

Bridges and Differences: The General Framework of Intertextuality in the Perspectives of Arab and Western Critics

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Abstract

The article examines the phenomenon of intertextuality in literature from the perspectives of both Arab and Western critics, shedding light on the concept, characteristics, and mechanisms of linking various texts through common themes that enhance interaction between literary works and deepen cultural understanding. It combines rational and artistic aspects to demonstrate the interplay of ideas and emotions. The article illustrates the extent to which intertextuality serves as a means to enrich the literary experience and enhance the multifaceted understanding of texts.

Keywords: literature, intertextuality, borrowing, quotation, interaction, texts

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Two Realities of Intertextuality:

If we have observed the phenomenon of fascination with the West, and receiving its output without scrutiny and review, there is another phenomenon, contradicting this phenomenon, which we have observed in the output of some Arab researchers:

The refusal to acknowledge the West's leadership in intertextual theory, and the skepticism about the authenticity of the Western version of the theory, returning the roots of intertextual theory to the Arab heritage. Some have even posited this retroactive hypothesis and made it the subject of their study, naming it "Arab Intertextual References." And this phenomenon has captivated many Arab researchers who are enthusiastic about attributing everything to Arab heritage, as if they do not believe in progress and historical evolution, which are accompanied by intellectual movements and cognitive theories at each stage of their development. It is never possible, as it appears to us, for a theory to emerge in the twentieth century, knowing that every theory is based on a "pre-existing cognitive background" with complex philosophical and epistemological foundations. It is known that such a theory, in essence, has appeared in the early centuries, albeit in a slightly different form. The essence of intertextuality, founded on the death of the author, the denial of authorship, the invasion of texts, the infinity of meanings, the postponement and deferment of the

signified to infinity, and the equality of discourses, undoubtedly conflicts with the theories of the text in the Arab heritage, which are based on paternal authority, the return of the text to its owner, and the concern for the author's intention.

The presence of a specific and central meaning that various readings strive to attain is attributed to the fact that textual relationships were initially established in the heritage around the Quranic and prophetic texts. Researchers sought to understand the intention and purpose of these texts. This led to the emergence of the science of "Maqasid al-Sharia," which focuses on the wise purpose of the legislator in every issue of the extensive jurisprudential codex. This clearly indicates that the ancient view of the texts cannot be separated from their authors.

We do not deny that the Arab heritage has been enriched with numerous texts that demonstrate the depth and understanding of the intertwining of texts, and the presence of an excellent vision of textual relationships that astonishes those who encounter it. However, this should never be viewed from the perspective of "precedence to the theory of intertextuality" or "aspects of modernity in the heritage," as some rush to launch such promotional slogans more than they are realistic.

One of the traditional texts that relied upon by these individuals in their claims is what Ibn al-Athir (d. 637 AH) mentioned during his discussion about the knowledge and sciences required by the creative individual. He cited the importance of referring to the words of earlier scholars, whether in poetic or prose form. Ibn al-Athir then commented, stating: "These are the things that sharpen the intellect and stimulate awareness. When the practitioner is knowledgeable about them, the meanings mentioned become accessible, requiring effort to extract, like an object placed before him from which he takes what he desires and leaves what he wishes. "

One researcher comments on the text of Ibn al-Athir in a rather peculiar manner, stating: "Reverting to the past, or summoning it, is one of the most effective processes in the act of creativity. Here, friction may occur, or necessarily will occur, leading to intermingling formations that may tend towards similarity or lean towards dissimilarity, or even veer towards contradiction. In all of this, the new text takes a specific stance towards this friction, and as a result, distinctive psychological manifestations emerge, ranging from intense admiration to complete rejection, with occasional degrees of satisfaction, and sometimes mockery, and other poetic connotations that enter into the realm of intertextuality from various angles."

And this commentary, as we see it, may be commendable in its own right, but it has no relation to the words of Ibn al-Athir. This is the cause of our astonishment, as it engages in a dialogue with the text that is not present within it, creating a yoke for the text, in order to substantiate a hypothesis that the researcher had assumed beforehand. This is one of the major challenges in engaging with heritage texts: to read the heritage while holding preconceived ideas about it, and then attempting to engage with its texts to align with our preconceived notions.

