arab proverbs as well. In contrast, the last axis focused its attention on historical and symbolic intertextuality. As for choosing a novel; it has several reasons, the most important of which is that the novel is virgin and that no study has been conducted on it in this aspect, except for the seminars presented around it, and on the other hand, the attention of researchers has drawn the intensity of interactions and the clear presence of the religious, intellectual and literary heritage in it.

It should be noted that researchers have benefited from the many theoretical studies of intertextuality theory, which appear in the body of the study and the footnotes that follow.

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The theoretical side of intertextuality

It seems that the term intertextuality had undergone - like other terms - a lot of transformation, through its not short journey, where it appeared in literary criticism for the first time in 1966 by the researcher Julia Christeva when she described it as: "the transmission of prior or simultaneous expressions, which is (truncation), or (transformation), it is a synthetic sample that collects a textual structure giving the expression contained in it, or to which it refers (Al-Zoubi, Ahmad, 1990 AD, page 9), Roland Barthes follows in the footsteps of Christeva in his book (From Work to Text), where he defines intertextuality as "A web of quotes, references and echoes" (Al-Zoubi, Ahmad, 1990 AD, page 1), perhaps we will find a simplified definition of this term according to Ahmad Al-Zoubi, for intertextuality means: "That a literary text includes other texts or ideas, preceding it by quoting, embedding, hinting or indicating, or similar cultural reading of the writer, so that these texts or ideas merge with the original text to form one whole new text" (Al-Zoubi, Ahmad, 1990 AD, page 9), therefore, it can be said that "each text opens up to other texts, integrates them into its structure, and gives it a mixed and fragmentary appearance" (Ashboon, Abdul-Malik, 2009 AD, p. 65), at the same time.

Through this simple presentation of the concept of the term, it becomes evident to us that there is a new product that benefited from previous works or texts, or contemporary, through which it interacts with the past, present, and future, as well as with readers and other books (Azzam, Muhammad, 1996, p. 148).

The two researchers do not lack the basis for this term in the intellectual heritage of the Arabs. If we find the name literally indicating the name accurately or directly, then Ibn Manzur mentions in his dictionary what the text means to raise something. It may mean stability, as in camel (*nasnasa*), its knees, that is, establish them on the ground if it is about to rise. Perhaps the closest thing in the dictionary is what the modern term benefits, is their saying: the text of the hadith, that is, raising it to those who said it, such as Amr bin Dinar's saying: I have not seen a man who recited the hadith from Al-Azhari, i.e. top-notch to talk (Ibn Manzur, text material). This is in linguistic and lexical meaning. As for the terminology, there is an approach that we can use from contextual connotations in the critical heritage: (By quoting, embedding, waving, or pointing), these terms and others are found in our old Arab criticism, and they share a form of images with the modern term (intertextuality) and other terms; like theft and taking, some of it is good and some of it ugly, bees, raiding, martyrdom, muddle, clogs and similarities (Ibn Qutaybah, 1985 AD, pp. 394-398) (and see Abu Hilal Al-Askari, 1981, pp. 217-249), see (Al-Jarjani, 1331 AH, p. 167 ff) (Al-Amadi, pp. 51-52)

The study presents - on the applied side - what these terms fall into in the novel under investigation, as it follows three main axes: religious intertextuality, literary intertextuality, and intertextuality with prose represented by ancient narratives, as well as wisdom and ideals, and historical intertextuality represented by historical symbols and figures, and Modern famous figures pre-history of storytelling.

First: Religious Intertextuality

We mean by this what the text of the novel attaches to it and religious texts; from the Holy Quran and Hadith.

1. The Holy Quran:

The intertextuality came with the Koran on several styles:

- a. **Citation:** It seems that this type of intertextuality is the least used in writing, and rotation in usage (Al-Qalqashandi, 1963 A.D, p. 194), "which is when the speech includes something from the Holy Qur'an and points out it" (Al-Qalqashandi, p. 194), perhaps this lack of usage was explained by the writing quality, as the creative writing was distinguished in moving away from direct instruction and evangelism, as it requires direct attention to it.

The statement of Al-Qalqashandi came in line with our study of this novel, for despite the many interactions with the Noble Qur'an that denied to two hundred and fifty intertextualities, we find under the heading of citation - in its precise form - only one case, where condescension and piousness are matched by preaching and guidance. Intertextuality comes as a citation: "A hot groan lashes out at a sunflower: When, O God of the Universe, will this night become?! And when will God's victory come?! ... Mahmoud takes a Qur'an, and taps it with his hand, and says: This night will not be followed by morning, except with this key: Do not quarrel, and fail, and your wind will go away" (Al-Saudi, 2019, p. 140), this is intertextuality in which the Almighty said: "Obey God and His Messenger and do not quarrel, so fail, and your wind will go away, and be patient that God is with the patient" (Surat Al-Anfal, verse 46).

We can join this pattern - for example - three other sites of intertextuality. We find in it an indirect reference to the Noble Qur'an, such as its saying: "She overheard her recitation: Does he not know if what is scattered in the graves, and what is on the breasts will happen, that their Lord is with them on that day to an expert"(Al-Saudi,2019, p. 206. Surat Al-Adiyat verses 7-9), and on the second site, he says: " And the audiences shouted, and when Hajj Hussein El-Arini voiced the night, he would wake up the night and recite: And let us inform you of some fear, hunger, and a lack of money and souls" (Al-Saudi, p. 70. Surat Al-Baqarah, verse 155),as for the third position, it is his saying: "And he hopes for his son to return and that God is best preserved, and he is the most merciful of the merciful"(Al-Saudi, p. 214 Surat Yusuf verse 18), we are no longer saying (reciting) a direct reference to the Noble Quran, as he had used this word with other than the Holy Quran in a different location in the narration to refer to (Ahmad) reading stories and stories to his family.

