

The Aesthetics of Religious Intertextuality in Andalusian Poetic Discourse: A Critical Study

Nora Hakmi

Department of Arabic Language and Literature ‘ Faculty of Letters and Languages ‘ Amar
Telidji University of Laghouat ‘Algeria. Email : hakmi8nora@gmail.com

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Abstract:

The poetic vision derived from the religious heritage dominated vast areas of Andalusian literary texts. The religious text thus became a central nucleus from which a renewed creative and artistic energy emerged, the features of which are clearly manifested in prominent religious employments. This proposition is based on the notion that intertextuality is a critical term grounded in the idea of textual interaction, representing one of the most significant sources upon which the artistic experience of a distinguished group of Andalusian poets was built.

The focus of this study revolves around Andalusian poetic discourse, tracing the manifestations of the Qur’anic text, the stories of the prophets, and the Noble Prophetic Hadith, which poets incorporated into their poems in a manner readily perceptible to the recipient. This intensive presence is attributable to the profound influence of Islamic teachings on these poets and to the breadth of their cultural knowledge. They believed that the Holy Qur’an brought about a radical transformation and a creative breakthrough in the course of Arabic literature. Accordingly, the study seeks to explore the extent to which these poets assimilated the religious heritage and to uncover the secrets of this intertextuality, which endowed the Andalusian text with a regenerative power and ensured its continuity and immortality across the ages, while granting their poetic texts distinctive creative dimensions and artistic potentials.

Keywords: Religious Intertextuality – Aesthetics – Poetic Discourse – Andalusian Poetry.

Introduction

The contemporary critical arena has witnessed a significant influx of knowledge represented by the importation of a range of literary concepts originating from Western culture. Arab critics have sought to adapt these concepts to their own intellectual environment and remove the ambiguities surrounding them. Among the most prominent of these concepts is intertextuality, a modern critical term that codifies an ancient creative phenomenon based on textual interaction and dialogism. It is formed through multiple dimensions, including context, the absent text, and the recipient, thereby acquiring a unique aesthetic character when employed within poetic discourse.

From this perspective, the present study directs its focus toward Andalusian poetic discourse in order to investigate the manifestations of the Qur’anic text, the stories of the prophets, and the Noble Prophetic Hadith. These incorporations appear clearly in Andalusian poetry and testify to the poets’ profound appreciation of religious intertextuality. Such practice demonstrates the extent of their immersion in Islamic culture and their critical awareness of the Holy Qur’an as a creative source that transformed the features of the literary environment. Ultimately, this research seeks to uncover the secrets of their engagement with the religious component, considering it the foundation that endowed the Andalusian text with renewal and permanence, while enriching their poems with artistic qualities

radiating through symbols and expressions characterized by diverse and abundant significations. Based on these premises, the problem of the study may be formulated through the following question:

To what extent were Andalusian poets able to assimilate and aesthetically appreciate the Qur'anic text within their poetic discourses?

The fundamental criterion that makes any critical term worthy of investigation, study, and application to creative texts lies in its widespread acceptance and recognition as a valid critical and methodological tool for dealing with literary works. Consequently, it becomes legitimate for the researcher to explore its nature, identify its characteristics, and delve into its earliest roots.

Among these critical terms is intertextuality, which has become in contemporary critical studies "an analytical tool suitable for dealing with both ancient and modern texts alike."

¹ Critical studies have attempted to review a variety of definitions of intertextuality in light of the analyses proposed by its pioneers, such as Julia Kristeva, Michel Foucault, and Dominique Maingueneau, until the concept reached "a sufficient degree of maturity at the hands of Riffaterre, whose objective was to elevate this sophisticated critical instrument in the dissection of literary texts."²

The purpose of this proposition is to transform intertextuality into a critical tool capable of dissecting literary texts and probing their deeper layers. Contemporary critics do not view intertextuality merely as a process of mechanically tracing borrowings, literary thefts, or quotations. Rather, they regard it as a process of "anatomizing a textual structure," aimed at tracing texts and examining how previous literary, historical, or religious texts dissolve into a new text, and how the creator reproduces and reconfigures them in order to generate fragmented artistic significations that transcend a single, fixed meaning.