They also argue by citing a text from Ibn Tabataba Al-Alawi (d. 322 AH) during his discussion of the novice poet, whom Ibn Tabataba obligated to "continuously contemplate poetry... so that its meanings adhere to his understanding, its principles take root in his heart, and become materials for his character. His tongue should be infused with its words, so that when his thoughts are consumed by poetry, it leads to results derived from what he has contemplated in those verses. This results in a refined product emptied of all impurities produced by metals... This is similar to the story of Khalid ibn Abdullah Al-Qasri, who said: "My father made me memorize a thousand sermons, then he told me to forget them, and I did. After that, I found nothing difficult in speech." His memorization of those sermons was an exercise for his understanding, a nourishment for his mind, a substance for his eloquence, and a cause for his fluency, articulation, and rhetoric. "

This text discusses the essence of the creative process and Ibn Tabataba's profound understanding of it. It emphasizes that creativity is based on the interplay and openness to what has preceded, allowing for its fusion and solidification in the mind of the creator, resulting in the emergence of a new creativity with its own distinctiveness and character. The anecdote about Khalid al-Qasri confirms this perspective, demonstrating the ancients' view of the creative process and their awareness of the role of heritage in shaping the output of the creator. It also highlights their recognition that the creator does not produce from a vacuum, but rather as a result of hundreds or thousands of previous texts that they have read and which have influenced their consciousness. When the moment of creativity arrives, these texts are transformed into a new, distilled, and refined form, bearing the stamp and character of the creator.

This is the essence of what can be understood from Ibn Ṭabāṭabā's words. However, to consider his words from the perspective of intertextuality and its precedence, is not warranted. Ibn Ṭabāṭabā's text is consistent with the discourse of many ancient scholars, as Abu Hilal al-ʿAskari (d. 395 AH) mentioned the necessity for the creator to be well-versed in the preceding texts. He stated, "None of the various types of speakers are exempt from engaging with the meanings of those who preceded them, and molding them into forms derived from their predecessors. Yet, when they take from them, they must clothe them in their own words and present them in the context of their own compositions. If the speaker merely regurgitates what they have heard, they would not have the capacity to speak, for it is only after listening to the adults that the child begins to speak. "

And this discourse falls within the framework of the ancients' understanding of the process of creativity; it is a continuous process and cannot arise from nothingness . From this context, Ibn Khaldun (d. 808 AH) mentioned the poet's memorization of previous poems and then "forgetting what has been memorized, so that the visible artistic forms are erased, as they serve as a barrier to using them directly. When forgotten, and the soul has become accustomed to them, the style in them is engraved as if it were a template used to weave similar expressions, necessitating their use in a different context. "

The Algerian academic, Abd al-Malik Martad, considered this text by Ibn Khaldun to fall within the framework of the early intertextuality theory among the Arabs. Even though Ibn Khaldun did not explicitly use the term "intertextuality," it does not mean that he was unaware of the theory of intertextuality that captivated people in his era. In this discourse, he delved deeply into theorizing this issue and demonstrated a profound understanding of it. The scholar concluded that it is incumbent upon the writer to read extensively, memorize more, then forget and let it fade from memory to settle in their subconscious, so they can draw from it in their writing, believing that they have produced something entirely new—despite it being a reflection of what they have read and memorized .

Then the exaggeration reaches its limit with a comment by a researcher on Ibn Khaldun's text, where she imposes her preconceived idea, saying: "Here we notice the parallel between the idea of intertextuality in terms of the interweaving and intertwining of the fabric of the word 'intertextuality' in English, which has Latin origins, and Ibn Khaldun's use of the analogy of poetic writing to weaving on the loom." I do not know why all this arbitrariness and interrogation of texts with things that are not in them, when the ultimate goal of those texts is "the necessity of understanding previous experiences, preserving old texts, and their restoration in terms of their content, form, and structures by the creator, while building his own experience, so that he can develop his own personality and distinguish his creativity from others. "

There are those who have approached this issue using another technique, as some modern approaches to intertextuality theory have emerged in light of ancient critical terminology . Some researchers have addressed intertextuality from the perspective of literary theft in ancient criticism , while others have tackled it from the viewpoint of literary opposition. It is noteworthy that most of the readings that have employed the strategy of linking contemporary concepts with ancient ones do so by interpreting the ancient Arabic text within the framework of modern concepts, thereby eliminating the epistemological and historical conditions of both the old and the new alike

Perhaps the reason that led all of them to lean in this direction is what the Egyptian researcher "Mustafa Bayoumi" mentioned when he said: "Perhaps I imagine that the contemporary Arab critic is very resentful of the cognitive consumption of contemporary or Western critical products, and this resentful consumption leads to such practice. If we add to that what the critic feels from the pressure of the constant struggle between the dominance of the West and its colonial or colonialist expansion and imposition of its authority, and the East that fades in the face of that dominance and diminishes in the face of the forms of Western power, then we will understand much of the role and practice of the critic. It seems to be a kind of hidden resistance to that dominance and colonial expansion; however, at the same time, it is not a cognitive contribution that can be described as effective or creative innovation."

Bayoumi's statement is largely accurate, however, we reject generalization; not all critics who have used the "defamiliarization technique" in dealing with new terminologies have fallen into what he mentioned.

