

IMAGES OF QURANIC INTERTEXTUALITY IN THE POETRY OF MANSOUR BIN ISMAIL AL-FAQIH

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Abstract

This research examines the forms of Quranic intertextuality in Mansour Al-Faqih's poetry, a prominent theme in his poetry. For our poet, intertextuality is represented by Quranic intertextuality, reflecting the poet's high religious culture, his in-depth reading of Quranic texts, and his understanding of their connotations and meanings, enabling him to evoke them in his poetic texts. Adopting a descriptive and analytical approach, this research begins with an introduction to the origins, development, and emergence of intertextuality. It then introduces intertextuality linguistically and technically, and provides an overview of the poet's literary biography and the most prominent characteristics of his poetic experience. It then examines the types of intertextuality in Mansour Al-Faqih's poetry, including intertextuality through Quranic quotation, intertextuality through Quranic citation, and intertextuality through imitation of the Quranic style. The conclusion includes the most prominent findings of our research, demonstrating the poet Mansour Al-Faqih's skillful use of Quranic vocabulary to serve his poetic meaning and significance. This, if anything, demonstrates the poet's awareness of Quranic texts, their understanding, their meanings, and their significance, as well as his ability to employ them to serve his poetic texts. The conclusion also includes a list of the sources and references I relied on to write this research.

Keywords: Quranic intertextuality, Mansour Al-Faqih, types of intertextuality.

Introduction

The term intertextuality is a critical term, synonymous with "textual interaction." This term was coined by Julia Kristeva and later embraced by structuralism and subsequent semiotic trends, Roland Barthes, Mikhail Bakhtin, and other pioneers of critical modernism. Intertextuality is an interactive relationship between previous texts and a present text. As Leach sees it, a text is a series of relationships with other texts. Therefore, there are no boundaries between a text and another, but rather the text simultaneously takes from and gives to other texts ().

In Roland Barthes' view, the author is merely a copyist who rewrites the text that was previously present. The text is a fabric of quotations drawn from various cultural sources. Gérard Genette is one of the critics who has most expanded upon the term intertextuality, demonstrating that the subject of poetics is everything that creates a text in an explicit or implicit relationship with other texts (). The function of intertextuality lies in the role performed by the author to serve a purpose and carry out a contextual mission through which he enriches the text, gives it depth, and charges it with boundless symbolic energy. Among the most important processes of intertextuality are overlap and transformation within the intertextual text. The process of intertextuality that takes place within the text is the criterion by which intertextuality differentiates. The word "transformation" in the text refers to the unity of the new work, regardless of the parts or elements that entered into its composition. Secondly, it means two things: transforming the poetic into the poetic within the poetic genres, and transforming the non-poetic into the poetic ().

Intertextuality, in the modern sense, is based on opening a dialogue with the quoted text, not merely regurgitating the quoted texts or a horizontal extension of them, with the aim of employing and reformulating it with a different vision that may end up paradoxical ().

Research Objectives

1. Explain the concept of intertextuality linguistically and technically.
2. Introduce the poet Mansour Al-Faqih.
3. Explain the forms of Quranic intertextuality found in his poetry.

Research Methodology

The research followed an analytical and descriptive approach, selecting poetic examples from the poetry of Mansour Al-Faqih, analyzing them, and demonstrating the forms of Quranic intertextuality found within them.

Research Structure

This research was divided into three axes:

Axis One: Intertextuality in Language and Terminology

Axis Two: The Poet's Literary Biography and the Most Prominent Characteristics of His Poetic Experience

Axis Three: Forms of Quranic Intertextuality in Mansour Al-Faqih's Poetry

Conclusion

List of Sources and References

Axis One: Intertextuality in Language and Terminology

A- In the language: In Arabic linguistic dictionaries, the word "tanās" is derived from the root "nasas." Ibn Duraid stated that tanās means "to reveal," as in his saying: "I revealed the hadith, anṣah nāsān, if I revealed it... I attributed the hadith if I attributed it to the one who narrated it to you." (). It also means "to raise," as in: "I raised something... and I attributed the hadith to someone, meaning I raised it to him." (). It also means "attribution," as in: "The text of the hadith: its attribution and attribution to the Grand Leader." () It also means "movement," as in: "He moved something and disturbed it." (). Therefore, the linguistic meaning of tanās revolves around: "to show, raise, attribution, and movement." B- In terminology:

The concept of intertextuality is one of the main critical tools in literary studies. Its function is to clarify the claim that every text can be read as a space for the infiltration and transformation of one or more texts into other texts ().