- b. Quotation:** It is to employ something from the Holy Qur'an in speech without warning it(Al-Qalqashandi, p. 197), and we see in this kind of intertextuality, the necessity for the Qur'an text to be complete in itself and not include anything in its folds from the writer's words. So that he can put it in quotation marks.

This type approximates its predecessor in the lack of use, and from what was mentioned in the narration, he said: "He was rich and enriched, and collected money and counted it, and was stronger in his debt and paid it off" (Al-Saudi, p. 47), he took this quote from the Almighty's saying: Woe to every whisper of a Joke, who collected money and counted it, calculating that his money immortalized him(Surat Al-Hamzah, verses 1-3),The Saudi has done well in employing this intertextuality if he does not feel that the text is cut off from its origin. The recipient hardly discerns the intertextuality in his new position, so he has mastered the molding and made it support and an extension of the moral structure that he aims to, and at the same time he did not feel alienated in the formal structure of the text; He established a *saja'a* with the previous phrase and built naturalization in parallel with the subsequent sentence.

From the quote he said: "And you make it an eye for me and her father, and I seek refuge with you and her offspring from the accursed Satan"(Al-Saudi, , verse 36),Quoting from the Almighty's saying: "And I called her Mary, and I seek refuge with You and her offspring from the accursed Satan"(Al-Imran, p. 52),Likewise, he also said: "And not clearer than your speech which its lightening can affect seeing"(Al-Saudi, p. 52), and it is intertextuality with the words of the Almighty: Did you not see that God creates clouds and then composes between them and then makes them as rubble ... so that whoever pleases him and distracts him from whom he wills are almost an age, his lightning goes away"(Surat Al-Nur, verse 43), and the last example of this kind of intertextuality is his saying: "She does all that, and does not ask for a reward for him"(Al-Saudi, p. 125, and such a pattern occurred in the forty-page of the novel, with verse forty of Surat Al-Anfal)The intertextuality came with the Almighty saying:)What I am asking you for is a reward if I am rewarded only by God of the world"(Surat Ash-Shuara, verse 127).

- c. Inclusion:** This type of intertextuality differs from its predecessors, in terms of appearance and manifestation, and in terms of preserving the form of the foreign or vengeful text of the previous text in its navigation in the subsequent text,while the two previous styles maintained the form of the text, and the difference between them was in the warning about it or not; Because this pattern may serve to swallow this intruder text, leaving nothing but the idea or the meaning, and some indicative words may sometimes appear or pointing to the origin.Some prefer the term inclusion over intertextuality after the plagiarism has been replaced by intertextuality, and strive to do so:"Therefore, it is necessary to search for an alternative term for intertextuality, away from the term theft, which we rejected and replaced by the term inclusion. This is because inclusion includes multiple rhetorical forms, so it is the most appropriate alternative to intertextuality"(Al-Rubai'i, Ruba, 1997, p. 194), while we fully agree with this view, we do not deny the tyranny of inclusion over other types of interactions in general.

In the novel - under study - we find that inclusion dominates the rest of the intertextuality patterns, especially in religious intertextuality, and more precisely with the Holy Qur'an, as hardly a page of the novel's pages is devoid of this type.

Because of this large number of evidences, the study is satisfied with presenting some examples, provided that the page numbers of other examples are monitored with the noble verses that were interfered with in the margins.

Intertextuality included his saying: "While he was speaking, he closed his eyelids to sleep, and carried him on the same boards and a propeller of dreamboats"(Al-Saudi, p. 6), This text included the Almighty saying:)We carried it on the same boards and thrusts"(Surah Al-Qamar, verse 13), On the same page, we find another inclusion in his saying:

"He sent his hearing prowling through the barn"(Al-Saudi, p. 6), this intertextuality with the words of the Almighty: God: "When the promise of the first of them came, we sent a servant to us with great misfortune, so they penetrated through the country, and it was a valid promise"(Surah Al-Israa, verse 5).

Despite the difference in meaning between the two texts, because the connotation in the novel indicates security and assurance of what is in the fold, while referring to stirring horror through the warning in verse; so there is no indication in the novel to the original text except through the two meaningful words (penetrate through). The novelist relies on the recipient's memory to connect the two texts because "intertextuality relies on the cognitive culture that makes language and its contents a means of delivery, I do not think that there are those who claim to formulate a text out of all the linguistic and cognitive specifications that people are modest to, and this means that intertextuality is a means of communication, and that a person without it is a sender without an understanding receiver who is aware of his goals"(Rawashdeh, Sameh, 1999 AD, p. 78).

Hence the saying of the supposed recipient, as the writer's imagination is not devoid of a recipient who addresses him directly or indirectly, and for each text it is necessary to carry a message that matures or the writer sees that it has matured and works to mold it. For the sake of all this, he uses the intertextuality mechanism depending on the intellectual commonality with the recipient, which may be dominated by consensus, or he is affected by contrast and contradiction. As a result, one of the most important intertextuality tasks is to stimulate the recipient's brainstorming and remove him from the slumber of fluid harmony with the narration.

One of the implication is what he said on the tongue (Wahish, Abu Shadid), which foretells future events: "... and they bring long boxes to leave in their kitchens, in which they put their food and drink so that it remains days that he did not understand, and they drink cold water on the hot, hot day!"(Al-Saudi, p. 88).

So all this speech is based on the phrase (he was not able to it), and when you search its roots, you find that it appeared in the story of that man who passed by a village while it was empty of its thrones, he said how God revive this after its death, and this story is mentioned in the Holy Qur'an in the Almighty's saying: "... He said, but I stayed for a hundred years, so look at your food and drink, it was possible"(Surat Al-Baqarah, verse 259).