Intertextuality: From Linguistic Signification to Terminological Concept

The term intertextuality occupies "a prominent position within the system of contemporary critical knowledge, to the extent that it creates considerable overlap between its meaning and other concepts such as 'comparative literature,' 'acculturation,' and 'source studies,' among others."³

Intertextuality in its Linguistic Sense

Linguistically, intertextuality signifies attainment and completion. The word text or intertextuality derives, in the Latin origin of European languages, from *texte*, which is derived from *textus*, meaning "tissue" or "weaving," itself derived from *texere*, meaning "to weave."⁴

In Arabic lexicons, intertextuality is derived from the root (n-s-s). The word *naṣṣ* linguistically denotes elevation and manifestation. It is said: *naṣṣa al-ḥadīth yanussu-hu naṣṣan*, meaning "he raised or transmitted the narration." Everything that is made manifest is regarded as a *naṣṣ*. 'Amr ibn Dīnār said: "I have never seen anyone more precise in transmitting Hadith than al-Zuhrī," meaning that he elevated and authenticated it. Likewise, it is said: *naṣṣa al-ḥadīth ilā fulān*, meaning that he attributed or transmitted it to someone.⁵

Similarly, expressions such as *naṣṣa al-matā'a* signify placing goods one upon another, while *naṣṣa al-dābbah* means urging the animal forward in movement. *Al-naṣṣ* also denotes swift movement and encouragement. Furthermore, it is said: "He questioned a man until he exhausted all that he possessed of knowledge," and "the *naṣṣ* of a thing is its utmost limit."⁶ Likewise, "I scrutinized the man through questioning until I extracted all that he had."⁷ Thus, intertextuality in its linguistic sense conveys the meanings of elevation, manifestation, and disclosure.

Intertextuality as a Critical Concept

This concept encompasses a variety of definitions reflecting different epistemological, theoretical, and methodological orientations. Intertextuality cannot be properly understood without relating it to the concept of the text itself. For example, the Formalists maintained that despite the uniqueness and specificity of every text, texts nevertheless overlap and interact with one another. Their historical movement was traced by critics such as Marco Angenot in his study *Intertextuality* and Léon Somville in a work bearing the same title.⁸

The credit for introducing the term intertextuality is generally attributed to the Bulgarian scholar Julia Kristeva,⁹ who found fertile ground prepared by the efforts of Mikhail Bakhtin,¹⁰ who theorized the phenomenon and established its foundations in his book *Marxism and the Philosophy of Language*. However, he did not employ the term in its contemporary designation. Kristeva later became the first scholar to define the concept explicitly in her studies. She examined textual relations under two headings: first, trans-textuality (*trans-textualité*), and second, paragrammatism (*paragrammatisme*). Kristeva indicates that she borrowed the terminology from Saussure, stating: "Through the concept of paragram employed by Saussure, we were able to construct an essential characteristic of the functioning of poetic language, which we termed paragrammatism."¹¹

Kristeva developed her theories of intertextuality in studies conducted between 1966 and 1967, published in the journals *Tel Quel* and *Critique*, and later republished in her books *Sémiotikè* and *Le Texte du Roman*, as well as in the introduction she wrote to Bakhtin's work on the poetics of Dostoevsky.¹²

The concept of Intertextuality generated extensive critical debate and profound intellectual discussions that attracted the attention of most modernist critics. This debate reflects the epistemological shock produced by the transfer of Western theories and concepts into the contemporary Arab critical environment. The controversy was not limited to the philosophical content of the concept itself but also extended to the strangeness of the Arabic equivalents coined for it, together with the accompanying difficulties of translation and Arabization.