This term was coined by Julia Kristeva, who made her contribution by distinguishing three types of connections between poetic stanzas and concrete texts close to their original form by earlier poets: total negation, in which the intruding stanza is completely negated; parallel negation, in which the logical meaning of the two stanzas remains the same; and partial negation of one part of the reference text ().

Mikhail Bakhtin believes that intertextuality is a special type of semantic relationship, which he calls "dialogic relations", between all expressions within the sphere of verbal communication ().

Bakhtin explained that dialogic orientation is a specific phenomenon and the natural goal of every living discourse, such that one discourse surprises the discourse of the other in every way that leads to its goal and can only interact with it in a sharp and vivid manner (). Intertextuality belongs to the post-structuralist era, specifically to deconstructive criticism, which reconsidered many of the assumptions of modern literary theory. The concept of intertextuality has aroused the interest of researchers, whether in the philosophy underlying the text's vision and how it is formed, its literary and critical dimensions, or its use as an interpretive tool ().

Second Axis: The Poet's Literary Biography and the Most Prominent Characteristics of His Poetic Experience

He is Abu al-Hasan Mansur ibn Ismail al-Tamimi, of Arab descent, nicknamed "al-Faqih" (the jurist). Everyone who has written about him or cited his poetry simply refers to him as "Mansur al-Faqih," omitting the names of his father and grandfather. This title has become his constant companion, distinguishing him from others (). His kunya, however, was Abu al-Hasan. He was born in Ras al-Ayn, and biographical books have neglected the year of his birth. He died in the year 306 AH (). He composed poetry on general themes, such as love poetry, praise poetry, and satire. Only a small portion of this poetry has survived, as narrators preferred his writings on wisdom and asceticism to other topics ().

His writings on wisdom and asceticism are the fruit of his readings, represented by the Holy Quran, the Hadith, and traditional poetry. They are, in their entirety, closer to the style of preaching, guidance, and advice. They revolve around trust in God, reliance on Him, and faith in Him ().

Third Theme: Images of Quranic Intertextuality in Mansour Al-Faqih's Poetry

The Holy Quran is the primary reference and eternal text to which poets turn in shaping the structure of poetic discourse. Intertextuality relies on Quranic verses and related religious contexts to a remarkable degree, revealing the true dominance of Quranic formulation, with its various forms, over the field of intertextuality and stylistic phenomena in general ().

The methods of intertextuality among poets vary according to the cultural reference and the communicative capacity of each poet. Religious intertextuality is an important part and plays a significant role in enriching the language of the poetic text and transforming it into a driving force that enriches literary experiences (). Quranic intertextuality in Mansour Al-Faqih's poetry includes:

First: Intertextuality by Quranic quotation

This is when the poet employs Quranic words in his poetry, using the same words of the Quranic verse. This is evident in his poem "The Reward of the Spender" ():

If a calamity has prevented you from fulfilling what I have stated,

Interpret from the Book of Allah what is recommended.

Righteousness will not be attained except by one who spends out of what he loves.