We note that in this type of inclusion, took the deduction as a means of intertextuality; without the slightest change in it, for the integrity of its meaning, but in other areas, it may resort to substituting pronouns, and the shift in significance from what it used to refer to in the original text, to what suits it in the new text in which it was inserted, including his saying: "And you will fail no matter how much you gather your deceit and throw your sticks and your ropes"(Al-Saudi, p. 81), in the speech of Hanash to the Raqtaa', which is intertextuality with the Almighty's saying: "He said, but cast them, and if their ropes and sticks seem to him from their magic that they are seeking"(Surah Taha, verse 66).

And we notice that he replaced the absent collective pronoun (they) with the second person singular pronoun the feminine (k), and by this, the modification of the meaning corresponds to the context of the dialogue, and on the contrary to this example, he works to switch from the feminine singular form to the masculine plural form in his saying: "The earth shook its shaking, and the Allies and the Axis owners took out their heavy loads of deadly weapons"(Al-Saudi, pp. 35-36), and it is from the Almighty's saying:)If the earth shook, its earthquake will shake, and the earth throws its weights, and the person said: What does it have"(Surah Al-Zalzal, verses 1-3), So we notice the modification in (she brought out-he brought out) and (its weights - their weights), and this simple shift is evident in the effect of the context on the recipient, who is ready to hear the conversation. It makes a comparison or approach between this cosmic war, indicating with a hidden end to what lies in the memory of the recipient from the Holy Quran, to the image and horrors of the Day of Resurrection. The conversation may take longer because of the abundance of evidence about the Holy Quran's inclusion in the narration. Therefore, we are satisfied with monitoring its places with verse numbers in the margins (Look at the pages and the corresponding parts of the Noble Qur'an in more than sixty locations of the narration: (page of the novel / surah, and verse number), for example: (p. 3 / al-Muzammil, 10), (p. 5 / Hajj, 2), (p. 6 / Luqman, 18), (p. 6 / Joseph, 44), (p. 7 / Maryam, 8)).

- d. Allusion:** The creator intends in this multiplication to a few words or a word indicating the source of intertextuality, through the semantic relationship of the context in which it is employed, absorbing the idea that supports the point of view that it aims to,"In that, he selects and denies, appears and hides, until it appears confused, the absent text appears within the present text in a renewed state that does not wear out with repetition"(Al-Mubarak, 2003 AD, p. 324), Since the source we are studying is the Holy Quran, we realize its inexhaustible creative and intellectual richness, and its purpose does not disappoint, and its import does not fail.

One of the places of Allusion in the narration is his saying by the grandfather in the course of advising his grandson Qasim: "No, son, you should not be misleading with this one who opposes people, by shedding a cheek, or by stubbing a hand, or underestimating the right"(Al-Saudi, p. 6), the sheikh felt that his grandson had taken him from arrogance and vanity when he heard their speech about their spirits and lineage. Then the memory went by him to the consequence of this matter if he was able to have his grandson. The mirror in which that grandfather looked at was the Holy Qur'an, so the signal came far-fetched, and alluding at the depth of the thought of this sublime figure, which is the creation of the narrator, as he hints at the Almighty's saying: "Do not lift your cheek to people, and do not walk on the earth for joy, God does not love every proud and deceitful person(Surah, Luqman, verses 18),and on another site, he says on the tongue of the narrator Ali al-Alam: "I came to the mosque in which the worshipers lead mourned and mournful, ... and he turned to one side of the mosque, so he sat in it, threw his head between his hands, and with tears sent his eyes ..."(Al-Saudi, p. 263),So we referred to the phrase (and to one side of the mosque), according to the context in which it is mentioned, which is dominated by sadness and pain, to recalling the story of Mary, peace be upon her, she was heralded by the pregnancy and she was grief-stricken until she wished to die, so she moved away from her people to manage her affairs, Allah says: "And mention in the book Mary, when she sought refuge from her people in an eastern place, ... so she carried him and turned to him in a remote place, and labor brought her to the trunk of the palmshe said, I wish I died and was forgotten before this"(Surat Maryam, verses (16-23), and such a pattern of intercourse is seen (the narration, p. 5 / Al-Hajj, verse 2) and (the narration, p. 9 / Maryam, verse 4).

2. The Prophetic Hadith

We do not need to demonstrate the importance of the noble hadith, as it is the second source of Islamic legislation, and it is also a rich reference for Muslim culture, intertextuality is not an industry, since it is an overlap between the writer's thought and his tribal cultural repertoire, with our awareness that the writer or creator - especially in the field of prose - results from his conscious thought; However, this does not eliminate the unconscious, the collective unconscious of the individual and society, and what leaked out of it in creativity without intending it, and at the same time this culture or cultural archives may be the motivation behind this or that approach. It seems that the Saudi had relied on intercourse with the noble hadith, not close to its predecessor - Qur'anic intertextuality - according to our knowledge, so the interactions with the hadith do not exceed ten, distributed between citation, inclusion, and allusion.

- a. **Quotation:** The quote came in two places: First, when the grandfather felt that the pride and vanity had taken the grandson of Qasim after he told him about the ancient origin of the family that struck the noble prophetic period, so it was necessary to advise him and return him to the path of righteousness, so he addresses him:... and there is no benefit for the honor of ancestry without a righteous deed,(And whoever is slowed by his work, his lineage will not accelerate him)(Al-Saudi, p. 6).

We notice that the words preceding the quotation carry the meaning of the quote itself. The quotation did not come repeatedly or filling, but rather came supportive of what he went to, relying in this on a common thought with the recipient, regarding the importance of the noble Prophet's Sunnah as a source of legislation and a vision of life,thus, he is quoting from his saying, peace and blessings be upon him: What Abu Huraira narrates: "... and whoever is slowed by his work, his lineage will not hasten him(Sahih Muslim, Hadith No. (2699)), and another example of the quote we refer to in the margin(Al-Saudi, p. 149, Sunan Abi Dawood, Hadith No. (4249), as narrated by " Um El-Mu'menin" ZainabBintJahsh - may God be pleased with her - on the authority of the Messenger, may blessings and peace be upon him .. He said: "... Woe to the Arabs, for an evil that approaches ...").