Meaning of Intertextuality :

The general concept of intertextuality involves an interaction or sharing between two texts, with one benefiting from the other. This is what has led literary criticism to focus on uncovering its intricacies in both ancient Arabic culture and modern Western culture, which has produced the term in its current form, "intertextuality." This term refers to the linguistic presence of one text within another, encompassing all elements that establish a visible or hidden relationship between texts. And even though we may say that the term is foreign to Arab culture, we also indicate that it has roots in ancient Arabic literary criticism in terms of its significance. If we investigate foreign references discussing this term, we will find that it does not differ much from what we previously pointed out, i.e., the interaction between texts. This is as Kristeva referred to it, stating: "The text migrates among texts, and one text intermingles within a specific textual space, intersecting and conflicting with numerous fragmented utterances from other texts."

This means that there is an ongoing process that governs the world of the text, which continues to engage with previous texts, drawing from them and shaping itself accordingly. This implies that the text always exists in some of its manifestations, as its influence remains present in the text it leans on and is associated with. In a clearer conception, Gérard Genette defines intertextuality as "the tissue from which the first writing has been removed to make way for another, but the process has not completely erased the original text, allowing for the reading of the old text behind the new one, as in palimpsest." This situation demonstrates that one text can cover another, but it only completely conceals it in rare instances.

The text generally allows for a dual reading, as it intertwines at least two texts: the "derived" text and the text from which it is derived. By the "derived" text, I mean all works that branch out from a previous work through transformation, such as satirical imitation, imitation, or opposition. The text can always lead you to read another text, and so on, until the end of the texts.

In this definition, we find an emphasis on the intertwining and interweaving of the two texts, the new and the old, without the old text being killed off. Instead, it is an intertwining or intersection of texts in terms of words, passages, or the context around which these texts revolve. Scholars have focused on the intersection of texts as the function that enables the reading of the text at various levels. Kristeva states, "We will call the intersection of a specific text system {the semiotic practice} the landmarks of the utterances {fragments} that it has previously expressed in its space or that it refers to in the space of texts {the semiotic practice} is the name of the ideology that signifies this function of text intertwining, which we can read 'materially' at various levels of each text's construction, extending along its path, providing it with its historical and social data." Thus, the

text remains governed by its intersection with previous texts through its appearance in its space and its attachment to the levels of its construction.

The process of intertwining and interaction between texts becomes clear by examining the definition of the text upon which the process of intertextuality or textual interaction is based. In this regard, we can say that the text is a structure within a textual structure that is produced. This is affirmed by Saïd Yaktine, who stated: "The text is a semantic structure produced by an individual or collective entity within a productive textual structure and within specific cultural and social frameworks. "

Not far from these definitions, we find the formulation put forward by Mohammed Miftah, where he defines intertextuality as a mosaic of other texts integrated with different techniques, absorbed by the text, making them part of its resources and adapting them to its structural space and purposes. This involves stretching or condensing them with the intention of contradicting their characteristics and meanings, or with the aim of reinforcing them .

In this definition, we have discovered multiple facets that echo the refinement seen in previous definitions, which focused on the interplay and interaction between texts. This is encapsulated by the key concept of "mosaic," signifying the amalgamation of diverse pieces from various texts, followed by absorption or attraction from the old to harmonize with the new structure. Subsequently, this material is disseminated, whether in a compressed form or through its summarization if the opposite holds true. All these elements result from the process of interaction or interplay, an indispensable operation in literary works. Without this interaction, a literary work remains elusive to comprehension because it lacks threads that can be traced to unveil its essence. This sentiment is articulated by a scholar who states, "Literary work, outside of 'intertextuality,' simply becomes incomprehensible, as we only perceive the meaning within a work concerning its relationship with higher patterns, which in turn constitute a prolonged sequence of texts representing its variables. "

Intertextuality, therefore, becomes a necessity imposed by the literary reality that compels both the writer and the reader to understand the text. If the text does not respond to an array of infinite advanced texts, it would lack the means to be comprehended. Perhaps it is this inevitability or necessity underlying the process of intertextuality that has elevated it to one of the most essential requisites; indeed, literature would be lifeless without intertextuality. It serves as the lifeblood, analogous to water, air, time, and space for humanity. In the words of Miftah, "Intertextuality, then, is to the poet what air, water, time, and space are to humankind. There is no life for him without it, and no existence for him outside its realm. "

Intertextuality, as these definitions affirm, is an inevitability indispensable to literary texts, whether the writer consciously intends it or not. It is a condition imposed upon the author, even if

reluctantly, as it may occur unintentionally, driven by the literary reservoir within the author's memory.