Intertextuality by quotation from the Holy Quran appears in the verse: "Righteousness will not be attained except by one who spends out of what he loves." This verse is similar to the verse in the Almighty's saying: {By no means will you attain righteousness until you spend out of that which you love. And whatever you spend - indeed, Allah is Knowing of it.} [Al-Imran: 92]. This blessed verse reminds believers that they will not attain the Paradise they seek from Allah Almighty. And He is the Most High, by their obedience to Him and their worship of Him, and they hope for it from Him until they give in charity from what they love and desire from their most precious wealth (). The poet intended, through this intertextuality with the Holy Qur'an, to show us that if something prevented a person from performing good deeds in the past, such as a great matter or a calamity that befell him, he can return to the teachings of the Holy Qur'an, for in them are what guides him to the correct good deeds for which he will be rewarded to make up for what he missed. He cannot reach the level of righteousness until he spends what is dearest to his soul and what he is most eager for, such as money, to achieve that righteousness. In another of Mansour Al-Faqih's poems, we note the intertextuality of a Quranic quotation in the title of his poem, "And Those Who Pardon People," when he says: "Our Prophet said, as he narrated from the Most Gracious, concerning the knowledge of the unseen: 'It is impossible for someone who does not bestow it upon sinners to attain forgiveness.'" Mansour Al-Faqih draws inspiration for the title of his poem, "And Those Who

Pardon People," from the Holy Quran, which cites the verse: "And those who restrain anger and pardon the people - and Allah loves the doers of good." (Al-Imran: 134) The content of his verse is consistent with the Almighty's statement: "Let them pardon and overlook. Would you not love that Allah should forgive you? And Allah is Oft-Forgiving, Most Merciful." [An-Nur: 22] This verse contains a command to forgive. Allah, the Exalted, with His power to exact vengeance, forgives the wrongdoers. Just as you would love for Allah to forgive you for your wrongdoings, forgive those who have wronged you. Allah is the Oft-Forgiving, Most Merciful.

The poet uses the phrase "and those who pardon people" to demonstrate the attributes we have mentioned in this blessed phrase. Whoever desires Allah's mercy, pardon, and forgiveness must be merciful to His servants, forgiving their mistakes. This is a profound moral and religious principle.

Mansour Al-Faqih also takes inspiration for the title of his poem "Every Soul Shall Taste Death" from the Holy Quran, saying in it:

O you who gloat over my destruction, for every living thing has a time and a limit. And death, even if it is distant, is imminent. O you who gloat, death has seized you. And you, who have believed, are in heed of death. The cup is full, and soon you will drink from it as I drank. This is in keeping with the words of God Almighty: "Every soul will taste death; then to Us you will be returned." (Al-Ankabut: 57) Every living soul shall taste death, and whoever is destined for this fate must prepare for it with all his might. In his sermonizing poem, we notice that the poet employed the Quranic meanings he drew from the blessed verse to remind us of the inevitability of death and that it is the destiny of everyone, no matter how high their status. The poet addresses those who gloat over his death, reminding them that each one of us has his own appointed time and a time that he will not exceed, and no matter how safe a person thinks he is from it, it will suddenly surprise him from where he does not know. The poet compares death to a full cup, and tells those who gloat over his death that just as he tasted this cup, they will inevitably taste it sooner or later. Another example of intertextuality through Quranic quotation is his repeated use of the Quranic term and its use as the title of his poem. It's as if the poet draws inspiration from these unique ideas, structures, profound meanings, and noble values and presents them in an attractive poetic form. One example is the title of his poem, "Indeed, the eyes are not blind." He says in it: "O you who are exposed to your passions when you see me blind! How often have I seen a sighted blind man and a blind man seeing?" This represents a direct intertextuality with the noble verse: "Have they not traveled through the land and had hearts by which to reason and ears by which to hear? For indeed, it is not the eyes that are blind, but blind are the hearts which are within the breasts." (Al-Hajj: 22) 46]. The poet addresses those who turned away from him and despised him because he was blind. He says, "I have often seen people who possess sight, except that they are blind of insight (truth)." The verse contrasts the two words "blind" and "seeing," emphasizing that insight is more important than sound sight.

The interpretation of the blessed verse regarding the meaning of blindness is that the blindness that counts is blindness of the heart, while blindness of sight is not (), because distinguishing between truth and falsehood, between harmful and beneficial, and between ugly and beautiful is all achieved by insight, not sight. Thus, true blindness is blindness of insight, not blindness of sight. Sound eyes are of no use without reason, as is necessary ().