- b. **Quotation:** We have previously indicated that the creator does not restrict or refer to the embedding in the embedded text, and from that is what was mentioned in the hadith:He said: "A vessel in which a dog licked should not be cleansed unless it was washed with water and soil, and if it licked the ground, do not purify it unless it was washed with the dark blood"(Al-Saudi, p. 21), in that, It has intertextuality with his saying, may God bless him and grant him peace, as Abu Huraira - may God be pleased with him - narrates:"Purify one of yours's bowl, if the dog licks it, he must wash it seven times, first with soil"(Sahih Muslim, Hadith No. (425)).

At first glance, there seems to be a convergence of terms between the hadith and the novelist's inclusion. Still, the discrepancy appears on two sides: The first is, on the one hand, the vocabulary does not match in order, and on the other hand, the hadith began with proof (purification of a vessel ...), whereas the narrator adopted the negation (he does not purify a vessel ...), and the paradox appears from the two contexts if the talk came about the dog's penetration into the truth. Relating the context of the novel, the talk was about the English and their agents, and the dialogue between (the guest of God) and a group of his friends, the inclusion of the noble hadith comes by transferring it from the truth to the metaphorical meaning, where it denotes the English with dogs.

Otherwise, dogs do not invalidate the land, but rather came as a metaphor for colonialism and the desecration of the land and its people, and what came as an implication of the noble hadith, he said, describing (gift) in the difficult circumstances that the family went through; Of poverty and the distress of one's hand, and the children's death "... and the crescent is to pass, so do not burn in his mouth a laugh or a smile !!" (Al-Saudi, p. 71), in this intertextuality some hadith of Aisha - may God be pleased with her - describing the living of the homes of the Messenger of God, may God bless him and grant him peace: "... if we are looking at the crescent, three crescent in two months, I did not ignite a fire in the verses of the Messenger of God, may God's prayers and peace be upon him, so I said: What is your food?! She said: The two blacks; Dates and water ... " (Sahih Bukhari, hadith No. (6121)) We note here also that the novelist has changed the use of hadith, so the burning in the homes of the Messenger of God, may blessings and peace be upon him, is based on the truth (fire); rather, the novelist made it a metaphor for grief and pain and made the loss of laughter equivalent to losing the fire in the house, and perhaps he saw poverty is a reason in both cases.

- c. Allusion: In this pattern, we notice that the novelist leans on the cultural dimension and the tribal culture of the recipient; the absent text hardly appears in this type of intertextuality, it is nothing but a vocabulary by which the context pushes the recipient's memory to evoke that distant absentee, and rebuild the textual understanding in his hands, an example of this is the narrator's hadith describing the language of (Sayel) that poor person, he says: "... all of this in fragile sentences, at least her words are described by him as the womb cutters of meaning, significance, and context (Al-Saudi, p. 216), it is as if he wants to say that his words do not deserve a language name, and he deprives them of any good quality, for they are not useful in the formal and moral structure, and thus we imply that there is a hidden hint of his saying, peace be upon him: "A womb breaker does not enter Heaven" (Sahih Muslim, Hadith No. (2556)), in inducing the connection to the relatives, showing the ill consequence of those who disconnect relations with relatives.

Second: literary Intertextuality

The extrapolation in the novel shows that the Saudi doctor has a broad-minded knowledge of literary culture, which is evident in the different types of similarities in the texts and contexts of the novel.

1. **Poetry:** Perhaps the broadest overlap of literary texts came in the field of poetry, in its different ages, from the pre-Islamic era to the modern, just as the novel is not devoid of poetry, hymns, and popular songs, whether related to childhood, or the one that the tribesmen sing about in their celebrations, and another that came in the spoken language that people saved from the radio by singers whose names became famous in the world of singing, and there are enthusiastic songs heard by the villagers from the fedayeen who took refuge from the outskirts of the village after what they were doing in the operations in Wadi Araba. Literary intertextuality came like its predecessor in several types, including:
 - a. **Citation:** It seems that citation in poetry is somewhat different from - from the viewpoint of researchers - citation in the Noble Qur'an, as the literal taking of the verse, is no longer one of its conditions, but it comes in two ways, either by reference or mentioning the poet's name, the other way is to go with the text taken as evidence or direct support for what the character went to in the novel, and from what came in the novel in the second format, what came in the hadith of Umm Attiyah describing for him the girl who was chosen as his wife: "... gentleness in her eyes !! Or he draws the radiant aura emanating from her corners?! It is a waterfall of rose that the clouds descended from a high, and it is my son, in one sentence: A trifle of the virgins of the neighborhood is a scent ..." (Al-Saudi, p. 41), in this text, the narrator was related to two verses of two different poets; As a citation; The first is in his saying: "It is a waterfall that returned the clouds from above"

This is a simple modification to suit the maqam, according to Imre' El- Qais in the second part of his famous verse:

Running Escaping Coming Going, together

Like a boulder of rock dropped by strong flow from above (Imre' El- Qais, 1998, p.247).