In this context, Dr. Abd al-Aziz Hamouda, in his influential critical work *Convex Mirrors*, recalls an important historical paradox concerning the emergence of the term. He points out that Julia Kristeva herself the scholar who granted the concept its critical legitimacy was not entirely satisfied with the term intertextuality, because of the ambiguity that might confine it within the framework of traditional comparative studies and source criticism. Kristeva preferred the term *Transposition*, as she explained in her 1974 book *Revolution in Poetic Language*, since it better emphasized the process of creative transformation and reformulation of texts within a new textual space. Nevertheless, the term intertextuality had already gained widespread acceptance in global critical discourse and had been embraced by literary circles. Consequently, Kristeva adapted to this prevailing usage and continued to employ the term operationally despite her earlier theoretical reservations.¹³

Intertextuality and Arab Critical Consciousness

Modern Arab criticism has shown considerable interest and intellectual curiosity regarding the concept of intertextuality. This term has received wide critical acclaim among researchers and scholars. Such interest is evident in the vast number of books, studies, and scholarly works devoted to examining this concept, analyzing its mechanisms, and applying them to various literary texts.

In this context, the Moroccan critic Mohammed Miftah points out that the earliest studies of intertextuality within modern Arabic literature initially concentrated on specific fields of knowledge, namely:

Comparative Literature

Through tracing textual intersections and examining relationships of influence and interaction among different cultures.

Acculturation and Comparative Criticism

This approach was accurately represented by the researcher Izz al-Din Manasrah in his dissertation and book entitled *Acculturation and Comparative Criticism: A Formalist Perspective*, through which he sought to establish a formalist approach to the study of intersecting texts.

Subsequently came the contributions of Abdullah Al-Ghadhami, who is likewise regarded as one of the foremost pioneers to approach the concept of intertextuality within the Arab critical landscape. Al-Ghadhami's role was not limited to merely introducing the concept; rather, he worked to adapt it to the Arab critical context and establish a methodological framework capable of regulating its procedural boundaries. This foundational effort was clearly manifested in his prominent critical work *Sin and Atonement: From Structuralism to Deconstruction*.¹⁴

The critical and scholarly enterprise did not stop at the thresholds established by these pioneering critics such as Miftah, Manasrah, and Al-Ghadhami but rather took them as a starting point for broader intellectual inquiry. Numerous studies and research projects subsequently emerged, exploring this field in greater depth and expanding both its theoretical and practical horizons. Other critics continued to investigate the concept and enrich Arabic critical scholarship through renewed readings of literary texts and their intertextual contexts.

This field of knowledge consequently witnessed remarkable growth, accompanied by a substantial increase in academic studies and research. Such continuous scholarly activity contributed significantly to consolidating the mechanisms of intertextuality and extending its methodological applications to various literary texts.

Among the most prominent critics and researchers whose works have enriched Arab critical scholarship are:

Mohammed Miftah, whose structuralist and semiotic analyses constitute some of the deepest explorations of the concept; Abd al-Malik Murtad, through his distinguished deconstructive and analytical readings of texts; Khalil Mousa, who focused on manifestations of intertextuality in poetry and literature; Sami Al-Suwaidan, through his contributions to modern critical methodologies; Hussein Khamri, known for his methodological approaches to text theory; Hassan Jum'ah and Salah Fadl, along with numerous other critics and scholars who opened new horizons for understanding and employing the concept in the interpretation of Arabic literary production.

A concise yet comprehensive definition was offered by the Moroccan critic Mohammed Miftah, who maintains that intertextuality, in both its theoretical and practical dimensions, may be summarized as follows:

"It is a relationship, that is, the entering into a relation between texts and a text, occurring through different modes and forms."¹⁵

The term relationship (ta'āluq) indicates that a literary text does not emerge from an absolute vacuum; rather, it constitutes a complex network of reciprocal relations. It is the product of continuous intersections and interactions between a central text (the present text) and a collection of absent texts

or antecedent texts that precede it temporally and spatially. A single text may incorporate numerous and diverse texts literary, historical, religious, and mythological. These texts are reproduced and transformed within the creative matrix of the new text, thereby converting the literary work into a space where multiple voices and languages coexist.

Such interaction does not occur according to a single pattern or through a superficial mechanical process; rather, it is achieved through highly diverse and complex mechanisms, including:

Absorption and Transformation: whereby the invoked text is completely assimilated into the new text and loses its original features in order to serve a new meaning.

Repetition or Direct Quotation: the incorporation of texts in their original form such as citations, Qur'anic verses, and poetic lines while granting them renewed contextual dimensions.