Second: Intertextuality through Quranic citation

This is when the poet alters the structure of a Quranic expression, not quoting it verbatim, but rather rephrases the Quranic text, advancing or delaying it, or excising a portion of the text or adding a word, while preserving the essence of the meaning. This includes his statement in his poem "Provisions and Deadlines":

Our provisions are divided, and so are our lives.

What stands between us and them is our circumstances.

He reconciles the intertextuality by citing the Qur'an in the first verse, where he says: "Our provisions are divided," referring to the Almighty's statement: {We have apportioned among them their livelihood in worldly life, and have raised some of them in degrees above others, that they may make use of one another for service. But the mercy of your Lord is better than what they accumulate.} [Az-Zukhruf: 32]. The meaning of this blessed verse is that God Almighty is the One who distributes provisions among us. He is the One who has favored some over others in provision, by making among us the poor and the rich, the owner and the owned, as He wills, so that some may make use of others, that is, they may make use of one another, so that the rich may make use of their wealth and the poor may make use of their work. Thus, some may be a source of livelihood for others, some with their wealth and some with their work, so that the foundation of the world may be harmonized. We note the poet's reliance on the Holy Quran in formulating his wisdom, and he resorts to one of its sermons, formulating it in a form of his own. God Almighty has divided and defined provisions among us, and our lives are limited and predestined by Him. A person must be content and satisfied with what God has decreed for him and trust that circumstances and conditions cannot change the time of death or prevent the provision God has decreed for that person from reaching him. In another of Mansour Al-Faqih's poems, we notice the intertextuality of the Qur'anic citation, which the poet has woven to show us the state of the true believer and how he does not care about people and their criticisms, because he is certain that God alone is the one who possesses benefit and harm, good and evil. The poet declares that he depends on God in the hardships and difficulties that befall him, and He is the greatest one to rely on, for He is the support and refuge in times of hardship, for He is the one who is unique in blessings and the removal of calamities. So he says in his poem "Richness in God" ():

How can a believer who sees benefit in the One who possesses both benefit and harm criticize people for denying them?

On Him I rely in all adversity, and He is sufficient for me as a support in times of adversity.

The poet used the phrase "benefit and harm," which is a parallel to the verse in which God Almighty says: {Say, "I do not possess for myself any benefit or harm except what God wills."} [Surat Al-A'raf: 188]. The poet has adapted the Qur'anic structure and transformed it into a poetic formulation that suits his own emotional experience while preserving the essence of the faith-based idea. The meaning of the blessed verse is that I do not possess the ability to bring good to myself or ward off evil when it befalls me, except what God wills me to possess by enabling me to do so. Among the poems that have a religious and preaching character, and in which there is a quotation from the Qur'an in several places, he says in his poem "The Most Effective Medicine":

O Master, hearts have spent the night because they do not love their burning ones.

As for those who practice medicine, I do not say what my Lord does not know to be contrary to it, for it is immoral.

So do not consult them, for they have no compassion for one who is stingy with his religion.

And recite from the revelation as much as you can, even if it is every day and night, a leaf.

For nothing heals the sick, may God have mercy on you, than the Qur'an and charity.