However, intertextuality is not a product of mere coincidence; it is governed by mechanisms. These mechanisms have been a subject of interest and observation by ancient Arab scholars, exemplified by the process of adjudication between two texts conducted by Ibn Rashīq. In this practice, he assessed which text demonstrated greater mastery of meanings, irrespective of its temporal precedence. Whether through condensation of a verbose text or through its expansion and elongation if the situation demanded, Ibn Rashīq scrutinized the proficiency of each text in this intricate dance of intertextuality.

From this perspective, the mechanisms of intertextuality, as observed by Ibn Rashīq and endorsed by contemporaries, manifest in the following ways: elongation and condensation.

1. Elongation:

This can take various forms, all of which aim to elucidate the text through the prevailing influence on the imitating writer. The writer, drawing from the stored model text in their memory, employs different means to elongate the text. The primary method in this regard is "explanation."

- Explanation:

This stands as the paramount means through which the writer employs elongation. By utilizing explanatory dimensions, the writer seeks to elucidate the idea, making it the foundational element in every poetic discourse. A pivotal word or concept may serve as the locus around which the entire poem revolves, embodying the essence of the poetic composition.

- Metaphor:

Whether explicit, implied, or absolute, metaphor breathes life into all things, especially in poetic discourse, where it transcends the abstract (e.g., "time") into the tangible (e.g., "the lion"). Metaphor can be more precise in expression than plain truth and possess a more profound impact, given its spatial and temporal significance. The use of metaphor is a powerful means through which the writer brings vitality to their language, enabling the transformation of the abstract into the palpable. In a poetic context, this is exemplified by the transition from the abstract notion of "time" to the palpable entity of "the lion". The intricacies of metaphorical expression, with its spatial and temporal dimensions, contribute to its effectiveness in conveying meaning and evoking emotions, making it a potent tool in literary expression.

2. Condensation:

Just as the writer disseminates the text, they also condense and summarize it through signals and suggestive hints, such as well-known historical allusions.

Repetition:

Repetition occurs at the level of sounds, words, and phrases, accumulating or binarily manifesting. It serves as a mechanism through which the writer can emphasize certain aspects of the text. This repetition might involve the echoing of historical events that are widely recognized .

In essence, these are the mechanisms through which intertextuality operates. It can be either an elongation through explanation, where texts intertwine and connect explicitly, or a condensation through allusions to historically significant events, thus involving a form of textual interaction.

Modernity Conceptualisation of Intertextuality: A Critical Perspective

After reviewing some of the discussions surrounding the theory, it is essential for the researcher to provide a critical perspective on some of the philosophical foundations upon which the theory in its Western form is constructed. It is imperative not to accept the theory uncritically and to apply it to Arabic texts without scrutinizing the foundations upon which it stands.

One of the most prominent foundations of the theory is the concept of the "death of the author," championed by Roland Barthes, a notion echoing throughout contemporary critical literature. This idea asserts that language performs the work in the text, rendering the role of the author obsolete. Consequently, the reader possesses the authority to interpret and explain the text independently of the author's influence. The roots of this theory trace back to the German philosopher Nietzsche, who proclaimed the "death of God" during the revolution against the dominance of the church in Europe. This revolution granted human reason the freedom to operate, unburdened by any external constraints, as everything beyond it was considered dead . This perspective carries a considerable amount of arbitrariness and irrationality. It almost entirely nullifies creativity, as the creator seems to have no role, according to Roland Barthes, except for the "ability to mix pre-existing writings, to reshape them, and to assemble them. They do not use writing to express themselves but to rely on the vast lexicon of language and culture, a lexicon that is always written beforehand " (Barthes).

Roland Barthes cautioned against attributing the text to its author, as, in his view, this implies "stopping the text, confining it, and giving it a final meaning. It is the closure of writing " (Barthes). Barthes' statements have intrigued many Arab postmodernists, leading them to conceive of the relationship between the text and writer as akin to that of a child to its mother after birth. Once the text is released by its author, it becomes independent, just as a child becomes independent of its mother. The author becomes the "parent" of the text, and this is their function, a role that should not extend beyond that. The author is no longer the singular voice bestowing distinct qualities upon the text; instead, they become a transcriber relying on an immense reservoir of inherited language. Thus, the author must relinquish the throne they occupied for so long to

writing or textuality, especially since language itself, as a material entity, is the one that emanates and speaks, not the author or their voice .

This discourse appears somewhat perplexing, leaving one in a state of wonder, as it negates the role of writer and misconstrues the process of creativity.