Dialogism and Parody: engaging in a critical confrontation or intellectual dialogue with the absent text in order to reconstruct or subvert its meaning.

Miftah then proceeded to define a number of concepts, beginning with the notion of the text itself before moving to intertextuality. Through this process, he arrived at a definition that differs from previous formulations, concluding that intertextuality is:

“A mosaic of other texts integrated into it through various techniques; absorbed from their contexts and rendered harmonious with the structure and objectives of the new text, while being transformed through expansion or condensation, either to oppose their characteristics and meanings or to reinforce them.”¹⁶

The researcher further explained several related concepts and concluded that there are two fundamental types of intertextuality:

Parodic Counter-Imitation, which many researchers tend to reduce intertextuality to;

Emulative and Oppositional Imitation, which can be found in certain cultures and may constitute the primary foundation of intertextuality.¹⁷

Mohammed Miftah also addressed the concept of intertextuality in his book *Analysis of Poetic Discourse: The Strategy of Discourse*, where he regarded it as a complex linguistic phenomenon whose comprehension largely depends upon the cultural competence of the recipient.

For his part, Mohammed Bennis states:

“To say that the poetic text is a distinctive linguistic structure does not mean that it weaves its uniqueness solely through its internal composition, isolated from all external relations with other texts. Rather, this uniqueness lies in considering the text as a network in which several texts converge, and from which the poet fashions his poetic treasure.”¹⁸

This implies the necessity of interaction and participation among texts.

Bennis also substituted the term intertextuality with textual overlap, asserting that:

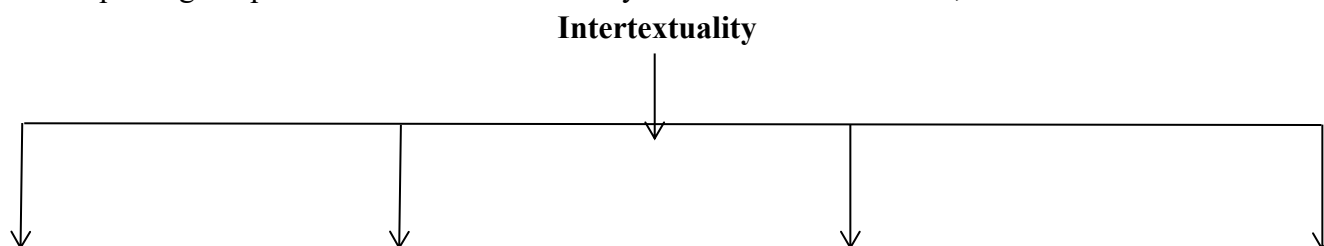
“Textual overlap applies to every text, whether ancient or modern, whereas textual migration is experienced by certain texts and not by others.”¹⁹

Similarly, in his work *The Question of Modernity*, Mohammed Bennis proposed another alternative to the concept of intertextuality, namely the term absent text, on the basis that every new text contains multiple absent texts embedded within it.

When Abd al-Malik Murtad discusses the two forms of intertextuality explicit and implicit he justifies this distinction by arguing that explicit intertextuality possesses an identifiable source, whereas implicit intertextuality cannot be fully traced, nor can its absent texts be definitively identified. He writes:

“We deliberately describe this form of intertextuality as direct, because we do not mean intertextuality in its absolute sense, which no one can completely uncover or fully perceive not even the author himself. It is a fluid phenomenon that escapes complete apprehension. Rather, we refer to a form of intertextuality whose source is identifiable, a phenomenon that Arab rhetoricians used to call quotation. I believe that the contemporary term, which is one of the fruits of Western translation, is more precise and more indicative of the phenomenon.”²⁰

Nour al-Din Al-Sadd was subsequently able to formulate a schematic representation encompassing the phenomenon of intertextuality and its various branches, as follows:²¹



Patterns Types Forms Levels

*Intertextuality *Self-Intertextuality * External Intertextuality

*Paratextuality * Metatextuality * Internal Intertextuality

*Architextuality * Hypertextuality

*Textuality

While Said Yaqtin reformulates the concept of the text along lines similar to those proposed by Julia Kristeva, he states:

“The text is a semantic structure produced by an individual or collective subject within a textual framework and within specific cultural and social structures.”²²

The writer's production, therefore, cannot exist outside this context with which it interacts positively, negatively, or through rejection. These structures, which produce the text within their historical temporality, become manifest to us either implicitly or explicitly within the text itself.²³

Said Yaqtin also succeeded in tracing various forms of textual interaction in the novel Nuwār al-Lawz (Almond Blossoms). This study was of particular importance because most scholars who addressed intertextuality confined themselves primarily to its theoretical dimension without venturing into practical application. Application, however, requires substantial intellectual preparation, which may be summarized in three essential elements:

First, a sound theoretical understanding of intertextuality and its methodological tools; second, a broad cultural knowledge encompassing both classical and modern writings across diverse literary and artistic fields, coupled with comprehension, critical judgment, and evaluative ability; and finally, refined taste and aesthetic sensitivity. Without these tools, the reader may fail to perceive subtle textual interventions, especially when such intertextuality relies upon intelligent and concealed forms of absorption.²⁴

From this perspective, it becomes evident that the concept of intertextuality has not yet achieved complete theoretical stability. Despite the abundance of studies and research devoted to it, many treatments have remained relatively superficial, focusing predominantly on theoretical elaboration while neglecting its aesthetic and artistic dimensions. Consequently, the present study may be

regarded as one link in an ongoing chain of inquiry, or perhaps as an introduction to a subject that still requires further investigation and a more comprehensive exploration of its various aspects.

The Strategy of Intertextuality and the Mechanisms of Textual Reception

Poetic discourses and texts constitute some of the most receptive literary spaces for the phenomenon of intertextuality, as the strategy of intertextuality enjoys a dominant and intensive presence within poetic structures. This prevalence stems from the very nature of the creative process itself. The poet does not write from a vacuum; rather, he draws upon his cultural reservoir, intellectual resources, and previous reading experiences, all of which endow his text with depth and distinctive semantic and intellectual dimensions.

This interactive mechanism corresponds to what reception and reading theory terms the textual repertoire, a proposition which maintains that textual structures construct themselves through the mechanism of intertextuality. Simultaneously, this mechanism stimulates and develops productive reading and continuous interpretation on the part of the recipient, making use of the reader's cognitive abilities and cultural background to decode the absent text and access deeper layers of meaning.

When engaging in the reading and analysis of Andalusian poetic corpora, the reader and researcher encounter diverse forms and manifestations of intertextuality that enrich texts with profound semantic and cognitive dimensions. These textual interactions operate across several major levels:

The Historical Dimension

Through the invocation of historical events, symbols, and figures, which are projected onto Andalusian reality.

The Religious Dimension

This dimension is most clearly manifested in Qur'anic intertextuality, where the researcher observes a direct interaction with the sacred text. Andalusian poets frequently quote or invoke Qur'anic verses, expressions, and narratives explicitly within the body of their poems. Critics attribute this intensive presence to the poets' deep immersion in Islamic culture and the substantial religious and intellectual knowledge that shaped their creative consciousness.

The Literary Dimension (Semantic and Verbal Intertextuality)

This appears through the borrowing of meanings from earlier poets particularly poets of the Mashriq and their reformulation, or through clothing inherited meanings in new linguistic forms and expressions that correspond to the innovative creative context of Andalusian literature.

Despite the aesthetic value of this phenomenon, certain critical approaches have attempted to associate the poet's reliance on intertextuality with intellectual poverty or creative incapacity, suggesting an inability to generate original meanings and expressions.

Such an argument, however, remains untenable and lacks objectivity from the perspective of modern criticism. The employment of absent texts in Andalusian poetry is neither spontaneous nor motivated by creative deficiency. Rather, it is a conscious and deliberate act. The poet exerts both critical and creative effort in selecting previous texts and subsequently reshaping and integrating them with precision and sophistication in a manner fully compatible with contemporary themes and concerns.