In the fourth verse, there is a clear quotation from the Qur'an. He used the Qur'anic phrase "and recite from the revelation" and modified it while preserving the meaning, citing the Almighty's saying: {And recite what has been revealed to you from the Book of your Lord. None can change His words, and you will not find besides Him a refuge.} [Surah Al-Kahf: 27]. As for the last verse, it is in line with the Almighty's saying: "And We send down of the Qur'an that which is a healing and a mercy to the believers, but it does not increase the wrongdoers except in loss." [Surah Al-Isra: 82] That is, what is a cure for the hearts from their diseases, such as doubt, hypocrisy, and weakness, and a mercy through which faith is attained, wisdom is found, and happiness is achieved for the believers. They alone are considered by the Qur'an to be a cure and a mercy, by relieving their distress, purifying their faults, and expiating their sins. "But it does not increase the wrongdoers except in loss" because of their denial and disbelief in it. They do not benefit from it, nor do they understand it, and listening to it only increases them in distance and disbelief. The meaning the poet conveyed in his poem is that he addresses a person of high standing, saying, "Oh, master," and describes the state of hearts and how they have become burned, perhaps due to sadness or worry. He explains that those who practice medicine are falling into immorality due to their transgressions, and he only says this in a way that God knows is true. He advises against resorting to them and consulting them, because they lack compassion for those who are keen on their religion. He calls on them to return to the Holy Quran and read it frequently, even if it is a small section, one page every day and night, as it is the best treatment and cure for the sick and a path to psychological and physical comfort. The poet also recommends charity, as it is a cure for the heart and body. Third: Intertextuality by imitating the style of the Holy Qur'an. This is when the poet uses the styles, vocabulary, and ideas of the Holy Qur'an and incorporates them into his poetic texts, such that these texts blend with the original text to form a new text. One example of his imitation of the style of the Qur'an is his statement in his poem "The Astrologers Lie": "If you claim that the stars cause harm and benefit those beneath them, then do not deny those who say that you have associated them with God." This is intertextuality with the Almighty's statement: "And if Allah should touch you with adversity, there is no remover of it except Him. And if He intends for you good, there is no repeller of His favor. He causes it to reach whom He wills of His servants. And He is the Forgiving, the Merciful." [Yunus: 10] 107]. This also echoes the words of God Almighty: "Say, 'None in the heavens and earth knows the unseen except God. And they do not perceive when they will be resurrected.'" (An-Naml: 65).

In these verses, the poet rejects the belief that the stars influence people in bringing benefit or harm. It is a call to reject polytheism and to believe in God's oneness, and to refute those who claim that the stars influence people. This is because God Almighty alone is the One who manages all affairs, and benefit and harm are in His hand alone. Astrologers are liars in their claims, no matter how truthful they are.

Another imitation of the Qur'anic style is his statement in his poem "If Distress Becomes More Difficult, It Becomes Easy" ():

If events reach their limit and almost melt the soul,
 And affliction befalls and loyalty becomes scarce, then at the end comes relief.
 This clearly aligns with the Quranic verse: "Indeed, with hardship [will be] ease" (Al-Sharh: 6). The meanings conveyed by the poet in his poem call for patience in the face of adversity and hardship, no matter how extreme they are, to the point that their severity nearly melts the

souls and spirits. Trials descend, and loyalty diminishes among people. At the end of this tribulation comes relief from Allah, the Almighty. The similarity in meaning is clear between the verses mentioned by the poet and the Almighty's words. This blessed surah is good news from Allah, the Almighty, to the noble Messenger Muhammad (peace and blessings of Allah be upon him and his family) and to the entire Ummah, for indeed, with hardship comes ease, with hardship comes ease, and with distress comes relief. Among his imitations of the Qur'an's style is his statement in his poem "And Speak the Truth" ():

Between truth and falsehood there is an indisputable difference.

And the intention of the speaker is evidence of what he says.

Speak the truth, even if the truth is difficult to say to you.

This is in line with the Almighty's statement: {And do not mix truth with falsehood or conceal the truth while you know} [Al-Baqarah: 42]. The meanings are also similar to the Almighty's statement: {O you who have believed, fear Allah and speak words of appropriate justice} [Al-Ahzab: 70]. The difference between truth and falsehood is clear; no rational person could confuse them. The speaker's intention is evident in his words, which reveal his truthfulness and falsehood. The poet advises speaking the truth, no matter how difficult it may seem. The meaning of the blessed verse is that it is not permissible for the people of truth to conceal the truth from its people, especially from those they hope will be guided to God Almighty. As for its people, they will gain greater insight into it, but as for those who are not its people, then speaking the truth to them is guidance and direction to God Almighty (). Among the poems that carry a clear preaching and religious tendency is his saying in his poem "O Soul" ():

O soul that has become wandering, seeking eternal immortality in your worldly life.