Perhaps the rationale behind this assertion, as Dr. Ibrahim Awad suggests, is the chaos in meanings and the limitless interpretations advocated by a multitude of modern theorists. They aim to remove the author from their path, ensuring they do not pose an obstacle to their unfettered manipulation of the text, allowing them to interrogate it with interpretations foreign to its essence. They insert into the text whatever suits their desires and hidden purposes, claiming authority over its meanings. When confronted with the argument that the author could not have intended what they assert, their response is a defiant assertion that the author has died and no longer has any connection to the text. Now, the matter is solely in their hands. Whatever they say is correct, even if they contradict themselves from one reading to another or from one person's interpretation to another's. His approach has led to the destruction, dissolution, and obscurity of texts. The text becomes disjointed and scattered, no longer interconnected, leading to a displacement of its original meaning. It results in the imposition of convoluted meanings and interpretations that serve no purpose other than indulging in allusions, symbols, and ambiguity .

After displacing the author, the role of the reader comes to the forefront, granting them significant agency in the production and reinterpretation of the text. The life of the text now hinges on "the process of reading carried out by individuals" (Barthes) . We find ourselves pondering, along with Dr. Awad Al-Ghabari, "What is the nature of this text that the reader constructs, and what is its content or form? "

The reality is that there is neither text nor meaning; the text has been submerged in chaos, and meaning is adrift to the extent that we cannot establish a specific meaning for any text we read, according to these concepts. Each meaning refers to another, which, in turn, refers to other meanings, and so on endlessly. According to Abdulaziz Hamouda, accusing post-structuralist tendencies of destroying texts and squandering meanings is valid .

Indeed, the perspective on texts has seeped into critical approaches from Jewish thought, with its interpretative view of other texts, transforming them into open-ended texts.

The purpose behind this is to impose interpretation and intentionally misread the stability attributed to sacred texts. In reality, this is a deconstructive process, enforcing the principle of flux and change, and imposing the principle of meaninglessness as meaning. This has led to the manipulation of the reality of texts, presenting a deceptive, foggy image of information . This is the same issue that surfaced among the extremists of postmodernists in their dealings with texts.

While we acknowledge the role of the reader in intertextual theory, we reject the notion that the reader is "the maker of the text with the structuralist meaning that made the death of the author synonymous with the death of the creating, creative, and active god" (Hamouda) .

Our perspective of rejecting the theory of the death of the author and the infinite openness of meanings in texts was not rooted in bias or ideological closure. Rather, it was a critical view stemming from our awareness of the dangers posed by this theory to the creative process. Our standpoint finds support even within Western critiques of this path, with notable figures such as Umberto Eco expressing concerns. He warns, "It would be terrible if we relegated this poor author to being something with no place within the history of interpretation " (Eco).

Then, there are cases where understanding the author's intention is indispensable. In certain instances within the creative process, "recognizing the speaker's intentions becomes extremely important " (Eco). Similarly, Herch asserts that "the author's intention should be the criterion by which the validity of any interpretation is measured. "

In light of this, it becomes evident that Western theories should complement each other, and some align with Arab literary theory . The latter places significant emphasis on the creator, their role, and intent, resisting the neglect, exclusion, and assassination of the author.

The cream of the crop in Western thought does not unanimously agree on certain corrupt ideas adopted by Arab postmodernists. There are opinions within Western intellectualism that vehemently express their rejection of one of the main principles upon which intertextual theory is built, namely the death of the author and the neglect of their intent.

Intertextuality and the Question of Creativity:

If intertextuality, as we have discussed, shapes all texts, and if literary texts are nothing more than mosaics and intersections of other texts that have been absorbed and integrated in various ways, then the essential question that arises for the discerning recipient is: Where is creativity then? Where is the authenticity of the writer if their texts are gathered from here, there, and everywhere?

Indeed, this is a valid question that has been raised and continues to be pondered, as literary creativity is a complex matter that stimulates thought and induces perplexity in many of its facets that have yet to be fully explored . However, this perplexity may find some resolution, albeit limited, if we understand the criteria through which prominent critics assess the authenticity of a writer and their creativity. For instance, the renowned French critic Gustave Lanson argues that "the most authentic writers are, to a large extent, products of previous generations, centers for contemporary currents, with only a quarter of their makeup being their own essence ."

With the awareness that these remnants of the past do not impose disorder or an unbalanced confusion on the writers, the major role of the writer lies in their ability to erect these diverse

remnants in their new texts, striving to be creative within the stream of human accomplishments. In doing so, they achieve a form of authenticity that encompasses difficulty, magnificence, and excitement all at once .

As for Shoukry Diaf, he believes that literature constructs the present on the foundation of the past, and the innovator benefits from the heritage of predecessors, concluding in innovation within the bounds of the new that has its roots deep in the past. It brings forth a delightful fruit from those who preceded without dissolution or assimilation. Instead, it opens horizons before its observers to achieve its goal of creation and innovation. An authentic work is not created by the author without this process .