As for the other citation in the text, which Um Attiyah brought as a summary of the long dialogue with her son, Attiya, describing the girl, her saying: "A piece of virgins from the neighborhood is a freshener," and it has intertextuality with the second part of Al-Mutanabi's saying (Al-Mutanabi, 2006, p. 370):

Perhaps she rewarded his client

A Gary of the virgins of the neighborhood

The intertextuality may come directly when the writer mentioned the poet's name as saying: "... and the tragedy of Hudhali was represented by his sons" (Al-Saudi, p. 67. See: al-Qurashi, 2012, pp. 394-396, and the poem by Abu Dhuayb Al-Hudhali):

Oh, my sons and follow me lump

*After lying down, A lesson not to take off
The eye is after them as it is starring
It was filled with thorns, for it was tearful
I made sure to defend them
And if the death came, it would not be delayed
And if the death broke her nails
You have composed every amulet that does not work*

We find the direct citation again with Al-Mutanabi when he said: "And he takes care of them with a tune in his mouth from the Mutanabi's tune ...(Al-Saudi, p. 160, See Al-Mutanabi, p. 25):

*Insomnia over insomnia and like me has insomnia
And the air increases, and a lesson ripples.*

Consider another example (Al-Saudi, p. 46, and see Ali bin Abi Talib: Al-Diwan, 2005, p. 107).

- b. Inclusion:** It is the second type of poetic intertextuality, and the ancients called it (the solution to the system), where the writer employs poetry in his creativity but does not keep it on its building; rather, he transforms it into prose. Al-Qalqashandi says about it: It is for the writer to baptize verses from poetry with meanings, dissolve them from the mind of poetry, and pour them into his proverbial speech, for poetry is the third material for writing after the Holy Qur'an, and the Prophetic news, peace be upon him, especially the poems of the Arabs; It is the collection of their literature, the repository of their wisdom, and the same sciences of them in Jahelia" (Al-Qalqashandi, Vol.1, pp. 281-295).

They see that the use of poetry (the solution) in prose comes in three multiplications, so either the verse is scattered with its wording. This is the solutions' lowest level, or for the writer to baptize a verse of poetry and dissolve its composition by introducing and delaying with replacing some words. He is in the second rank, while the third multiplication is the highest of the ranks, so the writer takes the meaning and then chooses the appropriate words for him, and clothes it with them. If the meaning is increased in this high degree, otherwise he must not bring the lowest, and he will have deformed poetry, and they have in that art and lengthy detail the maqam is not sufficient for its narration(Al-Qalqashandi, Vol.1, pp. 281-295), and we will not adopt their method of studying the inclusion; rather, we count every house that is mentioned in its appearance or what is evidence of the verse without effort, with no reference to the existence of poetry or to its owner from the inclusion, as previously in religious intertextuality. This type of poetic intertextuality ranks first among other poetic genres, and appears from the beginnings of the narration on the sixth page when the grandfather calls his grandson Qasim: "... and he called: O Qasim, oh my son, come, come. Qasim got up from the heels of the sheep like a normal lion, and came to his grandfather like Mish al-Mizar, out half of his leg, answering his call"(Al-Saudi, p. 6).

There is an implicit relationship with ancient poetry, which the narrator presents in his description of the sorrows that afflicted and accumulated over the Attiyah family: "... However, this earthly deposit of four years is requested to Heaven, and one day the deposits must be returned, and the time has come, so his face yellowed and his limbs trembled, his breath shivered, and his soul went out,"(Al-Saudi, p. 17), his saying (and one day the deposits must be returned) represents the deficit of a house for Lapid bin Rabi'ah, his chest: "The money and people are nothing but deposits"(Labaid, dt, dt, p. 89).

The recipient must realize that these interactions do not come from a luxury, adornment, or display of the writer's culture, but rather the context sometimes imposes them on the text-maker's intellectual structure. There is no doubt its from the writer's recitation or what is called tribal culture, where the moment of creativity arises as a necessity in its contextual place, "this leads to the production of certain semantics, which the readable text could not reveal, or could not attain on its own"(Al-Mubarak, 2003 AD p. 51), therefore, the archives may overlap in memory and mate in the moment of creativity, to produce another gender - other than the one in which it was - so the prose sentence may be formed from the two verses of two or more poets, as the cultural archive of the creator stepped down at the moment of creation. Only the next newborn would be in his mind with its full structure and connotations, and then this mixture of the divergent elements would be hardly able to separate the components. Among this is what the narrator mentions in his talk about the journey that Atiyah lived in Aqaba, working in the market and the port, and carrying loads ..., "But what does he do, while the cup of bitter melon sealed glory, and the glory was sealed with patience!(Al-Saudi, p. 71)". His saying (the cup of handzel was covered with glory) has intertextuality with the saying of Antara al-Absi(Antara al-Absi, 1970, p. 112):

*Do not give me water of life in a suit
Rather, he committed me with honor, a cup of bitter melon*

This pre-Islamic verse formed an encounter that leads to a paradox between the two parts of the verse. The first part executes life associated with humiliation and dishonor, which the poet does not accept, so he makes the opening of the verse with the letter negation (no). Then no dear to the timeline accepts it, life in exchange for humiliation means humiliation or the survival of the body without the existence of the desired glory, then comes in the second part combined with the juice of bitter melon, which is proverbial in bitterness. In contrast, the honorable dear does not accept humiliation and refuses even life with him, and asks for glory over the difficulties and pains on his way, the verse has become wisdom on which every free person relies, and hence, this verse has been attached to another verse by another poet in his saying (And the glory was swept by the licking of patience!) As it relies on the saying of the pre-Islamic poet Asadi:

*Do not count glory as a date you eat
You will not attain glory until you lick patience*(Abu Ali al-Qali, al-Amali, vol. 1, p. 113).