In reality, intertextuality reflects not poverty but artistic competence. Through it, the poet demonstrates his creative skill and broad intellectual background while addressing an audience whose cultural and cognitive competence enables them to appreciate these textual relationships.

The Presence of the Religious Text in Andalusian Poetic Discourse

Religious heritage constitutes an important source in the formation of poetic imagery and maintains a powerful presence within human consciousness. It enriches the poet's experience and expands his imaginative capacities. Consequently, Andalusian poets devoted considerable attention to religious heritage and drew inspiration from its meanings because of its rich artistic and creative potential.

Poets derived their vocabulary and meanings from the Holy Qur'an, the Prophetic Biography, and the stories of the prophets, among other religious sources, in order to strengthen their discourse. Religious heritage functioned as an authoritative reference possessing a vast semantic space, both as a component of poetic experience and as a mechanism of reception. Its impact upon the recipient differs from that of other sources because of the profound connection between literature and the Qur'an and the writers' deep understanding of its meanings. This enabled them to employ Qur'anic language in ways that harmonized with their literary contexts, thereby creating a dynamic interaction between the poetic text and the religious text.

Religious intertextuality thus represents a principal source within Andalusian poetry. It enabled poets to draw upon the Book of God and employ religious figures through their artistic structures. Since religious heritage encompasses numerous narratives concerning prophets and companions as transmitted in sacred texts, many poets resorted to it as a reliable foundation through which they could effectively communicate their messages to their audiences.

Among the poets who employed the structure of the Qur'anic text in a comprehensive manner was Ibn Hamdīs (447–527 AH). He is regarded as one of the poets who extensively utilized religious heritage in his poetry, relying upon Qur'anic texts, prophetic narratives, and miraculous events. This enriched the depth of his poetry and enhanced its appeal to readers.

Ibn Hamdīs was among the distinguished poets who flourished at the court of al-Mu'tamid, where he attained a high status after celebrating victories over powerful opponents. Through such poetic representations, he sought to communicate historical ideas to his audience, emphasizing that these formidable peoples were ultimately defeated despite the strength of their armies.

Likewise, poets and writers frequently employed religious figures for specific purposes, particularly to establish a bridge between themselves and their audiences. Ibn Hamdīs demonstrates a profound familiarity with religious culture, while the interaction of his poetry with other texts reflects the breadth of his exposure to diverse intellectual traditions. Such strategies increase the artistic value of the text and attract successive generations of readers through the dialogic relationship established with the poem.

The poet employs dialogue with the Qur'anic text as a means of affirming its dynamism, continuity, and permanence. At the same time, he seeks to expand the semantic structure of his poetry and stimulate the reader's imagination by invoking the absent text and reproducing it within the framework of a newly created text.

On another level, a close examination of the poetic production of the prominent Andalusian poet Ibn Hānī' (326–363 AH) reveals that one of the objectives behind his poetry was the pursuit of patronage and reward. This characteristic can be observed among many panegyric poets who employed poetry as a means of seeking the favor and support of their patrons.

Such a purpose, however, does not diminish the artistic value of the poetry, for these poems often possess significant aesthetic merit. Ibn Hānī' presents his ideas through luminous forms and

suggestive imagery that allow the recipient to appreciate his remarkable skill in precise artistic representation.

Texts of this nature demonstrate the extent to which writers and poets remained connected to the life of their society and responsive to the events of their age. The so-called “Mutanabbī of al-Andalus” was profoundly influenced by the Andalusian environment, and his themes and intellectual formation combined both literary and religious dimensions, elevating his poetic stature. This is clearly reflected in texts marked by strong religious significance, influenced by the Holy Qur'an and the stories of the prophets, which he employed in the construction of his poetry at the levels of aesthetic taste, structure, and language. Such usage stemmed from his conviction regarding the profound impact of religious culture on the psyche of the Muslim in general and the Andalusian poet in particular.

At the conclusion of this critical approach, we may derive a fundamental insight: namely, that the artistic competence and creative ability of Andalusian poets became clearly evident through their mechanisms of invoking and employing Qur'anic discourse. Such invocation was not merely a superficial act of quotation; rather, it was governed by a methodology based on the interaction of intellectual contexts and the interplay of textual structures.