As for Adonis, despite his modernity and assimilation into Western production, he emphasizes the centrality of the past in the present of the creator and the importance of heritage in his production. According to his perspective, the creator does not write in a vacuum; rather, he writes with the past behind him and the future ahead of him. He is within his heritage and connected to it, without literal imitation that hinders the essence of creativity and innovation. Instead, he draws from the essence of the heritage, representing it as a cognitive energy, artistic vitality, and a memory in the heart and soul .

In light of the preceding, we can understand that creativity is not beyond being "the creation of a new existence from previous things in existence. " Writers are tasked with reshaping that which came before and branding it with their unique imprint, casting a new light on it from their own essence. This process allows the previous experiences to flow into their new texts, transforming into a distinct experiment that does not get lost among the plethora of experiences. This indicates that previous experiences are not solely owned by the first individual who discovered them; rather, those who refine, reshape, and firmly establish them in the memory and consciousness of the recipient have a stronger claim to them. Consequently, the old and absent elements subtly seep into the intricacies of the new text, emphasizing that this incorporation does not negate artistic authenticity and distinctive literary personality .

Hence, it becomes clear that those who believe that creativity and authenticity in literary work are linked to an entirely new innovator who no one has preceded are mistaken. This notion suggests that the creator must be a creator from nothing, rebelling against established norms . Such an individual is solely focused on achieving uniqueness and differentiation from peers and contemporaries, striving to draw attention to their art and create a buzz around it .

We see that this is a feeble opinion and an unproductive understanding, involving the digestion and neglect of prevailing traditions and established norms, attempting a sudden demolition of them while using a tone of eloquence and justifying it by claiming creativity. Some might mistakenly believe that creativity is easy as long as the writer relies on previous experiments and texts, composing between them. Such a statement undermines the role and challenging task of the

creator, portraying creativity as something easy, which is far from the truth. The realm of creativity is a challenging field that not everyone can navigate easily.

In light of this, we understand the statement of Jean-Baptiste Poquelin, also known as Molière, who said, "I take the good meaning wherever I find it, and yet there is only one Molière. "

And this statement reflects a lack of appreciation for individual talent and diminishes the role of the talented person in the creative process. The matter is not merely assembling texts, words, and quotations as agreed upon. It is about a writer who can "distinguish himself among all the tastes, season the lamb's meat in such a way that it becomes in the folds of a lion's mane... and not to be marked by traces of his culture and heritage because they do not tarnish his authenticity and individuality. The issue is not to disappear, to lose one's identity among the entities of others, and not to hear one's voice but the voices of others. "

Types of Intertextuality:

Intertextuality takes various forms based on the types of textual interactions that the text absorbs and interacts with. These can be summarized as follows :

1. Religious Intertextuality: This refers to the interaction of the subsequent text with religious texts such as the Quran, Hadith, Torah, and the Bible.
2. Literary Intertextuality: This involves the intertwining of selected literary texts, whether they are ancient or modern, written in prose or poetry, with the main text.

In the context of literary criticism, intertextuality encompasses a dynamic process where texts engage in a complex dialogue, influencing and being influenced by each other. The interplay between religious and literary texts adds layers of meaning and depth to the discourse, creating a rich tapestry of interconnected meanings and cultural references.

3. Historical Intertextuality:

This involves the incorporation of historical texts into the new text, such as referencing historical events, facts, and figures that complement the new narrative. The utilization of historical intertextuality aims to make these references relevant and harmonious within the context of the new text.

Conclusion:

In light of the foregoing, we can comprehend the value of intertextuality and its role in fostering creativity for the writer. There exists no contradiction or conflict between intertextuality and creativity. Intertextuality has become the means through which the creator communicates with the audience by referring to a shared knowledge base, turning the interaction between the writer and the reader into the essence of creativity . It is essential to break free from the confusion surrounding

the dichotomy of intertextuality/creativity and tradition/innovation. This is intricately linked to the literary persona, its distinctiveness, and how it molds the raw material at its disposal.

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- [11] Someone says: "Poetic plagiarism in ancient Arabic criticism was the nucleus or seed that stood in its market, and it took its new name (intertextuality) on the contemporary literary and critical scene. Poetic plagiarism, with reservations about the wording, is a form of intertextuality embraced by modern and postmodern cultures." See: Yasser Abdul-Haseeb Radwan, Intertextuality as an Alternative to Plagiarism, a study published on March 3, 2014, accessed on June 29, 2018, at the following link: <http://www.alukah.net/literature-language/0/67334>