Whereas glory is an attribute of glory or a verbal synonym with unity insignificance, the path for them is unified, as the word (patience) came to conclude the second part; Means the sap of a very bitter plant, known as bitter melon in the Arabs. Hence, the channel of understanding is straightforward for the writer to mix the two homes in prose expressions in his expression of the distress of living and the pains and distress of life, where he stared (with Attiya) at a stage of his life, since the lack of one's hand, and his travel to seek living to Aqaba was not the only distress for the family, perhaps this was the least distressing as the successive loss of children preceded it, and therefore we find before this intercourse, with a few pages of the novel we find another intertextuality that supports the same trend, this time, the narrator said, describing the condition of (Aisha), the wife of (Atiyah), after the loss of one of her sons. The narrator says: "his mother sat at his grave, mourning him, and mourning his brothers ... She cried, cried and wept, and summoned tears after the tears, as she urged her eyes: My eyes are good and not freeze ... and how they can respond, and they have been dropping for twenty years"(Al-Saudi, pp. 67-68), and his saying: "My eyes cry and do not freeze" is intertextuality with the poetry of Al-Khansaa in the lament of her brother (Sakhr, who was known for her sorrow for her brother before Islam, until it was called weeping or weeping, it seems that the writer's subconscious has stored this painful image, and it found - I mean the image - an outlet in this place, as al-Khansa went to an example to give in such a case, so he invoked the first part of the verse saying(Al-Khansaa, 2004, p. 70):

*My eyes cry profusely and do not freeze
Aren't you crying for the dew?*

And suppose this research paper is a mirror of that novel. In that case, it must be pointed out that this state of despair was not controlling the writer, and if a large part of it is painted, researchers can display other pictures in which the life of the characters of the novel smiles, and within that intertextuality; from this what he lives (the guest of God) lived happy days in the shadows of a new marriage: "What is but a few days until a new house of hair was woven, donated to the newlyweds, and installed in the embrace of the orchards. Delights came to them with their tails tied, so they resided in it what God wanted them to reside"(Al-Saudi, p. 19), so his saying: "And the delights came to them, they were tied up." It is related to the praise of Abu Al-Ataheh in his saying(Abu Al-Atahiah, 2016 AD, p. 284):

*The caliphate brought him subjugated
To him tug their tails*

We note the writer's change in this intertextuality, from the topic of praise to what fits the novel's position. As the phrase came in a descriptive context.

Other themes are similar to intertextuality in the novel, such as attitudes of contemplation and contemplation of what God has blessed that village with ripe fruit, the water of growth, and lush shades; often, the speech is attributed to these situations, or the speech is transmitted to the all-knowing narrator, who surrounds what the characters mince in them, such as Monitor the movement of (Qasim) whenever "A dove fluttered over his head, so he raised his white face and his eyes shone bright, and he smiled a satisfied smile, and he said like the one addressing himself"(Al-Ma'ari, vol 1, p. 182):

*As if praise cooing a dove
In the glory of your, Lord composed her swings!!*

"He made a lot of praise to God Almighty for the love of this village ... "(Al-Saudi, p. 13), and at a depth of fat the writer has succeeded in employing the Maarri verse according to the appropriate context.

- c. **Allusion:** and perhaps this multiplication was the highest degree of inclusion in poetic intertextuality, as the writer absorbs the intertextuality in his prose text, it may be discovered only by those who are proficient in reading the poetic tradition, or who has a degree of culture and archives, as hardly a word or some indicative words appear, through which the student becomes aware of the place of intertextuality and the poetic text is taken from it.

From what came to this type in the novel, what was narrated by the narrator describing the pre-dawn meal: "... (Al-Qamar al-Din) sits alone at the Suhoor table, melting liquid, shivering, fleeing carrots, coming together, like an oak seed. Its skillful art is in a bowl, and the water content in it has reached ninety percent, so its chemistry is confused, and despite that it is a bit of an oak tree, bread from every direction ..." (Al-Saudi, p. 144).

It seems that the message conveyed by this fragmentary text depicts the suhoor meal; Clear and evident, and it is an image of want and poor hand when we see the substance (moonlight) dissolved in a lot of water until it spoils and loses its properties, leaving nothing but the flavor, as it escapes and eludes bread like mercury, so the writer has an old picture of this movement in every direction at once, it is the image of a man's horse, and to overlook the image, he came with a distant metaphor (like an acorn ...). Still, the heritage reader does not fall for it, as it is fragmentary from the horse painting in the hanging of the sore man, the well-known man of measure, and it was mentioned: a fugitive sly, a future mastermind together.

Another example of this kind of intertextuality is Salama's talk to the boy Ahmed, telling him about his work in the royal guard and his participation in the wars that the army fought until Ahmed shook his head and intertextuality occurs here: "... and it is in my honor that I redeem my country, and my nation myself, Ahmed shakes his head, and says as if someone is addressing himself: Whoever proposes to the beautiful woman is dirty with her dowry" (Al-Saudi, p. 133), the monologue reported by Ahmad (whoever talks to the beautiful woman douse her dowry) is related to the poetry of Abu Firas al-Hamdani in his saying (Al-Hamdani, Abu Firas, 1983, p. 66):

*Underestimate us in the sublime, our souls
And whoever proposes to belle, does not give him the dowry.*

Perhaps the field in this study does not allow all of the sites of poetic intertextuality to be mentioned, but there is something that appeals to researchers to present it, and this is what the author provides for interactions that occurred between two poets, where he included a poetic text from the folk tradition in the folds of his narration of a folk tale that took place in a banquet between two cousins (Salem, the sheikh of the tribe, and Ali, his cousin, the knight) saying: "... if he reached his house at the foot of the mountain, he would start playing a melancholy melody on his head, addressing his cousin, whom you frowned and disdained (Al-Saudi, p. 11): (O my brother, we are not coal that has no light in it).

Then the narrator mentions what a poet heard about the poem: "Then this poem was compiled by an inspiring poet from the people of Lebanon, and he formulated it according to the Arabic Sunnahs in making systems" (Al-Saudi, p. 12), and he means by Ilya Abu Madi in his famous poem:

The clay forgot that it was mud for an hour.
Despicable, wandering and wandering separation.
The prick clothed his body and boasted.
And the money wrapped his bag, and he rebelled.
Brother, do not turn your face away from me.