This interaction generated the following outcomes:

The production of renewed creative energy: emerging from the poet's deeply rooted religious reference framework.

The enrichment of literary achievement: as this textual interaction contributed to the fertility of the poets' artistic experience and endowed their texts with expressive vitality, enabling literary works to be reborn through innovative and more profound semantic perspectives.

The artistic employment of Qur'anic narratives: Andalusian poets incorporated numerous Qur'anic stories into their literary contexts in a highly artistic manner, thereby granting their texts greater depth and richness. This strategy evokes within the recipient's mind a religious atmosphere imbued with Qur'anic significations and symbolic resonances.

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¹ Mohammed Abd al-Muttalib, *Issues of Modernity in the Thought of Abd al-Qahir al-Jurjani*, p. 136.

² Hissa Al-Badi, *Intertextuality in Modern Arabic Poetry (Al-Barghouthi as a Model)*, p. 8.

³ *Ibid.*, p. 119.

⁴ Mustafa Al-Sa'dani, *On Poetic Intertextuality*, p. 87.

⁵ Jamal al-Din Ibn Manzur, *Lisān al-ʿArab*, Dār Ṣādir, Beirut, 1st ed., 1412 AH/1992 CE, Vol. 7, entry "Naṣṣ," p. 97.

⁶ Jamal al-Din Ibn Manzur, *Lisān al-ʿArab*, Vol. 7, p. 98.

⁷ Al-Firuzabadi, *Al-Qāmūs al-Muḥīṭ* (The Comprehensive Dictionary), Al-Amiriyya Press, Cairo, 3rd ed., Vol. 2, entry "Naṣṣ," p. 317.

⁸ Nour al-Din Al-Sadd, *Stylistics and Discourse Analysis*, Vol. 2, Dār Houma, Algiers, n.d., p. 107.

⁹ Julia Kristeva was born in Bulgaria in 1941. She moved to France in 1966 and later became a professor at the Sorbonne University (Fourth Division). She writes primarily in French.

¹⁰ A Russian scholar, born in Oryol in 1895 and deceased in Moscow in 1975. He published several studies under pseudonyms during the early period of his career and is regarded as one of the most influential Marxist literary theorists of the twentieth century.

¹¹ Julia Kristeva, *The Science of the Text*, translated by Farid Al-Zahi, Toubkal Publishing and Distribution, Casablanca, Morocco, 2nd ed., 1997, p. 21.

¹² *Stylistics and Discourse Analysis*, p. 107.

¹³ Abd al-Aziz Hamouda, *Convex Mirrors: From Structuralism to Genetic Structuralism*, World of Knowledge Series, National Council for Culture, Arts and Letters, Kuwait, No. 232, April 1998, p. 361.

¹⁴ Nabil Ali Husniyin, *Intertextuality: An Applied Study in the Poetry of the Naqā'id Poets*, pp. 46–47 (adapted).

¹⁵ Mohammed Miftah, *Analysis of Poetic Discourse: The Strategy of Intertextuality*, p. 121.

¹⁶ *Ibid.*, p. 121.

¹⁷ Mohammed Miftah, *Analysis of Poetic Discourse: The Strategy of Intertextuality*, p. 122.

¹⁸ Mohammed Bennis, *The Phenomenon of Contemporary Poetry: A Genetic-Structural Approach*, Dār al-ʿAwda, Beirut, Lebanon, 1st ed., 1979, p. 251.

¹⁹ Mohammed Bennis, *The Question of Modernity*, Arab Cultural Center, Rabat, n.d., pp. 76–97.

²⁰ Abd al-Malik Murtad, *Analysis of Narrative Discourse: A Composite Semiotic-Deconstructive Reading of the Novel Zuqāq al-Midaqq*, p. 279.

²¹ Mohammed Fantazi, *Intertextuality*, p. 52.

²² Said Yaqtin, *The Openness of the Novelistic Text (Text and Context)*, 2nd ed., The Arab Cultural Center, 2001, p. 32.

²³ *Ibid.*, p. 34.

²⁴ Mohammed Fantazi, *Intertextuality*, pp. 61–62.