- [12] Most prominent is Abdullah Al-Tatawi states: "If we choose to address the phenomenon, meaning the opposition, from a modern perspective... Intertextuality as a contemporary critical term may be closer to revealing aspects of this pattern in the successful heritage, making it closer to the minds." See: Abdullah Al-Tatawi, Poetic Oppositions; Patterns and Experiences, Qubaa Publishing House - Cairo, 1st edition, 1998, p. 191. However, we note the scarcity of opinions stating that oppositions are an old hint of intertextuality, unlike plagiarism. See: Muajib Al-Adwani, The Journey of Intertextuality to Ancient Arab Criticism, a published study accessed on June 29, 2018, at the following link: <http://madwani.8m.com/m.naagdi%20links1.htm>
- [13] Mustafa Bayoumi, Intertextuality, Theory and Practice, Literary Club, 1st edition, Riyadh, Saudi Arabia, 2010, p. 149.
- [14] Mustafa Bayoumi Abdul Salam, Reading the Image, the Practice of Intertextuality in Contemporary Arab Criticism (2/7), a published research accessed on July 10, 2018, at the following link: <http://www.middle-east-online.com/?id=179952>
- [15] Which means doubting the authenticity of the incoming product, attributing it to a culture different from the one it emerged from. This term has been beneficial from the Saudi researcher (Ibrahim Al-Sukran) in his book: "The Modern Interpretation of Heritage, Techniques and Derivatives," Dar Al-Hadara, 1st edition, Riyadh, Saudi Arabia, 2014, p. 131.
- [16] Julia Kristeva, Science of the Text, translated by Farid Al-Zahi, reviewed by Abdul Jalil Nazim, Topkali Publishing House, 2nd edition, Casablanca, Morocco, 1997, p. 21.
- [17] Muhammad Naji Muhammad Ahmed, Gérard Genette, Dar Al-Ma'arif, Beirut, Lebanon, 1992, p. 46.
- [18] Muhammad Naji Muhammad Ahmed, Ibid, p. 47.
- [19] Julia Kristeva, Ibid, p. 27.
- [20] Muhammad Naji Muhammad Ahmed, Ibid, p. 46.
- [21] Muhammad Naji Muhammad Ahmed, Ibid, p. 47.
- [22] Muhammad Naji Muhammad Ahmed, Ibid, p. 46.
- [23] Muhammad Naji Muhammad Ahmed, Ibid, p. 46.
- [24] The Death of the Author Between Critical Term and Literal Meaning, Al-Hayat Al-Jadida Magazine, Palestine, Issue 6495, December 5, 2013, accessed on July 25 at the following link: <http://www.alhayatj.com/newsite.php?opt=9&id=222597&cid=3145>
- [25] Raman Sleydan, Contemporary Literary Theory, translated by Jaber Asfour, Qubaa Printing, Publishing, and Distribution House, 1st edition, Cairo, Egypt, 1998, p. 88.
- [26] Roland Barthes, Semiology Lesson, translated by Abdul Salam Ben Abdel Ali - Introduction: Abdul Fattah Kilito, Topkali Publishing House, 3rd edition, Casablanca, Morocco, 1993, p. 86.

- [27] Abdullah Al-Ghathami, *Attitudes Towards Modernity and Other Issues*, Dar Al-Bilad for Printing and Publishing, 2nd edition, 1991, pp. 86, 88. Al-Ghathami adopted this strange saying and discussed it extensively in his book.
- [28] Megan Al-Ruwaili and Saad Al-Bazai, *Literary Critic's Guide*, Arab Cultural Center, 3rd edition, Casablanca, Morocco, 2003, pp. 241, 242.
- [29] Ibrahim Awad, *Approaches to Modern Arabic Criticism*, Zahraa Al-Sharq Library, 1st edition, Cairo, Egypt, 2005, pp. 246, 265.
- [30] Ibrahim Siti, "The Death of the Author and the Permanence of the Impact," an article published in the electronic newspaper Al-Hawar Al-Mutamaddin, Issue 1563, accessed on August 17, 2018, on the date: 27/5/2006, 65774=
<http://www.ahewar.org/debat/shiw.art.asp?aid>
- [31] Youssef Nour Awad, *Modern Literary Criticism Theory*, Dar Al-Amin for Publishing and Distribution, 1st edition, Cairo, 1994, p. 54.
- [32] Awad Al-Ghubari, *Studies in Islamic Literature in Egypt*, Dar Al-Thaqafa Al-Arabiya, 1st edition, Cairo, Egypt, 2003, p. 165.
- [33] - This occasion is seized to refer to the critical vision presented by Dr. Awad Al-Ghubari for the intertextual theory; as he criticized the theory's reliance on the concept of the death of the author and semiotic concepts. See the previous reference: p. 156.
- [34] Abdul Aziz Hamouda, "Exiting the Labyrinth: A Study in the Authority of the Text," *World of Knowledge*, National Council for Culture, Arts, and Literature, Kuwait, Issue 298, p. 149.
- [35] Mohammed Salem Saadullah, "Philosophical Foundations of Poststructuralist Criticism," PhD thesis, College of Arts, University of Mosul, Iraq, 2002, p. 236.
- Abdul Wahab Al-Messiri, "Judaism and Postmodernity: A Cognitive Perspective," *Islamic Knowledge Magazine*, Issue 10, 1997, p. 104.
- [36] -The Jewish philosopher Spinoza mentioned that there is a term in changing the meaning of the text, based on its openness, in the theological interpretation of Jews, to obtain several interpretations that do not provide a real meaning, and do not allow for a precise determination of the meaning, to maintain the mystery of the text and the ambiguity of its meanings. See: Mohammed Salem Saadullah, *Ibid*, p. 237.
- Spinoza, "A Theologico-Political Treatise," translated by Hassan Hanafi, reviewed by Fouad Zakaria, Dar Al-Tanweer for Printing, Publishing, and Distribution, 1st edition, Beirut, Lebanon, 2005, p. 250.
- [37] Awad Al-Ghubari, *Ibid*, p. 199.
- [38] Umberto Eco, "Interpretation Between Semiotics and Deconstruction," translated by Said Benkrad, Arab Cultural Center, 2nd edition, Casablanca, Morocco, 2004, p. 80.
- [39] Khalid Bin Abdul Aziz Al-Saif, "The Modern Phenomenon of Interpretation in Contemporary Arab Thought: A Theological Study," Doctoral thesis, College of Da'wah