I am not charcoal, nor do you lie. (Ilya Abu Madi, Diwan of Lebanon, p. 216)

There was a clear desire to refer to the idea's journey between the famous poet (Ali), then to the eloquent poetry of Ilya Abu Madi, and then to the text of this novel in prose: "... my son, beware of what the bratty Salem did, but rather do what the brutal gentleman did to me, even if I was naked" (Al-Saudi, p. 12).

Before we leave the poetic intertextuality, we must stop - at the very least - by referring to the interactions that occurred with folk poetry and songs, even with reference and documentation, according to the occasions and contexts through which the writer invoked those poems.

Perhaps the first thing that we see is the popular songs that they sing at the wedding party, the wedding nights and the wedding, and others they sing about during the fruit harvest season (Al-Saudi, Pp. 43-44), especially the grapes for which the village is famous (Al-Saudi, P. 154 and p. 158), as well as what came from it during the harvest season of grain such as wheat and barley (Al-Saudi, p. 164), there are songs for young people and the age of romance (Al-Saudi, P. 116, p. 139), children's lives are not without some songs on happy occasions, especially holidays (Al-Saudi, p.231), there is something in common between young and old when feeling the euphoria of victory, as in the battle of dignity (Al-Saudi, p.117),

As well as the songs and Hadda sacrifice (Al-Saudi, p.114), the writer also introduced a new mechanism for that era, which is the radio, to transmit songs to some of the most famous singers.

There is something in common between these songs and mourning, as they are the common property of people and are not attributed to a specific poet or person, as they often express joy, enthusiasm, and motivation in the context in which they are mentioned.

2. Proverbs: Perhaps we find in proverbs a vivid paradigm of intertextuality, as the definition of the proverb includes that it is a saying that is given in an incident, and then repeated in similarities, so the success of the proverb depends on the extent of its continuity, or its interactions, verbally or in writing.

Whereas the life of a large tribe inhabits this story within the circumstances of time and place, in which time extends for more than a century, and the location is determined in the village of Bosra and its environs, there must be similarities with those proverbs that were used in the incidents that took place in the village over time, the writer also targeted that simple village life - even if the eloquent language relied even on the tongues of the characters of the novel - we find the mentioned proverbs ranging from eloquent and popular (Al-Saudi, Pp. 110-111).

Among these proverbs:

1. "A heart with the back of a madman" (Al-Midani, Part 2, p. 101).

This example was mentioned by the narrator, which describes the conflict between (Salem) and his cousin (Ali) over the girl they loved, and each of them coveted to be his wife, he says: "Conflict flared up against her, so what was hidden from their secret spread, and the purity of life between the two wandering young men was disturbed, and Salem turned the back of the (megen) to his cousin and made a plot against him" (Al-Saudi, p. 8), it is evident that the writer implanted a proverb as an intertextuality in the text's body, smartly and soundly, so we do not feel the discord or aversion in the context. Intertextuality in his position suggests that it is indispensable, "and that is because the proverbs have introductions and reasons that have been known, and it became known among people, known to them; these expressions contained in the proverb are indicative of it, expressing what is meant by it, in the shortest and most concise form" (Al-Qalqashandi, Vol.1, pp. 295-296).

The disagreement that came after agreement and the apparent hatred after love and intimacy; It suits her no more than turning the back of gear, which means preparing to stab, kill and bring about perdition.

2. (The third of the two servile, the neighborhood, and the wedge)

And it is a proverb made by the author from two proverbs known to the Arabs in their saying: "Humiliated from the wedge of Bekaa," and "humiliated against a bound donkey," and their poet's saying:

He does not live in the abode of humiliation that he knows
 Except for the call to prayer and the wedge
 This on the eclipse is connected entirely
 And if he is encouraged, no one will shelter for him (Al-Midani, Part 1, p.124).

It has settled in the mind of the Arab that the two servile subjects are the donkey (the yer) and the wedge, so the donkey does not refuse an order directed to it, and the wedge - which is of wood - has its head chapped and cracked and has nothing but endurance, for they are the two servile, and everyone who is satisfied with their work he is the third of them, otherwise he must refuse.

The writer employed this proverb to describe the case of Atiyeh who refused humiliation in the face of camel herders, who were determined to extend their influence over the water and deprive others of it, says the narrator: "Atiyah rolled up his robe, pulled his handkerchief on his head, turned to the lion of Hesour, and unveiled his fangs, and he was determined to push back injustice, and not to be the third of the two obliques, the shame of the snake and the wedge, and made a roar, and set off as the arrow launched" (Al-Saudi, p. 57). The writer employed many examples, including: "The sword preceded the sweetness", "the sword returned to its proximity, and the dwelling of the lion was impenetrable for its forest", "as a scarf man lost his ring in the soil," "lying is the salt of men," "wolves ate him who was not a wolf." "It is better to be hostile to the wise than to befriend the fool" (Al-Saudi, respectively: p. 15, p. 15, p. 22, p. 44, p. 44).

There are popular examples that he employed in the novel contexts that suit them for their indicative meanings. We cite some of them: "He gives flesh to the one who has no teeth", "Deaf in the wedge", "She wants to establish the religion in Malta" (The Popular Palestinian Proverbs, The World Wide Web: <http://info.wafq.ps/ar-page.aspx?id=8996>) And See: Al-Saudi, respectively: p. 48, p. 79, p. 222).