O soul, you who are weary, be alert and listen with firm resolve.

Mindlessness of the mind and false assumptions. Your hope is that you will remain safe in this world.

Ahmad choked on the foul cup and died, so the truth died except for its landmarks.

Peace be upon him. The generosity did not separate, and the greedy, obeyed one was truthful to his commands.

The intertextuality, imitating the style of the Qur'an, is clear in every verse of the poem we mentioned. The poet relied on Qur'anic meanings to formulate his poetry. In the first verse of the poem, he addresses himself, or the human soul in general, and how this soul strives for survival, immortality, and worldly life. This is a clear intertextuality with the Almighty's saying: {Every soul will taste death, and you will only be fully compensated.} Your rewards on the Day of Resurrection. So whoever is drawn away from the Fire and admitted to Paradise has attained [his desire]. And what is the life of this world except the enjoyment of delusion. [Al Imran: 185] Every soul is destined for death, and this worldly life is fleeting. This is also in agreement with the words of God Almighty: {And We did not grant to any human being before you immortality. So if you die, are they the immortal ones?} [Al Anbiya: 34]. It is said that the reason for the revelation of this verse is that some Muslims said that Muhammad would not die, but would be eternal. This news reached the Prophet (peace and blessings be upon him), who denied it. This verse was then revealed, and its meaning is: "We have not made anyone eternal, nor will we make you eternal. No polytheist should take revenge on you for this. Are they eternal? If you die, then it is permissible for them to take revenge." (). In the second verse, he addresses and advises that soul that is often bored and weary to pay attention, awaken from its heedlessness, and take this advice seriously. This contains a Quranic parallel and an imitation of the Almighty's statement: "The reckoning of the people has drawn near, while they are in heedlessness turning away." (Al-Anbiya: 1)

In the fourth verse, the poet mentions the inevitability of death for everyone, and by the foul cup he means death. He mentions that even the most honorable of creation, the Messenger of God, Muhammad (may God bless him and his family and grant them peace), drank from that cup and died, but his effects and teachings remained immortal. In this verse, there is a clear imitation of the style of the Qur'an, with the Almighty's saying: "Indeed, you will die, and indeed, they will die" (Az-Zumar: 30). And with the Almighty's saying: {And Muhammad is no more than a messenger; many messengers have passed away before him. So if he dies or is killed, will you turn back on your heels? And whoever turns back on his heels - never will he harm Allah at all, and Allah will reward the grateful.} [Al Imran: 144]. The meaning of the verse is that Allah sent our noble Messenger, just as He sent some of the messengers to His creation, calling to Allah and to obey Him, and when their appointed times came to an end, they died and Allah took them to Himself. Muhammad (peace and blessings be upon him and his family) is only in what God wills, from taking him to Him at the end of his lifespan, like all His messengers to His creation who passed before him and died at the end of their lives ().

Conclusion

The most prominent findings of the research:

- 1- The clear Quranic intertextuality in most of his poetry, which he composed on wisdom and asceticism. This is the fruit of his extensive reading of the Holy Quran, and it is, in its entirety, closer to the style of preaching, guidance, and advice. It revolves around trust in God, reliance on Him, and faith in Him.
- 2- The diverse forms of Quranic intertextuality in his poetry include quotation, citation, and imitation of the Quranic style. He would quote the Quranic text explicitly or suggest Quranic meanings while reframing them in a poetic style.
- 3- The poet Mansour Al-Faqih employed Quranic vocabulary to serve the poetic meaning and significance. This, if anything, demonstrates the poet's awareness of Quranic texts, their understanding, their meanings, and their significance, as well as his ability to employ them in a way that serves his poetic texts.
- 4- The poet's use of Quranic vocabulary and its use as a title for his poem, which we have observed repeatedly, is an artistic and aesthetic style that enriches poetry and reflects the Quran's influence on culture and literature.
- 5- He frequently imitated the Quranic style in his poetry, being keen to draw inspiration from Quranic connotations with an innovative artistic spirit without compromising the sanctity of the Quranic text.

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