- and Fundamentals of Religion, Umm Al-Qura University, Mecca, Saudi Arabia, 2009, p. 439.
- [40] The same references, same page.
- [41] Adel Mustafa, "Introduction to Hermeneutics: The Theory of Interpretation from Plato to Gadamer," Vision for Publishing and Distribution, 1st edition, Cairo, Egypt, 2007, p. 385. Khalid Bin Abdul Aziz Al-Saif, Ibid, p. 440.
- [42] Awad Al-Ghubari, Ibid, p. 188.
- [43] Jihad Majali, "Studies in Artistic Creativity in Poetry: Arab Critics' Perspectives in Light of Literary Psychology and Modern Criticism," Dar Yafa Al-Ilmiya for Publishing and Distribution, 1st edition, Amman, Jordan, 2008, p. 13.
- [44] Lansunumaiye, "Research Methodology in Literature and Language," translated by Mohamed Mandour, appendix to the book "Methodological Criticism in Arabic," Mohamed Mandour, Nahda Publishing, Cairo, Egypt, 1996, p. 400.
- [45] Jabra Ibrahim Jabra, "Fountains of Vision," Arab Studies and Publishing Institution, 1st edition, Beirut, Lebanon, 1979, p. 73.
- [46] Shoukry Daif, "In Literary Criticism," Dar Al-Maaref, 5th edition, Cairo, Egypt, 1962, p. 176.
- [47] Adonis, "The Time of Poetry," Dar Al-Awda, 3rd edition, Beirut, Lebanon, 1983, p. 45. We quote this statement while being aware that creativity for him is only achieved through complete demolition of traditions, norms, and revolution against the sacred... and other expressions, but the quoted statement aligns with what is acknowledged here.
- [48] Mohammed Abdu Al-Jabri, "Symposium on the Crisis of Creativity in Contemporary Arab Thought," Fasoul Al-Qahira Magazine, Issue 4, No. 3, 1984, p. 205.
- [49] Sharif Alawneh, "Literary Criticism in Al-Andalus during the Era of Almoravids and Almohads," Ministry of Culture, 1st edition, Amman, Jordan, 2005, p. 182.
- [50] Hayam Abdul Zaid Atiya, "Literary Creativity and Critical Theorization: A Study in the Authority of Texts," Al-Qadisiyah Journal of Literature, Science, and Education, Issue 8, No. 4, 2009, p. 89.
- [51] Abdul Aziz Al-Ahwani, "Ibn Sina Al-Malik and the Problem of Sterility and Innovation in Poetry," Anglo-Egyptian Library, 1st edition, Cairo, 1962, p. 78.
- [52] Mohammed Mustafa Haddara, "The Problem of Literary Plagiarism in Arabic Criticism: A Comparative Analytical Study," Anglo-Egyptian Library, 1st edition, Cairo, Egypt, 1958, p. 268.
- [53] Abu Hammam, "Poets After the Divan," Dar Al-Masriah Al-Lubnaniah, 1st edition, Cairo, Egypt, Vol. 2, 2004, p. 250, 249.
- [54] Suhaim bin Maseeli, Ibid, p. 25.
- [55] Awad Al-Ghubari, "Poetry Criticism in Islamic Egypt," Ghareeb Publishing, 1st edition, Cairo, Egypt, 1996, p. 276.