3. Narrative heritage

The narrative heritage in the Arabic language represents a rich resource for modern narratives, especially in the field of proverb, or providing advice and lessons by the situation in which it was mentioned in the past, and what accompanies it in the modern narration, to this end, the author has adopted two main books, namely (Kalila and Dimna, and The Book of One Thousand and One Nights), and we present in this research some stories, according to what the field allows:

1. The story of the hermit and the group of wicked:

The author recalled this story from his archives in the exhibition of dialogue between (Ahmed) and his older brother (Sami) about the state of the Arab nation after the fall of Jerusalem and other Arab countries, where Ahmed takes the initiative to ask his brother: "Are the nations laughing at us, because the enemy took our land, and we look and regret it?! He said: Yes, you laugh and giggle, and there is nothing like us with our enemy except as a hermit and a group of evil! Ahmed said: "How was that, my brother? He said: They claimed that a hermit bought a huge ram to make it an offering, and he set off with it to lead it, and some people saw it from the deceit, so they passed among them to take it from the hermit"(Al-Saudi, p. 116). (Bedba) told this story to the king of India at the time (Debashleem) on the tongue of the crow, in which he entertainingly presented wisdom (Ibn Al-Muqaffa, , 2014, p. 143), in the novel, Sami tells his brother the story, showing the situation that led the nation to defeat and lose the land.

2. The story of (The Three Fishes)

In narrating this story, the writer of the novel refers directly to Ibn al-Muqaffa, the translator of the book KalilawaDimna into Arabic, and this is mentioned by the grandmother (Umm Attiyah) and she narrates to her grandson (Ahmed): "...She tells him the sweetest thing that a boy's ear hears in the manner of Ibn al-Muqaffa, except that she narrates it with her tongue: He was in a faraway village, a spring of water (Ghadir), no one near it, and there were three fish in it, a smart fish, a trick fish and a lazy fish...."(Al-Saudi, p. 126).

Upon returning to the book (Kalila and Dimna)(Ibn al-Muqaffa, p. 85), it becomes clear to us that the author of the novel - in his narration of the story by Umm Attiyah - has changed the interaction with him in terms) The external structure in general for the story of the fishes, based on that he was keen to tell the story, and what it contains of a lesson and a sermon with an interesting style that removes fatigue and boredom from the listener or the reader.

Like this story (the fox and the drum)(Al-Saudi, p. 130 / KalilawaDimna, p. 73), we also find stories and tales from (One Thousand and One Nights) of unknown author, the story of (the king and the Minister and his love for women), and the story of the slave girl (tawaddud), (and the story of Ishaq al-Mawsili and the marriage of al-Ma'mun to Buran, the daughter of al-Hasan ibn Harun), (and the story of the Eternity)(Al-Saudi, looks respectively: pp (149-152), p (208), pp (233-237), p (242-243)).

Third: Historical Intertextuality

As for this kind of intertextuality, the door is wide and its sea is coursing, and no book is spared from it, and it is of many types, so everything that the writer introduces of historical texts in the text of his book is a historical intertextuality(Al-Zoubi, p. 25), every reference to an incident or allusion to the name of a significant person, or related to a historical incident, is also from historical intertextuality.

Al-Qalqashandi signed a section for this type of intertextuality in his book (Subh Al-Asha), and he made it one of the sciences that the writer should know(Al-Qalqashandi, vol 1, pp. 411-466).

Among the stories of Islamic history employed by the writer is the story (Salman Al-Farsi's Islam) - may God be pleased with him - from when he was a servant of fire in the village of (Ji) in Isfahan in Persia until he set out to flee to the Levant in search of the truth, and the Christian worshiper's gospel to him of the new prophet, to the death of the worshiper, and to go to the island until the meeting of the Prophet - may God bless him and grant him peace - and his life in the shadow of Islam, until he assumed the mandate of Persia during the reign of Omar bin Al-Khattab, may God be pleased with him(Al-Saudi, pp. 191-198, see Ibn Hisham, 1955 CE, C1, p. 214).

And we find another story (Who ate the third loaf)(Abu Bakr Al-Razhi, 1418 AH, pp. 259, 260) Narrated by Rab'a (Raqt'aa') on the tongue of her husband Bishr (Hanish): On the departure of Jesus - peace be upon him - one morning with a loaf to be communicated, and he met a man with two loaves....(Al-Saudi, pp. 256-258), the story is useful for sermons, showing the consequences of greed and the perils of greed. As for intertextuality with characters, it extends to study, when it was spread in the narrator from it, among them are those who became famous for their knowledge and religion, and they believed in it, like Sakina Bint Al Hussein, and Aisha,

The Prophet's husband - may God bless him and grant him peace (Al-Saudi, p. 3, p. 41), including the names of the prophets - peace be upon them (Al-Saudi, p. 52 / p. 88 / p. 101 / p. 167), including those known as leading and equestrian (Al-Saudi, P. 63 / p. 68 / p. 146 / p. 162), including those who excelled in poetry and literature (Al-Saudi, P. 79 / p. 146), he has worked to employ these names as proverbial models, and to emulate what they are famous for, and all of this gives the recipient a thrill and a push for boredom and fatigue, and rebuilds the heritage in modern contexts.

Conclusion

The novel was filled with multiple forms of intertextuality, which intelligently revealed aspects of the life that the tribe lived in that village (Bosra), and the study revealed many benefits to the theory of intertextuality and the writer's employment of it in the novel, including:

- Reformulation of the intellectual and social heritage in the modern narrative text, thus restoring this thought its brilliance and presence.
- Connecting the younger generation with its history, especially the nation's political and cultural prosperity stages.
- Diversity in interrelationships between literature, religion and history.

Through the extrapolation, the researchers found that the writer relied on the classical language in the narration, as well as on the characters' tongues in the dialogues, on their village simplicity, the researchers believe that this language does not really express the language of the villagers who tend to the spoken colloquial, which indicates a kind of sophistication of the writer who was able to benefit from simplified fluency, to suit the life of the peasants, their language and their dialogue.

The researchers believe that the novel is still from hand to mouth (new), and it can be studied in terms of the structure of the narrative language in it.

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